Watch UFA'S great international productions this year.
Watch UFA'S German pictures, the cream of Germany's film production.
Watch UFA'S world-famous novelty shorts which, as during the past, will again be unique in quality and variety.
Bank of America Branches
Convenient to All Studios
And All Picture Colonies

—recognizing and rendering an outstanding banking service to the entire motion picture industry, as well as to executives, stars and production personnel.

The following motion picture executives and stars are members of Bank of America’s Advisory Board.

This Board advises and counsels with the officials of the bank, to the end that Bank of America may render wise and helpful service.

LOUIS ANGER
JOHN BARRYMORE
WALLACE BEERY
A. M. BRENTINGER
SAMUEL J. BRISKIN
HARRY COHN
JOHN W. CONSIDINE, JR.
DONALD CRISP
CECIL B. de MILLE
DOUGLAS FAIRBANKS
FREDDIE FRALICH
SAMUEL GOLDWYN
MICHAEL GORE
SID GRAUMAN
WILLIAM S. HART

C. HENRY HOTCHENER
ARTHUR G. KING
CARL LAEMMLE, JR.
SOL LESSER
M. C. LEVEE
LOUIS B. MAYER
C. N. PEACOCK
WILL ROGERS
M. ROSENBERG
JOSEPH SCHENCK
NORMA TALMADGE
DAVE THOMPSON
JACK L. WARNER
MARCO WOLFF

410 Banking offices in 243 California Communities

BANK of AMERICA
NATIONAL TRUST & SAVINGS ASSOCIATION
THE 1933 FILM DAILY YEAR BOOK OF MOTION PICTURES

Jack Alicoate, Editor

15th ANNUAL EDITION

Copyright, 1933, by THE FILM DAILY
Patrons of Pictures
Exhibitors and Editors — of newspapers, radio
and motion picture magazines

— all look to Photoplay
Magazine and Shadoplay
Magazine for their wise and
considered judgments on
new motion pictures

For 18 years, Photoplay has held a
position of developing power, prestige,
influence and unchallenged leadership
in the field of motion pictures.

Now comes Shadoplay Magazine, a
new, spirited, vigorous magazine priced
at 10 cents—with the fully matured
and fully capable editors of Photoplay
itself at the helm.

FOR 18 YEARS A PREDOMINANT
INFLUENCE IN MOTION PICTURES

PHOTOPLAY
MAGAZINE

KATHRYN DOUGHERTY, Publisher

C. J. Harrison
Western Advertising Manager
919 N. Michigan Ave., Chicago

SHADOPLAY
MAGAZINE

H. J. Donohoe
Eastern Advertising Manager
221 West 57th St., New York
INTRODUCTION

FOREWORD
The Film Daily, the daily newspaper of the motion picture industry, once again presents to the world of the screen its annual Year Book of Motion Pictures. This volume is the fifteenth edition of filmdom's encyclopedia and is universally recognized throughout the world as the standard book of reference of the motion picture industry. Before the ink is dry on the following pages, next year's edition of the Year Book will be in preparation. A staff of experienced statisticians is constantly employed. The Year Book is to be found in the library, or on the desk, of every executive. Its comprehensiveness, accuracy and reliability has made it an established industry institution.

1932 was a trying year for the industry and its close found the fortunes of the business at their lowest ebb. The year marked the end of the so-called golden era of extravagance. It brought about the divorce of production and exhibition in the great decentralization movement that changed hundreds of theaters back into the hands of individual operators. It saw the start of a movement of disintegration culminating, as this is being written early in 1933, in the receivership of Paramount and RKO, with probably more major adjustments to follow. The year was especially marked by important changes of executive personnel with the opening of the two Radio City houses, managed by "Roxy," as a constructive high spot.

1933 Unless and until the general economic situation takes a decided change for the better, the industry can hope for little in the way of progress and genuine prosperity. It is now passing through a period of readjustment and rehabilitation. Production costs are still too high, as are operating charges and theater rentals. Television is still but a theoretical menace with its practical application to the amusement field some years away. Just as the lowest ebb is the turn of the tide, the motion picture industry seems to be, just at this time, at its zero hour. The writer, along with every industry executive, is optimistic. With the return of prosperity this industry will stage a brilliant comeback.

APPRECIATION
The Film Daily Year Book is a volume of, for and by the motion picture industry inasmuch as every branch, studio and company in the business enthusiastically cooperates in its annual preparation. Without such help the publication of such a volume would be impossible. To all those who assist us, from the busy bees of the Hays office to the individual theater owner in Montana, and from C. J. North and his Motion Picture Division in the Department of Commerce in Washington to those film executives in foreign lands, we trust the completeness and accuracy of this book will be a just reward. To these splendid film folk, and all others who have helped to make this book possible, the editor is sincerely appreciative and most grateful.

Jack Aicott
Outstanding Foreign Film Attractions—
All with Superimposed English Dialogue Titles!

"ONE OF THE TEN BEST PICTURES OF THE YEAR!"

"KAMERADSCHAFT"
("COMRADESHIP")

THE OUTSTANDING BOX-OFFICE ATTRACTION OF ALL FOREIGN FILMS!

"ZWEI HERZEN IM ¾ TAKT"
("TWO HEARTS IN WALTZ TIME")

TWO OTHER CHARMING OPERETTAS BY THE PRODUCERS OF "ZWEI HERZEN"

"DAS LIED IST AUS"
("THE SONG IS OVER")

MARLENE DIETRICH

"THREE LOVES"
English Titles—Synchronized Score by Symphony Orchestra

A Gorgeous Rhinish Operetta

KAETHE DORSCH

"DIE LINDENWIRTIN VOM RHEIN"
("THE INN AT THE RHINE")

—AND MORE OF THE BEST OF THE EUROPEAN OUTPUT TO FOLLOW!

ASSOCIATED CINEMAS OF AMERICA, INC.
154 WEST 55TH STREET, NEW YORK CITY
CABLE ADDRESS: CINEMA, NEW YORK.
American Dramatists, Personnel . 642
American Federation of Musicians, Personnel . 642
American Seating Co., Financial Summary . 861
American Society of Cinematographers, Personnel . 638
American Society of Composers, Authors and Publishers, Personnel . 639
AMKINO CORP.: Home Office Personnel . 598
1932 Releases . 353
Amplifiers . 907
Amusement Stocks in 1932 . 860
Animated Cartoon Producers . 621
Arc Lamps—See Lamps, Arc . 922
Architects . 909
Argentina, A Survey . 977
Arizona, Theaters . 709
Arkansas, Theaters . 709
Arkansas, Miss. and Tenn., M. P. T. O., Personnel . 653
Army Post Theaters . 829
"Arrowsmith," One of the Ten Best Pictures of 1932 . 69
ARTCLASS PICTURES CORP.: Home Office Personnel . 598
1932 Releases . 353
Artificial Flowers—See Flowers . 919
Artists-Managers Ass'n, Personnel . 643
ASSOCIATED CINEMAS OF AMER., INC.: Home Office Personnel . 598
1932 Releases . 353
Associated Motion Picture Advertisers, AMPA), Personnel . 642
Associated Screen News, Ltd., Studio Personnel . 615
Associated Theater Owners of Indiana, Inc., Personnel . 650
Associated Theater Owners Ass'n of Oklahoma, Personnel . 653
Association of Motion Picture Laboratories, Inc., Personnel . 643
Association of Motion Picture Producers, Inc., Personnel . 634
Association of Theatrical Agents and Managers, Personnel . 643
Associations, Personnel . 633
ASSOCIATIONS, EXHIBITOR: Allied States Ass'n, Personnel . 649
M. P. T. O. A., Personnel . 649
State Associations . 649
Atlas Soundfilm Recording Studios, Personnel . 613
Australia, A Survey . 977
Extra!
During the past season Fitzpatrick Traveltalks gave you the first travel pictures of Soviet Russia. A scoop and typical of what you may expect in special ideas at no extra cost!

All over the Map... in Big cities and little ones...

Because they combine:
De Luxe quality
With
Thrills and
Entertainment
And Talk that's Intelligent!

Fitzpatrick Traveltalks
The Pride of Metro-Goldwyn-Mayer!
# Editorial Index

Austria, A Survey ........................................ 978
Aurora Film Corp., 1932 Release .................. 353

**AUTEN, CAPTAIN HAROLD:**
- Foreign Outlook for 1933 .......................... 957
- 1932 Releases ....................................... 353
- Authors and Their Work in 1931 and 1932 .... 445
- Authors' Guild, Personnel ......................... 643
- Authors' League, Personnel ....................... 643

Awards, Academy of Motion Picture Arts and Sciences ................. 37, 39

**B**

"Back Street," One of the Ten Best Pictures of 1932 ......................... 81
Bahamas, A Survey ....................................... 979
Balaban and Katz, Financial Summary ................. 861
Banners—See Flags and Banners ....................... 919
Barrett, William F., Foreign Outlook ................. 955
Beecroft Florida Studio, Inc., Personnel ............. 611
Belgium, A Survey ....................................... 799
Bells-Chimes, Musical and Electrical .................. 910
Bermuda, A Survey ....................................... 980
Best Exploitation Campaigns of 1932 ................. 673
Best Performances of 1932, "Photoplay" ................ 43
Best Pictures of 1932, National Board of Review .... 49

**BEST TEN PICTURES** (Film Daily Polls):
- 1932 .................................................. 51
- 1922 to 1931 ....................................... 85

**BIG 4 FILM CORP.**:
- Home Office Personnel ............................. 598
- Foreign Representative ............................. 1017
- 1932 Releases ....................................... 353

"Bill of Divorcement," One of the Ten Best Pictures of 1932 ............. 79
Blowers, Organ ........................................ 927
Boards of Trade, Film, U. S. and Canada, Personnel .... 655
Bolivia, A Survey ....................................... 980
Bookers, Vaudeville and Presentation .................. 945

**BOOKS**:
- Motion Picture ................................... 581
- Made Into Films, Original Titles ................. 361
- Booths, Projection and Ticket .................... 910
- Brass Fixtures—See Fixtures ..................... 919
- Bray Pictures Corp., Personnel .................. 598
- Brazil, A Survey ................................... 980
- Brecher, Leo, 1932 Releases ...................... 353
- British Columbia, A Survey ....................... 519
- British Isles, A Survey ............................ 1014
- British Malay, A Survey ............................ 981

**BROKERS**:
- Play and Story ................................... 947
- Insurance ............................................ 949
- Bronze Fixtures—See Fixtures .................... 919
- Brown, George, "Best Columbia Exploitation Stunt of 1932" ........ 674
- Brown, Harry Joe, Outlook for 1933 ............... 115
- Brunswick Studio, Personnel ....................... 614
- Brylawski, A., Julian, Outlook for 1933 .......... 113
- Bulgaria, A Survey .................................. 981

Burton Holmes Studio, Personnel ................... 611
Buying Guide for 1933 ................................ 907

**C**

Cabinets, Film .......................................... 910
Cable, Motion Picture .................................. 911
Caddo Co., Inc., Home Office Personnel ............... 598
Calendar For Showmen ................................ 667

**CALIFORNIA**:
- Producers ........................................... 616
- Studios ............................................. 606
- Theaters ............................................ 711
- California, Southern, Independent Theater Owners, Personnel .... 649
- California Tiffany Studio, Personnel ............... 606
- California Theaters Ass'n, Inc., Personnel .......... 649
- Call Systems ......................................... 911
- Cameramen and Their Work in 1931 and 1932 ........ 473
- Cameras, Parts and Supplies ....................... 911

**CANADA**:
- Survey of Canada and Newfoundland ................ 518
- M. P. Distributors and Exhibitors, of Canada, Personnel ............ 646
- Producers ........................................... 620
- Theater Statistics .................................. 706
- List of Theaters .................................... 820
- Studios .............................................. 615
- Exchanges ........................................... 632
- Film Boards of Trade ................................ 655

(Other listings appear in connection with American lists.)

**Canadian Government Motion Picture Bureau**,
Personnel ............................................. 615

**Canadian Performing Right Society**, Ltd.,
Personnel ............................................. 643

**Canadian Canopies—See Marques** ................. 926
**Capital Film Exchange, 1932 Releases** .......... 353
**Capital Foreign Attractions, 1932 Releases** .... 354
**Carbon Adapters—See Adapters, Carbon** ......... 907
**Carbons** ........................................... 911
**Carpet Cushions** ................................... 911
**Carpet** ............................................. 911
**Carrier Corp., Financial Summary** ................. 862
**Cartoon Producers** ................................ 621
**Cases and Cans, Reel Carrying** ..................... 912
**Catholic Writers Guild, Personnel** ................. 643
**Celebrity Productions, Inc., Personnel** .......... 598
**Cement, Film** ....................................... 912
**Censor Boards, State and Local** ................... 493
**Censorship, National Council on Freedom From,** Personnel .......... 647
**Century Productions, 1932 Releases** ............... 354
**Ceylon, A Survey** .................................. 981
**Chair Covers—See Covers, Chair** ................... 915
**Chairs—See Seats** .................................. 933
"Champ, The," One of the Ten Best Pictures of 1932 ............. 67
**Chandeliers, Crystal** ................................ 912
**Change Makers** ...................................... 913
**Changeovers** ........................................ 913
**Chaplin, Charles, Studio, Personnel** ............... 606
<table>
<thead>
<tr>
<th>EDITORIAL INDEX</th>
</tr>
</thead>
</table>

**CHESTERFIELD MOTION PICTURE CORP.:**
- Home Office Personnel ........................................ 598
- 1932 Releases .................................................. 354
- Chewing Gum Removers .......................................... 913
- Chicago Exhibitors' Ass'n, Personnel ......................... 650
- Chicago Film Laboratories, Studio Personnel ................. 611
- Chili, A Survey .................................................. 981
- Chimes—See Bell-Chimes ......................................... 910
- China, A Survey .................................................. 982
- Cincinnati M. P. Exhibitors' Ass'n, Personnel ............... 653
- Cinemagundi, Inc., Personnel .................................. 643
- Cinematographers, Work in 1931 and 1932 ..................... 473
- Circuits, Theater, U. S. and Canada .......................... 833
- Claremont Sound Film Studios, Personnel ..................... 614
- Cleaners, Film ................................................... 913
- Cleaning Systems, Theater ....................................... 913
- Cleveland M. P. Exhibitors Ass'n, Personnel ................. 652
- Closed Theaters, U. S. and Canada ............................. 705
- Clubs-Guilds-Associations, Personnel ........................ 633

**CODES OF ETHICS:**
- Distributors and Exhibitors .................................... 557
- Advertising ....................................................... 559
- Writer-Producers ................................................ 561
- Production ....................................................... 567
- Cohen, Emanuel, Outlook for 1933 ............................. 103
- Cohn, Jack, Outlook for 1933 .................................. 101
- Colombia, A Survey .............................................. 982
- Color Hoods—See Hoods, Color ................................ 921
- Color Processes .................................................. 948

**COLORADO:**
- Producers ....................................................... 618
- Studios ............................................................ 611
- Theaters ........................................................... 716
- Color-Art, Ltd., Personnel ..................................... 606
- Colored Theaters ................................................ 828

**COLUMBIA PICTURES CORP.:**
- Home Office Personnel ......................................... 599
- Studio Personnel ................................................. 606
- Foreign Branches ............................................... 1017
- 1932 Releases ................................................... 354
- Financial Summary .............................................. 862
- Commercial Photographers ..................................... 943

**COMPANY:**
- Personnel ........................................................ 597
- Foreign Branches ............................................... 1017
- Releases in 1932 ................................................. 353
- Congressmen and Senators, 73rd Congress ..................... 521

**CONNECTICUT:**
- Producers ........................................................ 618
- Theaters ............................................................ 718
- Connecticut M. P. T. O., Personnel ............................ 650

**CONSOLIDATED FILM INDUSTRIES, INC.:**
- Home Office Personnel ......................................... 599
- Financial Summary ............................................... 864
- Construction, Theater .......................................... 913
- Contractors, Electrical—See Electrical Contractors ........ 918
- Continuity Writers—See Adaptors ............................... 455
- Continental Theater Accessories, Inc., Home Office Personnel .............................................. 599

**CONTRACTS:**
- Player-Producer Standard Agreement ......................... 549
- New Standard Exhibition ...................................... 535

**Converters, Electric** ......................................... 913
**Cooling, Heating and Ventilating** .......................... 913
**Copyright Protection Bureau, Personnel** .................... 643
**Costa Rica, A Survey** ........................................ 983
**Costume Fabrics** ............................................. 915
**Costumers** ..................................................... 915

**Court Decisions of 1932, by Herbert T. Silverberg** ....... 526
**Covers, Chair** ................................................ 915
**Critics Forum, National Survey** ............................ 31
**Critics Who Voted for the Ten Best Pictures of 1932** .... 53
**Crystal Chandeliers** .......................................... 912
**Cuba, A Survey** ............................................... 983
**Current Changers** ............................................. 915
**Curtain Controls and Tracks** ................................ 915
**Curtains and Draperies** ...................................... 915
**Curtains, Fireproof** ......................................... 916
**Czechoslovakia, A Survey** .................................... 984

**D**

**Darmour Studio, Personnel** .................................. 606
**Dates of Leading Holidays** .................................. 667
**Deaf Devices** ................................................... 921
**Dealers, Theater Supply** ..................................... 887
**Decisions, Court of 1931, by Herbert T. Silverberg** ...... 526
**Decorative Glass** ............................................. 921
**Decorators** ..................................................... 917
**Delaware, Theaters** ......................................... 719
**Deliveries, Film** .............................................. 938
**Dembow, Sam, Jr., Outlook for 1933** ....................... 101
**Denmark, A Survey** ........................................... 984

**DEPARTMENT OF COMMERCE:**
- Foreign Commerce Service ..................................... 967
- Article by C. J. North ......................................... 962
- Article by N. D. Golden ....................................... 964
- Department of Visual Instruction, Personnel ................. 643
- Depinet, Ned E., Outlook for 1933 ............................ 100
- Dialoguers and Their Work in 1931-1932 ...................... 464
- Dietz, Howard, "Best M-G-M Exploitation Stunt of 1932" .... 673
- Digest of Exploitation .......................................... 677
- Dimmers ............................................................ 917
- Directional Signs—See Signs, Directional .................... 933
- Directors and Their Work in 1931-1932 ....................... 435
- Disc Recorders ................................................... 931
- Disney, Walt, Productions, Ltd., Studio Personnel .......... 607

**DISTRIBUTION-DISTRIBUTORS:**
- Sales Expectancy Percentages .................................. 595
- New York and Los Angeles Addresses .......................... 622
- Key City Exchange Addresses .................................. 623
- Government Activities .......................................... 545
- Code of Ethics .................................................... 557

**DISTRICT OF COLUMBIA:**
- Producers ........................................................ 618
- Theaters ............................................................ 719
- District of Columbia M. P. T. O., Personnel ................ 650
- "Dr. Jekyll and Mr. Hyde," One of the Ten Best Pictures of 1932 ............................... 75

8
EDITORIAL INDEX

Dominican Republic, A Survey ........................................... 984
Doors, Fireproof .............................................................. 917
Draperies—See Curtains and Draperies .................................. 915
DuPont Film Mfg. Corp., Personnel ...................................... 599

Eagle Productions, 1932 Releases ....................................... 354
East Africa, A Survey ......................................................... 985
East Indies, Netherlands, A Survey ..................................... 1005

EASTMAN KODAK CO.:
Home Office Personnel ..................................................... 599
Financial Summary .......................................................... 865
Ecuador, A Survey ............................................................. 985
Eddy, Arthur W., "Exhibitor Mass Meetings"........................ 517
Editing Machines, Film ...................................................... 917
Editors, Film, Work in 1931 and 1932 ................................. 483

EDUCATIONAL PICTURES:
Home Office Personnel ...................................................... 599
Studio Personnel ............................................................... 607
Foreign Representatives .................................................... 1017
1932 Releases ................................................................. 354
Effect Projectors—See Projectors, Effect .............................. 929
Effects Photography ........................................................ 949
Egypt, A Survey .............................................................. 985
Einfeld, S. Charles, "National Exhibit Best Stunt For Warners" 673
Electric Converters .......................................................... 913
Electrical Contractors ........................................................ 918
Electrical Research Products, Inc., Home Office Personnel ... 600
Elevators ......................................................................... 918
Emergency Lighting Systems ............................................. 925
"Emma," One of the Ten Best Pictures of 1932 ....................... 77
Empa Film, 1932 Release .................................................. 354
Empire State M. P. Operators, Personnel ............................. 644
Engineer, Projection Booth ................................................. 929
Engineers, Recording, Work in 1931–1932 .......................... 479

ENGLAND:
Article by Ernest W. Fredman ........................................... 970
A Survey ...................................................................... 1014
Equipment Buying Guide .................................................... 885
Equipment Manufacturers .................................................. 907
Estonia, A Survey ............................................................. 986
Events, Ten Leading of 1932 ............................................... 47
Exchanges, Key City, U. S. and Canada ............................... 623
Exhibition, New Standard Contract ...................................... 535
Exhibitor Associations, Personnel ....................................... 649
Exhibitor Mass Meetings, by Arthur W. Eddy ......................... 517

EXHIBITORS:
Calendar of Events ........................................................... 667
Manual of Exploitation ..................................................... 657
Code of Ethics .................................................................. 557
Organizations, Personnel ..................................................... 649
New Standard Contract ....................................................... 535
Exhibitors Screen Service, Inc., Home Office Personnel .... 600
Exhibition and Public Relations Program for Exhibitors ......... 658
Exploitation: 
“A Public Relations Program for Exhibitors” ...................... 658
How to Build and Exploitation File ..................................... 664

Showman's Calendar .......................................................... 667
"Exploitation Today," by Jack Harrower ................................ 671
Best Campaigns of 1932 .................................................... 673
Digest of Exploitation ........................................................ 677
Exploitation Novelties—See Novelties ................................. 927
Explorers Film Co., 1932 Release ....................................... 354
Exporters and Importers ..................................................... 959

F

Fabrics, Costume—See Costume Fabrics ............................... 915
Facts and Figures .............................................................. 33

FAMOUS PLAYERS CANADIAN CORP.:
Financial Summary ........................................................... 896
Theaters ..................................................................... 838

Fan and Trade Publications ................................................. 575
Fan Magazines Voting for Ten Best Pictures of 1932 .............. 53

Fans, Electric ................................................................. 918

Feature Productions, Personnel .......................................... 607

FEATURES:
Released in 1932 ................................................................ 121
Released Since 1915 (13,262 Titles) .................................... 225
Released in 1932, By Companies ....................................... 353
Imported in 1932 ............................................................. 378

Featurettes, Inc., Home Office Personnel ............................ 600

Feist, Felix F., Outlook for 1933 ........................................... 105
Figures and Facts, Film ..................................................... 33
Film Cabinets—See Cabinets .............................................. 910
Film Cement .................................................................... 912
Film Cleaners .................................................................. 913
Film Deliveries ............................................................... 938
Film Editing Machines ...................................................... 917
Film Facts and Figures ...................................................... 33
Film Inspection Machines .................................................. 922
Film Libraries .................................................................. 905
Film Perforators .............................................................. 928
Film Processes ............................................................... 929
Film Recorders ............................................................... 931
Film Speed Indicators—See Indicators ................................. 921
Film Boards of Trade, U. S. and Canada, Personnel .......... 655
Film Code of Ethics ......................................................... 557

FILM DAILY:
Personnel .................................................................. 18
Relief Fund, Personnel .................................................... 644
Relief Fund, Article .......................................................... 41
Golf Tournaments ............................................................ 491
Ten Best Pictures of 1932 .................................................. 51
Ten Best Pictures, 1922 to 1931 ......................................... 85

Film Editors and their 1931 and 1932 work .......................... 483
Film Exchange, Inc., Home Office Personnel ...................... 600
Film Players’ Club, Inc, Personnel ....................................... 644
Financial Summaries ....................................................... 859
Finland, A Survey .......................................................... 986
Fire Hose ......................................................................... 918
Fireproof Curtains ............................................................ 916
Fireproof Doors ............................................................. 917
First Anglo Corp., 1932 Releases ........................................ 354

FIRST DIVISION EXCHANGES, INC.:
Home Office Personnel ..................................................... 600
1932 Releases ............................................................... 354
FIRST NATIONAL PICTURES:
Financial Summary ........................................... 867
(Other Listings included with Warner Bros.)

FITZPATRICK PICTURES, INC.:
Home Office Personnel ........................................... 600
1932 Releases ................................................... 354
Fixtures ............................................................ 919
Flags and Banners ................................................. 919
Flashers ............................................................ 919
Fleischer Studios, Inc., Personnel ......................... 614
Flood Lights—See Lights, Flood ............................. 925
Floor Coverings .................................................. 919
Flooring, Tile—See Tile Flooding ............................ 937

FLORIDA:
Producers .......................................................... 618
Studios ............................................................ 611
Theaters .......................................................... 720
Flowers, Artificial ................................................ 919

FORECASTS FOR 1933:
Industry Leaders .................................................. 89
Foreign Outlook .................................................... 953

FOREIGN:
Survey of the World ............................................. 977
Article by C. J. North .......................................... 962
Article by N. D. Golden .................................... 964
Dept. of Commerce, Foreign Service ...................... 967
Article by Ernest W. Fredman ............................... 970
Article by Karl Wolffsohn .................................... 972
Article by P. A. Harle ......................................... 974
Article by V. F. Smirnov .................................... 975
Branches of American Companies ......................... 1017
Language Guide .................................................. 547
Outlook for 1933 ................................................ 953
Foreign-American Films, 1932 Releases .................. 355
Foreign Films Imported in 1932 ............................. 378
"Foreign Problems of 1931 Intensified in 1932," by C. J. North .................................................... 962

FOX FILM CORP.:
Home Office Personnel ........................................... 600
Studio Personnel ................................................ 607
Movietonews Studio (N. Y.), Personnel .................... 614
1932 Releases .................................................. 355
Financial Summary ............................................. 867

FOX THEATRES CORP.:
Financial Summary ............................................. 868
Theaters (See Fox West Coast Service Corp.) .......... 839
Frames, Lobby Display ......................................... 920

FRANCE:
In 1932, by P. A. Harle .................................... 974
A Survey ......................................................... 986
Franklin, Harold B., Outlook for 1933 .................... 93
Fredman, Ernest W., Article on England .................. 970
Freuler Film Associates, Inc., 1932 Releases .......... 355
Freuler, John R., Outlook for 1933 ......................... 113
Friars Club, Personnel ......................................... 644
Furniture, Theater ............................................... 920

Gaumont-British Picture Corp., Ltd., Home Office Personnel ..................................................... 601
Gelatines .......................................................... 921

General Theaters Equipment, Inc., Financial Summary ..................................................... 869
Generators ......................................................... 921

GEORGIA:
Producers .......................................................... 618
Theaters .......................................................... 721

GERMANY:
In 1932, by Karl Wolffsohn ................................ 972
A Survey ......................................................... 992
Glass, Decorative ............................................... 921
Golden, N. D., Foreign Article .............................. 964

GOLDSMITH, DR. ALFRED N.:
S. M. P. E., 1932 Activities ................................ 507
Outlook for 1933 ................................................. 109
Goldwyn, Samuel, Inc., Ltd., Personnel ................. 607
Golf Tournaments, Film Daily, 1922-1932 ............... 491
Gould, Symon, 1932 Releases ................................ 355
Government Film Activities .................................. 545
Grace Allen Bangs Film Corp., Personnel ................ 601
"Grand Hotel," One of the Ten Best Pictures of 1932 .................................................. 65
Great Britain, A Survey ....................................... 1014
Greece, A Survey ................................................ 999
Guaranteed Pictures, 1932 Release ......................... 355
"Guardsman, The," One of the Ten Best Pictures of 1932 ................................................. 71
Guatemala, A Survey ............................................ 1000
Guilford-Clubs-Associations, Personnel ................. 633
Gunczy, Bettina, 1932 Activities of the National Board of Review .................................. 511

Hammons, E. W., Outlook for 1933 .......................... 100
Haiti, A survey .................................................. 1000
Harcol Studio, Personnel .................................... 611
Hard-of-Hearing Devices ..................................... 921
Hardware, Stage ............................................... 921
Harle, P. A., Article on France ............................. 974
Harman-Ising Productions, Inc., Studio Personnel .... 607
HARPER PRODUCING & DISTRIBUTING CO.:
Home Office Personnel ........................................... 601
1932 Releases .................................................. 355
Harrower, Jack, "Exploitation Today" ....................... 671
HAYS ORGANIZATION:
Personnel .......................................................... 634
1932 Activities .................................................. 495
Hays, Will H., Outlook for 1933 ............................ 27

HEADLINES:
Ten Leading of 1932 ............................................ 47
Day-by-Day in 1932 ............................................. 585
Heaters, Organ and Ticket Booth .......................... 921
Heating—See Cooling-Heating-Ventilating ............... 913
Hirliman, George, Outlook for 1933 ....................... 117
Holidays Suitable for Exploitation ......................... 667

HOLLYWOOD PICTURES CORP.:
Home Office Personnel ........................................... 601
1932 Releases .................................................. 355
Hollywood Studio Club, Personnel ......................... 644
Home Office Personnel, Companies ....................... 597
Honduras, A Survey ............................................ 1000
EDITORIAL INDEX

Honor Roll of the Ten Best Pictures of 1932........ 51
Hoods, Color........................................... 921
Horne Towers—See Towers, Horn .......... 937
Horne, Hal, Best United Artists Exploitation Stunt
of 1932.................................................. 674
Horns and Speakers......................................... 921
Hose, Fire.................................................. 918
How to Build an Exploitation File.................... 664
Howe, Lyman H., Studio Personnel.............. 615
Hungary, A Survey........................................ 1000

Idaho, Theaters........................................... 723
Ideal Sound Studios, Personnel...................... 613
Illinois Allied Theaters, Inc., Personnel......... 650
Illinois, Southern and Mo. Allied Theater Owners,
Personnel................................................ 651
ILLINOIS:
Producers................................................ 618
Studios.................................................... 611
Theaters................................................... 724

IMPERIAL DISTRIBUTING CORP.:
Home Office Personnel................................. 601
1932 Releases.......................................... 355
Imported Features of 1932............................ 378
Importers and Exporters............................... 959
Incandescent Lamps—See Lamps...................... 923
Incandescent Projection Adapters.................... 907
Independent Motion Picture Producers Association,
Personnel.............................................. 644
Independent Theater Owners of Southern Cali-
ifornia, Personnel...................................... 649
India, A Survey........................................... 1001
Indiana Associated Theater Owners, Personnel... 650
Indiana Indorsers of Photoplays, Personnel...... 644
INDIANA:
Producers................................................ 618
Theaters................................................... 731
Indicators, Film Speed..................................... 921
Inspection Machines, Film............................. 922
Inspection Tables......................................... 922
Insurance Brokers....................................... 949
Intermountain Theaters Ass'n, Personnel.......... 654
International Alliance of Theatrical Stage Em-
ployees & M. P. Machine Operators, Personnel... 645
International Association of Projectionists and
Sound Engineers, Personnel......................... 645
International Film Corp., Ltd., Personnel......... 608
International Film Foundation, Inc.—See Grace
Allen Bangs Film Corp.................................. 601
International Motion Picture Survey................ 977
International Photographers, Personnel............ 645
Introduction, by Jack Alicoate...................... 3
Invincible Pictures, 1932, Releases................. 355
Iowa M. P. Theater Owners, Personnel............. 650
Iowa, Theaters........................................... 734
Iowa and Nebraska, Allied Theater Owners, Per-
sonnel................................................... 650
Iowa, W., and Nebraska, M. P. T. O., Personnel... 652
Iron Fixtures—See Fixtures........................... 919
Iron Work, Architectural............................... 922

Italotone Film Productions, Inc., Home Office
Personnel.............................................. 601
Italy, A Survey........................................... 1002

J
Jam Handy Studios, Personnel....................... 612
Jamaica, A Survey....................................... 1003
Japan, A Survey......................................... 1003
Jewish Talking Pictures Co., Inc.—See Left Pro-
ductions................................................. 601
Johnston, W. Ray, Outlook for 1933................. 107

K
Kansas, Theaters......................................... 738
Kass, Hannah, Foreign Outlook for 1933........... 954
Kaufman, Henry, 1932 Release......................... 355
Keith-Albee-Orpheum Corp., Financial Summary... 869
Kelly, Arthur W., Foreign Outlook............... 953
Kendall-DeVally Productions, Personnel.......... 608
Kent, Sidney R., Outlook for 1933................... 91
Kent, Willis, 1932 Releases............................. 355
Kentucky, Theaters...................................... 741
Kentucky M. P. T. O.................................. 651
Kentucky, Ohio and W. Va. Allied Theater Own-
ers, Personnel....................................... 652
Key City Exchanges, U. S. and Canada............. 623
Kinematrade, Inc., Home Office Personnel......... 601
Krimsky, John and Gifford Cochran, 1932 Release 356

L
Laboratories, U. S. and Canada...................... 897
Laboratory Supplies..................................... 949
Ladders................................................... 922
Lambs, The, Personnel................................... 645
LAMPS:
Arc....................................................... 922
Incandescent............................................ 923
Projection............................................... 923
Reflector................................................ 923
Language Guide of Foreign Countries................ 547
Lasky, Jesse L., Outlook for 1933............... 95
Latvia, A Survey........................................ 1003
Leading Headline Events of 1932.................... 47
Left Productions, Inc., Personnel............... 601
Legal Decisions, by Herbert T. Silverberg........ 526
Legitimate Stage Statistics........................... 520
Lens Adapters—See Adapters, Lens................... 907
Lenses, Projection....................................... 923
Libraries, Film......................................... 905
Lichtman, Al, Outlook for 1933....................... 100
Lighting Equipment..................................... 924
Lighting Fixtures—See Fixtures...................... 919
Lighting Systems, Emergency......................... 925
LIGHTMAN, M. A.:
1932 Activities of the M. P. T. O. A............... 515
Outlook for 1933....................................... 107
LIGHTS:
Aisle...................................................... 907
Flood...................................................... 925
Spot....................................................... 925
EDITORIAL INDEX

Lingual Guide of Foreign Countries ........................................... 547
Lithographs—See Posters .......................................................... 929
Lobby Display Frames ............................................................. 920
Lobby Photographs .................................................................. 926
Local 306, Operators Union ..................................................... 646
LOEWS, INC.: 
  Home Office Personnel ......................................................... 601
  Financial Summary ............................................................... 869
  List of Theaters .................................................................. 844
  Loew’s Boston Theaters, Financial Summary ..................... 871
  Long Island Theater Owners Ass’n .................................. 652
  Long, S. C., Productions, Personnel .................................. 608
  Louisiana Allied Theater Owners, Personnel .................. 651
LOUISIANA: 
  Producers ........................................................................ 618
  Studios ............................................................................. 611
  Theaters ........................................................................... 744
  Luminous Tube Signs—See Signs .................................... 934
  Lustberg, Jack, 1932 Releases ......................................... 356

M

M. P. T. O. A.—See Motion Picture Theater Owners of America
Magazines Voting for the Ten Best Pictures of
1932 ...................................................................................... 53
Main Title List (13,262 Titles) .................................................. 230
MAJESTIC PICTURES CORP.: 
  Home Office Personnel ....................................................... 602
  1932 Releases ................................................................... 356
  Maine, Theaters ................................................................. 745
  Malay, British, A Survey .................................................... 981
  Managers and Agents ........................................................ 942
  Manitoba, A Survey ........................................................... 519
  Manual of Exploitation ...................................................... 677
  Manufacturers, Equipment .............................................. 907
  Marques ........................................................................... 926
  Maritime Provinces, A Survey .......................................... 519
  Maryland M. P. T. O., Personnel ................................ 651
MARYLAND: 
  Producers ....................................................................... 618
  Theaters ........................................................................ 747
MASCOT PICTURES CORP.: 
  Home Office Personnel ....................................................... 602
  Foreign Representative ....................................................... 1017
  1932 Releases ................................................................... 356
  Masques, The, Personnel ................................................... 645
  Mass Meetings, Exhibitor, by Arthur W. Eddy ................ 517
  Massachusetts Independent Exhibitors, Personnel .......... 651
  Massachusetts Allied Theater Owners, Personnel ......... 651
MASSACHUSETTS: 
  Producers ....................................................................... 618
  Theaters ........................................................................ 748
  Maxim Productions, Inc., 1932 Releases ......................... 356
  Mayer, Arthur L., Best Paramount Exploitation  
    Stunt for 1932 ................................................................ 675
  Mayfair Club, Personnel ..................................................... 646
MAYFAIR PICTURES CORP.: 
  Home Office Personnel ....................................................... 602
  1932 Releases ................................................................... 356
  Mercury Pictures, 1932 Releases ................................... 356

Merit Awards, Academy ......................................................... 37; 39
METRO-GOLDWYN-MAYER PICTURES CORP.: 
  Home Office Personnel—See Loew’s, Inc. ...................... 601
  Studio Personnel ............................................................... 608
  Foreign Branches .............................................................. 1017
  Financial Summary ........................................................... 871
  1932 Releases ................................................................... 356
  Metropolitan Motion Picture Co. (Detroit), Studio 
  Personnel .......................................................................... 612
  Metropolitan Studio (Hollywood), Personnel .............. 608
  Metropolitan Studio (Fort Lee), Personnel ................. 613
  Metzger, Charles R., Outlook for 1933 ......................... 111
  Mexico, A Survey ............................................................. 1004
  Meyer, Fred S., Outlook for 1933 .................................. 117
  Michigan Allied Theater Owners, Personnel ............... 651
MICHIGAN: 
  Producers ....................................................................... 618
  Studios ........................................................................... 612
  Theaters ........................................................................... 751
  Minnesota, North and S. Dakota Allied Theaters, 
  Personnel ......................................................................... 651
MINNESOTA: 
  Producers ....................................................................... 618
  Studios ........................................................................... 612
  Theaters ........................................................................... 751
MONOGRAM PICTURES CORP.: 
  Home Office Personnel ....................................................... 602
  Studio Personnel ............................................................... 608
  1932 Releases ................................................................... 356
  Monopole Film Corp., 1932 Releases ......................... 357
  Montana Exhibitors’ Ass’n, Personnel ......................... 652
  Montana, Theaters ........................................................... 761
  Motion Picture Books ....................................................... 581
  Motion Picture Club of New York, Personnel ............ 640
  Motion Picture Distributors and Exhibitors of 
    Canada, Personnel ......................................................... 646
  Motion Picture Location Managers Ass’n, Person- 
    son .................................................................................. 646
MOTION PICTURE PRODUCERS AND DISTRIBU- 
  TORS OF AMERICA, INC. (Hays Organization): 
  Personnel ....................................................................... 634
  1932 Activities ................................................................ 495
  Motion Picture Publications ............................................. 569
  Motion Picture Relief Fund of America, Inc., 
  Personnel ...................................................................... 646
  Motion Picture Studio Mechanics, Personnel .............. 646
MOTION PICTURE THEATER OWNERS OF 
  AMERICA (M. P. T. O. A.): 
  Personnel ....................................................................... 649

12
1932 Activities, by M. A. Lightman .................................. 515
Public Relations Program for Exhibitors ........................ 658
Motion Picture Theater Owners, (By States), Personnel ........ 649
Motion Skreenadz, Ltd., Studio Personnel .......................... 615
Movietonews, Inc., Studio Personnel ................................ 614
Moving Picture Machine Operators, Local 306 ...................... 646
Music Publishers Protective Ass'n, Personnel ....................... 646
Music Stands ..................................................................... 927
Musical Instruments ......................................................... 927
Myers, Abram F., Activities of the Allied States Association .... 516

NATIONAL BOARD OF REVIEW OF MOTION PICTURES:
Personnel ........................................................................... 646
1932 Activities, by Bettina Gunczy .................................... 511
Best Picture Selections ....................................................... 49
National Cinema Studio, Personnel .................................... 612
National Council on Freedom from Censorship, Personnel ..... 647
National Endorsers of Photoplays, Personnel ....................... 647
NATIONAL SCREEN SERVICE:
Home Office Personnel ...................................................... 602
Financial Summary ......................................................... 872
National Sound Recording Service, Inc., Studio Personnel ...... 614
National Theater Supply Co., Personnel ............................... 602
National Variety Artists, Personnel ..................................... 647
Navy Theaters ................................................................... 831
Nebraska and Iowa Allied Theater Owners, Personnel ........ 650
Nebraska and W. Iowa, M. P. T. O., Personnel .................... 652
NEBRASKA:
Producers ....................................................................... 619
Theaters ........................................................................... 763
Needles ............................................................................ 927
Netherland East Indies, A Survey ....................................... 1005
Netherlands, A Survey ....................................................... 1004
Nebraska, Theater ............................................................. 766
New Era Film Exchange, 1932 Releases .............................. 357
New Hampshire, Theaters .................................................. 766
New Jersey Allied Theater Owners, Personnel ..................... 652

NEW JERSEY:
Studios ............................................................................ 613
Theaters ............................................................................ 767
New Mexico Theater Owners Ass'n, Personnel ...................... 652
New Mexico, Theaters ......................................................... 769
New York Allied Theater Owners, Personnel ....................... 652
New York, Western, M. P. T. O., Personnel ......................... 652
NEW YORK:
Producers ....................................................................... 619
Theaters ............................................................................ 770
Studios ............................................................................. 613
New Zealand, A Survey ..................................................... 1005
Newark Motion Picture Studio, Personnel .......................... 613
Newfoundland and Canada, A Survey ................................ 518
NEWS HEADLINES OF 1932:
Ten Leading ....................................................................... 47
## EDITORIAL INDEX

| Studio Personnel | 609 |
| Foreign Branches | 1018 |
| Financial Summary | 873 |
| Theaters | 848 |
| Pathe Exchange, Inc., Financial Summary | 874 |
| Peerless Pictures, 1932 Releases | 357 |
| Pennsylvania, West, M. P. T. O., Personnel | 653 |

### PENNSYLVANIA:
- Producers | 620
- Studios | 615
- Theaters | 790
- Percentages, Distribution | 595
- Perforators, Film | 928
- Performances, "Photoplay," Best | 43: 45
- Persia, A Survey | 1007

### PERSONNEL:
- Assoiciations | 633
- Home Office | 597
- Studio | 606
- Peru, A Survey | 1008
- Pettijohn, C. C., Outlook for 1933 | 105
- Philadelphia, M. P. T. O., Personnel | 653
- Philippine Islands, A Survey | 1008
- Photo Electric Cells | 929
- Photocrome, Inc., Home Office Personnel | 603
- Photographers and Their Work in 1931-1932 | 473
- Photographers, Still and Portrait | 943
- Photography, Trick | 949
- "Photoplay's" Best Performances of 1932 | 43
- Pickups | 928
- Pizar, William, Foreign Outlook for 1932 | 955
- Plaster, Decorative | 928
- Plaster Ornaments—See Ornaments | 928
- Plastering, Architectural | 929
- Play and Story Brokers | 947

### PLAYERS:
- Standard Contract | 549
- 1931 and 1932 Work | 383
- "Photoplay" Selections for 1932 | 43
- In Ten Best Pictures of 1932 | 65
- Plays Made Into Films, Original Titles | 361
- Plumbing Fixtures—See Fixtures | 929
- Poland, A Survey | 1008
- Polish Film Corp., 1932 Releases | 357
- Pollak, Adolph, Productions, 1932 Releases | 357
- Porto Rico, A Survey | 1009
- Portrait and Still Photographers | 943
- Portugal, A Survey | 1009
- Posters | 929
- Powers, P. A., Outlook for 1933 | 117

### POWERS PICTURES, INC.:
- Home Office Personnel | 603
- 1932 Releases | 357
- Presentation Bookers | 945
- Press Photographers Ass'n of New York, Personnel | 647
- Previewing Groups | 663

### PRINCIPAL DISTRIBUTING CORP.:
- Home Office Personnel | 603
- 1932 Releases | 357

---

| Print, Standard, Makeup and Practice | 702 |
| Printing Machines, Film | 929 |
| Processes, Film | 929 |
| Producer-Player Standard Contract | 549 |
| Producer-Writer Code of Ethics | 561 |

### PRODUCERS:
- U. S. and Canada | 616
- Short Subject | 620
- Cartoon | 621
- Newsreel | 905

### PRODUCTION:
- Adaptors-Scenarists, 1931 and 1932 Work | 455
- Authors, 1931 and 1932 Work | 445
- Cameramen, 1931 and 1932 Work | 473
- Code of Ethics | 567
- Company Releases | 353
- Dialoguers, 1931 and 1932 Work | 464
- Directors, 1931 and 1932 Work | 435
- Feature Releases, 1932 | 121
- Feature Releases, Since 1915 | 225
- Features Imported in 1932 | 378
- Film Editors, 1931 and 1932 Work | 483
- Government Activities | 545
- Original Titles | 361
- Players, 1931 and 1932 Work | 383
- Recording Engineers, 1931 and 1932 Work | 479
- Serial Release, 1920 to 1932 | 374
- 13,262 Titles | 225
- Writers, 1931 and 1932 Work | 445
- Projection Advisory Council, Inc. | 647
- Projection Adapters | 907
- Projection Booth Engineer | 929
- Projection Booths | 910
- Projection Lenses | 923
- Projection Rooms | 949
- Projector Safety Devices—See Safety Devices, Projector | 932

### PROJECTORS:
- Effect | 929
- Portable | 929
- Theater | 930
- Properties, Studio | 930

### PROTEX TRADING CORP.:
- Home Office Personnel | 604
- 1932 Releases | 357
- Public Relations Program for Exhibitors | 658

### PUBLICATIONS:
- Trade and Fan | 575
- Throughout the World | 569
- Publix—See Paramount Publix.
S. M. P. E.—See Society of Motion Picture Engineers.
Saal, William, Outlook for 1933 ........................................ 113
Safes, Theater ............................................................... 932
Safety Devices, Projector .................................................. 932
St. Louis, Eastern Missouri and So. Ill., M. P. T. O., Personnel .... 651
St. Louis Theater Managers Ass’n, Personnel ......................... 652
Sales Percentages, Distributors ......................................... 595
Sarnoff, David, Outlook for 1933 ....................................... 95
Scandinavian Talking Pictures, 1932 Releases ......................... 358
“Scarface,” One of the Ten Best Pictures of 1932 ..................... 83
Scenarists, 1931 and 1932 Work ......................................... 455
Scenery, Stage ............................................................... 932
Schenck, Joseph M., Outlook for 1933 ................................ 93
Schenck, Nicholas M., Outlook for 1933 ................................ 91
Schneider, George, 1932 Releases ....................................... 358
Schulberg, B. P., Outlook for 1933 ..................................... 107
Screen Women’s Press Club, Personnel ................................ 647
Screen Writers Guild, Personnel ........................................ 648
Screens ....................................................................... 933
Screenart Pictures, Inc., Personnel ...................................... 604
Seat Covers—See Covers, Chair ......................................... 915
Seat Indicators ................................................................... 933
Seats, Theater ................................................................. 933
Seidelman, Joseph H., Foreign Outlook ................................ 953
Seiden Sound Studio, Personnel .......................................... 614
Seiden Sound System, Personnel—See Left Productions ........... 601
Selznick, David O., Outlook for 1933 .................................. 99
Senators and Congressmen, 73rd Congress ............................ 521
Sennett, Mack, Studio, Personnel ........................................ 610
Sentry Safety Control, Financial Summary ......................... 879
SERIAL RELEASES: .......................................................... 879
1920 to 1932 ................................................................. 374
1932, by Companies ......................................................... 353
Sheehan, Clayton P., Foreign Outlook .................................. 954
SHORT SUBJECT: ............................................................ 620
Producers ......................................................................... 706
Releases in 1932, by Companies .......................................... 353
Showman’s Calendar for 1933 .............................................. 667
Showman’s Exploitation Manual ......................................... 657
Shubert Theater Corp., Financial Summary ......................... 879
SIGNS: ........................................................................... 934
Luminous Tube ............................................................... 933
Changeable ....................................................................... 933
Directional ........................................................................ 933
Electric ............................................................................. 933
Sikawitt, Mortimer D., Foreign Outlook ................................. 957
Silent Theaters, U. S. and Canada ......................................... 705
Silverberg, Herbert T., Court Decisions of 1932 ...................... 526
Slides ............................................................................... 934
“Smilin’ Through,” One of the Ten Best Pictures of 1932 ........... 73
Smirnov, V. F., Article on Soviet Cinema ................................ 975
Societies-Clubs-Associations, Personnel ............................... 633
SOCIETY OF MOTION PICTURE ENGINEERS: .................. 637
Personnel ........................................................................... 637
1932 Activities, by Dr. Alfred N. Goldsmith .......................... 507
Sound Devices and Manufacturers ....................................... 934
Sound Engineers and Their Work in 1931 and 1932 ........................... 479
Sound Proofing—See Acoustical Products ............................ 907
Sound Studios of New York, Inc., Personnel ......................... 615
Sound Theaters in the U. S. and Canada ............................... 705
South Africa, A Survey ...................................................... 1010
TELEVISION PRODUCTIONS, LTD., PERSONNEL 610

TEN BEST PICTURES:
Film Daily, 1932 Poll 51
Film Daily, 1922 to 1931 85
National Board of Review 49
Ten Leading Headline Events of 1932 47
Tennessee, Arkansas, Mississippi, M. P. T. O., Personnel 653
Tennessee, Theaters 800
Territorial Percentages of Distributors 595
Texas Allied Theater Owners, Personnel 653
Texas Theater Owners Protective Ass'n, Personnel 654

TEXAS:
Producers 620
Theaters 802

THEATER:
Construction 913
Equipment 885
Supply Dealers 887
Theater Exploitation 657
Theater Owners Chamber of Commerce, Personnel 652
Theater Owners Organizations, Personnel 649

THEATERS:
Statistics, U. S. and Canada 706
Colored 828
Army Post 829
Navy 831
Circuits 833
Alaska 820
Canada 820
United States, By States 707
Theatrical Press Representatives of America, Personnel 648

TICKET:
Booths 910
Boxes and Choppers 936
Vending Machines 936
Tickets, Admission 936
Tiffany, California, Studio, Personnel 606
Tile Flooring 937
Titan Production Co., Inc., Personnel 610
Title Studios 948

TITLES:
Features Since 1915 (13,262 Titles) 230
Features Released in 1932 121
Company Releases of 1932 353
Serials, 1920 to 1932 374
Imported Features in 1932 378
Original Titles 361
Tobis Forenfilms, Inc, 1932 Releases 359
Toronto Associated Theaters, Ltd., Personnel 654
Toronto Allied Exhibitors, Personnel 654
Tower Productions, Inc., 1932 Releases 359
Towers, Horn 937

TRADE AND FAN PUBLICATIONS:
In the U. S. and Canada 575
Voting for Ten Best Pictures of 1932 53
Trade Boards, U. S. and Canada, Personnel 655
Trailers, Producers and Distributors 903; 937
Trans-Lux Daylight Screen Corp., Financial Summary 880

STEINER.

STATISTICS:
General 520
Legitimate Stage 520
Theater, U. S. and Canada 706

STANLEY:
Co. of Amer., Financial Summary 879

STANLEY DISTRIBUTING CORP.:
Home Office Personnel 604
1932 Releases 358

State Exhibitor Associations, Personnel 649

STANDARD CONTRACT:
Player-Producer 549
Exhibition 535

Standard Release Print 702
Standard Sound Recording Corp., Personnel 614

STAGE:
Drops—See Curtains 915
Equipment 935
Hardware 921
Lighting Equipment 924
Rigging 932
Scenery 932

Stage, Legitimate, Statistics 520

STATISTICAL:
General 33
Legitimate Stage 520
Theater, U. S. and Canada 706

Statuary 935
Steiner, William, 1932 Release 358
Still Photographers 943
Still 935

Stocks, Amusement, in 1932 860
Storage Vaults 905
Story and Play Brokers 947

STUDIO:
Equipment 885
Lighting Equipment 925
Properties 930
Studio Electricians, Personnel 648
Studios, U. S. and Canada, Personnel 606
Supplies, Laboratory 949
Supply Dealers 887
Sweden, A Survey 1012
Switchboards 935
Switzerland, A Survey 1013

Synchronic Sound Devices 934
Syndicate Exchange, 1932 Release 358
Syndicates, Newspaper, Voting for The Ten Best Pictures of 1932 53

TECHNICOLOR,
Inc., Financial Summary 880

Tables, Inspection—See Inspection Tables 922

TELEVISION PRODUCTIONS, LTD., PERSONNEL 610

TEN BEST PICTURES:
Film Daily, 1932 Poll 51
Film Daily, 1922 to 1931 85
National Board of Review 49
Ten Leading Headline Events of 1932 47
Tennessee, Arkansas, Mississippi, M. P. T. O., Personnel 653
Tennessee, Theaters 800
Territorial Percentages of Distributors 595
Texas Allied Theater Owners, Personnel 653
Texas Theater Owners Protective Ass'n, Personnel 654

TEXAS:
Producers 620
Theaters 802

THEATER:
Construction 913
Equipment 885
Supply Dealers 887
Theater Exploitation 657
Theater Owners Chamber of Commerce, Personnel 652
Theater Owners Organizations, Personnel 649

THEATERS:
Statistics, U. S. and Canada 706
Colored 828
Army Post 829
Navy 831
Circuits 833
Alaska 820
Canada 820
United States, By States 707
Theatrical Press Representatives of America, Personnel 648

TICKET:
Booths 910
Boxes and Choppers 936
Vending Machines 936
Tickets, Admission 936
Tiffany, California, Studio, Personnel 606
Tile Flooring 937
Titan Production Co., Inc., Personnel 610
Title Studios 948

TITLES:
Features Since 1915 (13,262 Titles) 230
Features Released in 1932 121
Company Releases of 1932 353
Serials, 1920 to 1932 374
Imported Features in 1932 378
Original Titles 361
Tobis Forenfilms, Inc, 1932 Releases 359
Toronto Associated Theaters, Ltd., Personnel 654
Toronto Allied Exhibitors, Personnel 654
Tower Productions, Inc., 1932 Releases 359
Towers, Horn 937

TRADE AND FAN PUBLICATIONS:
In the U. S. and Canada 575
Voting for Ten Best Pictures of 1932 53
Trade Boards, U. S. and Canada, Personnel 655
Trailers, Producers and Distributors 903; 937
Trans-Lux Daylight Screen Corp., Financial Summary 880

STEINER.

STATISTICS:
General 520
Legitimate Stage 520
Theater, U. S. and Canada 706

Statuary 935
Steiner, William, 1932 Release 358
Still Photographers 943
Still 935

Stocks, Amusement, in 1932 860
Storage Vaults 905
Story and Play Brokers 947

STUDIO:
Equipment 885
Lighting Equipment 925
Properties 930
Studio Electricians, Personnel 648
Studios, U. S. and Canada, Personnel 606
Supplies, Laboratory 949
Supply Dealers 887
Sweden, A Survey 1012
Switchboards 935
Switzerland, A Survey 1013

Synchronic Sound Devices 934
Syndicate Exchange, 1932 Release 358
Syndicates, Newspaper, Voting for The Ten Best Pictures of 1932 53
<table>
<thead>
<tr>
<th><strong>EDITORIAL INDEX</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRANSCONTINENTAL PICTURES CORP.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>1932 Releases ............................................ 359</td>
</tr>
<tr>
<td>Transformers, Alternating Current .................... 937</td>
</tr>
<tr>
<td>Tri-State M. P. T. O., Personnel ................. 653</td>
</tr>
<tr>
<td>Trick Photography ...................................... 949</td>
</tr>
<tr>
<td>Turkey, A Survey ....................................... 1013</td>
</tr>
<tr>
<td>233 Club, Personnel .................................. 648</td>
</tr>
<tr>
<td><strong>U</strong></td>
</tr>
<tr>
<td><strong>UFA FILMS, INC.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>1932 Releases ............................................ 359</td>
</tr>
<tr>
<td>Unger, Chas., 1932 Releases ............................ 359</td>
</tr>
<tr>
<td>Uniforms ................................................ 937</td>
</tr>
<tr>
<td><strong>UNITED ARTISTS CORP.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>Studio Personnel ........................................ 610</td>
</tr>
<tr>
<td>Foreign Branches ......................................... 1021</td>
</tr>
<tr>
<td>Theater Circuit ......................................... 854</td>
</tr>
<tr>
<td>Theater Circuit, Financial Summary ................ 881</td>
</tr>
<tr>
<td>1932 Releases ............................................ 359</td>
</tr>
<tr>
<td>United Film Industries, Inc., Personnel ............... 605</td>
</tr>
<tr>
<td>United Kingdom, A Survey ................................ 1014</td>
</tr>
<tr>
<td>United Scenic Artists, Personnel ....................... 648</td>
</tr>
<tr>
<td><strong>UNITED STATES GOVERNMENT:</strong></td>
</tr>
<tr>
<td>Army Theaters .............................................. 829</td>
</tr>
<tr>
<td>Navy Theaters .............................................. 831</td>
</tr>
<tr>
<td>Production-Distribution Activities .................... 545</td>
</tr>
<tr>
<td>Units .................................................... 937</td>
</tr>
<tr>
<td><strong>UNIVERSAL PICTURES CORP.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>Studio Personnel ........................................ 610</td>
</tr>
<tr>
<td>Foreign Branches ......................................... 1022</td>
</tr>
<tr>
<td>Theater Circuit ......................................... 855</td>
</tr>
<tr>
<td>Financial Summary ....................................... 882</td>
</tr>
<tr>
<td>1932 Releases ............................................ 359</td>
</tr>
<tr>
<td>Uruguay, A Survey ...................................... 1016</td>
</tr>
<tr>
<td>Utah, Theaters .......................................... 807</td>
</tr>
<tr>
<td><strong>V</strong></td>
</tr>
<tr>
<td>Van Beuren, A. J., Outlook for 1933 ..................... 115</td>
</tr>
<tr>
<td><strong>VAN BEUREN CORP.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>1932 Releases ............................................ 360</td>
</tr>
<tr>
<td>Valletty, Bruno, 1932 Release .......................... 360</td>
</tr>
<tr>
<td>Variety Club of Pittsburgh, Personnel ................ 648</td>
</tr>
<tr>
<td>Vaudeville Bookers ....................................... 945</td>
</tr>
<tr>
<td>Vaults, Storage ........................................... 905</td>
</tr>
<tr>
<td>Vending Machines ......................................... 937</td>
</tr>
<tr>
<td>Venezuela, A Survey .................................... 1016</td>
</tr>
<tr>
<td>Ventilating—See Cooling ................................. 913</td>
</tr>
<tr>
<td>Vermont, Theaters ....................................... 808</td>
</tr>
<tr>
<td>Virginia M. P. T. O., Personnel ...................... 654</td>
</tr>
<tr>
<td>Virginia, Theaters ..................................... 809</td>
</tr>
<tr>
<td>Visual Instruction Dept. of National Education Ass'n, Personnel .................................. 643</td>
</tr>
<tr>
<td>Vitaphone Studio, Personnel ................................ 614</td>
</tr>
<tr>
<td>Vitullo Films, 1932 Release ............................ 360</td>
</tr>
<tr>
<td><strong>W</strong></td>
</tr>
<tr>
<td>Wampas, Personnel ....................................... 641</td>
</tr>
<tr>
<td><strong>WARNER BROS.—FIRST NATIONAL:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 605</td>
</tr>
<tr>
<td>Studio Personnel (Hollywood) .......................... 610</td>
</tr>
<tr>
<td>Eastern Vitaphone Studio ................................ 614</td>
</tr>
<tr>
<td>Foreign Branches ......................................... 1024</td>
</tr>
<tr>
<td>Theater List .............................................. 855</td>
</tr>
<tr>
<td>Financial Summary ....................................... 882</td>
</tr>
<tr>
<td>1932 Releases ............................................ 360</td>
</tr>
<tr>
<td>Warner, H. M., Outlook for 1933 ....................... 91</td>
</tr>
<tr>
<td>Warner, Jack L., Outlook for 1933 ..................... 95</td>
</tr>
<tr>
<td>Warner, Major Albert, Outlook for 1933 ............... 103</td>
</tr>
<tr>
<td><strong>WASHINGTON:</strong></td>
</tr>
<tr>
<td>Producers ................................................ 620</td>
</tr>
<tr>
<td>Theaters .................................................. 811</td>
</tr>
<tr>
<td>Weatherstripping ......................................... 937</td>
</tr>
<tr>
<td>Wehrenberg, Fred, Outlook for 1933 ..................... 115</td>
</tr>
<tr>
<td>West Coast Service Studio, Personnel .................. 615</td>
</tr>
<tr>
<td>West Virginia, Ky., and Ohio Allied Theater Owners, Personnel .................................. 652</td>
</tr>
<tr>
<td>West Virginia, Theaters .................................. 813</td>
</tr>
<tr>
<td>Western Associated Motion Picture Advertisers (Wampas), Personnel ............................... 641</td>
</tr>
<tr>
<td>Western Pennsylvania, M. P. T. O., Personnel .......... 653</td>
</tr>
<tr>
<td>White, Gordon, &quot;Best World Wide Exploitation Stunt of 1932&quot; ................................. 675</td>
</tr>
<tr>
<td>Wired Theaters in the U. S. and Canada ................ 705</td>
</tr>
<tr>
<td>Wisconsin Allied Independent Theater Owners, Personnel .................................. 654</td>
</tr>
<tr>
<td>Wisconsin and Upper Michigan M. P. T. O., Personnel .................................. 654</td>
</tr>
<tr>
<td><strong>WISCONSIN:</strong></td>
</tr>
<tr>
<td>Producers ................................................ 620</td>
</tr>
<tr>
<td>Theaters .................................................. 816</td>
</tr>
<tr>
<td>Wolffsohn, Karl, Article on Germany .................... 972</td>
</tr>
<tr>
<td>World Motion Picture Survey ............................ 977</td>
</tr>
<tr>
<td><strong>WORLD WIDE PICTURES, INC.:</strong></td>
</tr>
<tr>
<td>Home Office Personnel .................................. 600</td>
</tr>
<tr>
<td>1932 Releases ............................................ 360</td>
</tr>
<tr>
<td>Worldart Film Corp., 1932 Release ....................... 360</td>
</tr>
<tr>
<td>World's Trade Exchange, 1932 Releases ................ 360</td>
</tr>
<tr>
<td>Writers' Section ......................................... 445</td>
</tr>
<tr>
<td>Wyoming, Theaters ....................................... 819</td>
</tr>
<tr>
<td><strong>Y</strong></td>
</tr>
<tr>
<td>Y. M. C. A. Motion Picture Bureau, Personnel ............ 648</td>
</tr>
<tr>
<td>Yates, H. J., Outlook for 1933 .......................... 105</td>
</tr>
<tr>
<td>Year's Headlines ......................................... 585</td>
</tr>
<tr>
<td>Yorke, G. S., &quot;Best Fox Exploitation Stunt of 1932&quot; .......... 674</td>
</tr>
<tr>
<td>Yugoslavia, A Survey .................................... 1016</td>
</tr>
<tr>
<td><strong>Z</strong></td>
</tr>
<tr>
<td>Zukor, Adolph, Outlook for 1933 ........................ 91</td>
</tr>
</tbody>
</table>
"At Your Service"

The Film Daily

AND WEEKLY FILM DIGEST

John W. Alicoate
Editor and Publisher

DON M. MERSEREAU
General Manager

Arthur W. Eddy
Associate Editor

Don C. Gillette
Managing Editor

Ralph Wilk
Los Angeles Representative

Harold Slott
Associate

Marvin Kirsch
Special Representative

Chas. A. Alicoate
Eastern Studio Representative

EDITORIAL STAFF

Don Hancock
Winfield Andrus
Jack Harrower

ADVERTISING

Harriet V. McCann
Jack Adelman
Frances Gross

CIRCULATION

S. D. Kohler
Ann Unger
A. J. Dash

Address: 1650 Broadway, New York City

TELEPHONES

CIRCLE 7-4736—CIRCLE 7-4737—CIRCLE 7-4738—CIRCLE 7-4739

CABLE ADDRESS: Filmday, New York

HOLLYWOOD

Ralph Wilk
6425 Hollywood Blvd.
Granite 6607

LONDON

Ernest W. Fredman
Daily Film Renter
89.91 Wardour St.

BERLIN

Karl Wolfsohn
Lichtbildbuehne
Friedrichstrasse 225

PARIS

P. A. Harle
La Cinematographie Francaise, Rue de la Cour-des-Noues 19

PUBLISHERS OF

The Film Daily

The Film Daily Year Book

Directors' Annual and Production Guide

Short Subjects Quarterly

18
ADVERTISING
INDEX 1933

A

Adam, Ferdinand H. .................. 962
Allied Pictures ....................... 110
Allvine, Glendon ..................... 332
Ameranglo Corp. ..................... 960 & 961
Amkino Corporation .................. 68
Amusement Securities Corp. ......... 346
Anderson, Milo ....................... 348
Andrews, Del ......................... 246
Arbuckle, Roscoe (Fatty) ............. 310
Arnold, Edward ...................... 396
Art Guild, The ....................... 912
Associated Cinemas of America, Inc. 4
Associated Publications 562 & 563
Atlas Soundfilm Recording Studios, Inc. 894
Atwill, Lionel ....................... 388
Auten, Capt. Harold .................. 958

B

Bank of America, Facing Page 1
Barnes Printing Co. 432 & 656
Baxter, Warner ...................... 262
Beecroft-Florida Studios .......... 144
Belden, Charles S. ................... 228
Berger, Carl ......................... 474
Berk, Ben ................................ 162
Berk, David ......................... 486
Berman, Pandro ...................... 330
"Better Theatres" 554 & 555
Billboard Publishing Co., The .... 558
Bischoff, Sam ....................... 180
Blake, B. K. .......................... 164
Block, Ralph ......................... 242
Blue Seal Sound Devices, Inc. .... 900
Bolton, Guy ......................... 444
Borzage, Frank ..................... 266
Bradford, James C. ................... 164
Bren-Orsatti ......................... 444
Brenon Productions, Herbert ...... 34
British & Continental Trading Co., Inc. 956
Brock, Gustav ....................... 156
Brown, Harry Joe .................... 208
Brulatour, Inc., J. E. .............. 24
Burtis, Thomson .................... 444

C

Cameron Publishing Co. 546
Cannon, Raymond ................... 64
Ceder, Ralph ......................... 166
Century Photo Engraving Co., Inc. 676
Chesterfield Motion Picture Corp. 78
Chidnoff, Irving .................... 494
Chodorov, Edward .................. 316
Christie, Al ......................... 184
Churchill, Berton ................... 382
Cinelab, Inc. ......................... 922
Cinema, The ......................... 582
City Photo Engraving Co. 550
Claremont Sound Film Studios, Inc. 920
Cleveland, George .................. 340
Cline, Edward F. .................... 112
Cluett, Jack ......................... 250
Clyde Comedies, Andy ............... 186
Cohan, Helen ....................... 406
Cohn, Martin G. .................... 180
Colman, Ronald ..................... 36
Columbia Pictures 97 & 98
Commonwealth Productions, Ltd. ... 146
Connolly, Walter .................... 408
Conselman, Wm. ..................... 284
Consolidated Film Industries, Inc. Inside Back Cover
Conway, Jack ....................... 246
Cooper, Merian C. ................... 326
Cosman, Inc., J. T. ................... 26
Craft Film Laboratories, Inc. ...... 906
Crawley, Paul Roe ................... 166
Cromwell, John ..................... 330
Curtiz, Michael ..................... 308

D

Daily Film Renter and Moving Picture News 576
Darmour Productions, Larry .......... 108
Debrie, Inc., Andre ................. 898
De Forest Phonofilm ............... 118
Delmar, Vina ....................... 448
Del Ruth, Roy ....................... 302
ADVERTISING INDEX

Denis, Armand .... 484
Dieterle, Wilhelm .... 312
Digges, Dudley .... 382
Dittmar-Robinson Corp.... 90
Douglas, Melvyn .... 394
Durlam Productions, G. A. .... 168

E

Eagle Pictures Corp. .... 84
Eastman Kodak Co.
Back Cover
Ebenstein Corp., The .... 128
Educational Pictures. 176 to 188
Educational Screen, The .... 552
Electrical Research Products, Inc. Facing Page 1024
Elliott, Clyde E. .... 274
Emanuel Publications, Inc., Jay .... 564
Emerson, Maurice .... 474
Estabrook, Howard .... 102
Exhibitors Film Exchange .... 974
Exhibitors Screen Service, Inc. .... 92

F

Fanchon & Marco, Inc. .... 482
Featurettes, Inc. .... 168
Fiegel, Alfred E. .... 134
Fields, Stanley .... 400
Filmchoice, Inc. .... 172
Film Curb .... 566
Film-Kurier .... 584
Film Laboratories of Canada, Ltd. .... 932
Filmlab, Inc. .... 924
Film Service Laboratories, Inc. .... 930
Finston, Nat W. .... 218
First Choice Pictures, Inc. .... 138
First Division Exchanges, Inc. .... 70
First National Pictures
295 to 316
FitzPatrick Traveltalks .... 6
Florey, Robert .... 312
Ford, John .... 268
Fox Film Corp. .... 257 to 288
Fox Movietone News .... 276
Freeman Lang Studios, Inc. .... 94
Freuler Film Associates, Inc. .... 72
Friedgen, Ramond .... 442

G

Garnett, Tay .... 170
Gelsey, Erwin .... 222
General Film Library, Inc., Facing Inside Back Cover
General Outdoor Advertising Co. .... 86
General Talking Pictures Corp. .... 118
Gering, Marion .... 214
Gevaert Co. of America, Inc. .... 26
Gillstrom, Arvid E. .... 188
Glasmon, Kubec .... 460
Gottlieb, Arthur .... 932
Goulding, Alf .... 316
Goulding, Edmund .... 104
Gray, Danny .... 492
Green, Alfred E. .... 38
Green, George .... 450
Green, Howard J. .... 58
Grey Pictures Corp., Romer .... 170
Griffith, Edward H. .... 106
Gropper, Milton H. .... 220
Grosset & Dunlap .... 858
Guaranteed Pictures Co., Inc. .... 964

H

Hansen, Edmund H. .... 286
Harman-Iising Productions, Ltd. .... 172
Harper Producing & Distributing Co. .... 488
Harvey Agency .... 940 & 941
Hays, Jack .... 184
Hazard, Lawrence .... 224
Henley, Jack .... 306
Hennecke, Clarence .... 464
Hervey, Harry .... 210
Heywood-Wakefield .... 884
Hill, George .... 238
Hoerl, Arthur .... 456
Hollywood Reporter .... 574
Hollywood Screen World .... 510
Holt & Company, Inc., C. J. .... 976
Horwin, Jerry .... 348
Hotel St. Charles .... 498
Howard, David .... 438
Howard, Leslie .... 386

I

Imperial Distributing Corp. .... 952
Ince, Ralph .... 340
International Projector Corp. .... 886
International Projectionist. 570
Invincible Pictures Corp. .... 78

J

James, Alan .... 158
James, Rian .... 62
Jason, Leigh .... 440
Johnson, Laurence E. .... 248
Johnston, Agnes Christine. .... 252
Jones, Grover .... 218
Joyce, Frank-Myron, Selznick, Ltd. .......... 52
June, Ray .................. 472

K
Katz, Sam ................. 54
K B S Productions ....... 179
Kendell & Dasseville, Inc. ... 904
Kent, Willis, Productions. ... 482
Kinematrade ............... 966
Kinematograph Weekly, The .................. 586
King, Henry ............... 270
Klein, Philip ............. 288
Kline, A. A. ............... 454
Kooler-Aire Engineering Corp .................. 896
Krimsky, John-Gifford Cochran .................. 172

L
La Cinematographie Francaise .................. 580
Lambert, Glen ............. 306
Lamont, Charles ........... 438
Lang, Walter ............... 436
Larkin, John Francis ........ 452
Lasky Productions, Jesse L. ............. 264
Le Baron, Wm. .......... 202
Le Breton, Flora .......... 162
Leff Productions, Inc. .... 484
Lehman, Gladys .......... 280
Le Maire, Rufus .......... 282
Leonard, Robert Z. ......... 240
Le Roy, Mervyn .......... 300
Levien, Sonya .......... 288
Lewis, Albert .......... 226
Licht-Bild-Buhne .......... 578
Lloyd, Frank .......... 280
Lloyd's Film Storage Corp. .... 486
Lovett, Josephine .......... 50
Loy, Myrna ............... 250
Lubitsch, Ernst ........ 200
Ludwig, Edward .......... 160

M
Mac Fadden, Hamilton .......... 60
McCoy, Horace .......... 470
McNutt, Wm. Slavens .......... 218
Macgowan, Kenneth .......... 334
Magic Carpet of Movietone .......... 286
Majestic Pictures Corp ....... 74
Malcolm Laboratories Corp ... 926
Mallory, Boots .......... 282
Marin, Edwin L. .......... 440
Markey, Gene .......... 314
Marlow, Brian .......... 228
Massce & Company, Inc. .... 972
Master Art Products, Inc. .... 76
Mayfair Pictures Corp ...... 80
Maynard, Ken ............. 153
Mendes, Lothar .......... 204
Mentor Pictures, Inc. ....... 970
Mercantile Bank & Trust Co. .......... 22
Mercury Film Laboratory, Inc. .......... 28
Mermaid Comedies .......... 188
Mersereau, Jack .......... 496
Metro-Goldwyn-Mayer, 233 to 252
Michel Angelo Studios, Inc. .......... 908
Millard, S. S. .......... 174
Models Guild .......... 488
Monogram Pictures .......... 88
Morosco Pictures, Oliver .......... 126
Morris Agency, William .......... 392
Moser, Frank .......... 182
Moss, Alec .......... 832
Motion Picture Record .......... 572
Motion Picture Service Co. .......... 888 & 889
Mundin, Herbert .......... 284
Munson S.S. Lines .......... 506
Murfin, Jane .......... 336
Murphy, Ralph .......... 216

N
Nathan, Woodard and Fairbanks .......... 186
National Screen Service .......... 902
National Sound Recording Service, Inc. .......... 918
Neumann, Kurt .......... 434
Noris Carbon Co., Inc. .......... 914

O
O'Brien, Inc., Edwin .......... 956
O'Brien, George .......... 278
O'Brien, Willis H. .......... 338

P
Paramount Musical Staff .......... 218
Paramount Pictures .......... 195 to 228
Perfex Pictures .......... 346
Photoplay Magazine .......... 2
Pierson, Arthur .......... 402
Polish Film Almanac .......... 594
Pollard, Bud .......... 148
Powers Pictures, Inc. .......... 154
President Hotel, The .......... 548
Presnell, Robert .......... 314
Principal Distributing Corp. .......... 140
Producers Laboratories, Inc. .......... 928
Protex Pictures Corp. .......... 174
The Motion Picture Bank
Situated in the Heart of the Industry

MERCANTILE BANK
AND
TRUST COMPANY

Now enjoying the confidence of the leading motion picture companies

1600 Broadway    New York City
## ADVERTISING INDEX

### R

<table>
<thead>
<tr>
<th>Company / Organization</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>RKO-Pathe Studios</td>
<td>96</td>
</tr>
<tr>
<td>RKO Radio Pictures, 321 to 340</td>
<td>938</td>
</tr>
<tr>
<td>Racon Electric Co., Inc.</td>
<td>328</td>
</tr>
<tr>
<td>Radio Keith Orpheum Corp.</td>
<td></td>
</tr>
<tr>
<td>Radio-Mat Slide Co., Inc.</td>
<td>476 &amp; 910</td>
</tr>
<tr>
<td>Raison, Milton</td>
<td>466</td>
</tr>
<tr>
<td>Ralph, Jessie</td>
<td>410</td>
</tr>
<tr>
<td>Reliance Pictures, Inc.</td>
<td>82</td>
</tr>
<tr>
<td>Republic Studios, Inc.</td>
<td>130</td>
</tr>
<tr>
<td>Ritchey Export Corp.</td>
<td>950</td>
</tr>
<tr>
<td>Robertson, John</td>
<td>50</td>
</tr>
<tr>
<td>Robinson, Casey</td>
<td>224</td>
</tr>
<tr>
<td>Rodgers, James E.</td>
<td>490</td>
</tr>
<tr>
<td>Rogers, Charles R.</td>
<td>206</td>
</tr>
<tr>
<td>Roland, Gilbert</td>
<td>384</td>
</tr>
<tr>
<td>Rose, Bob</td>
<td>468</td>
</tr>
<tr>
<td>Rosher, Charles</td>
<td>152</td>
</tr>
<tr>
<td>Ross Federal Service, Inc.</td>
<td>350</td>
</tr>
<tr>
<td>Rowland, Richard A.</td>
<td>272</td>
</tr>
<tr>
<td>Rowland, Wm.-Monte Brice</td>
<td>120</td>
</tr>
<tr>
<td>Royer Pictures, Inc., Fanchon</td>
<td>352</td>
</tr>
<tr>
<td>Ruggles, Wesley</td>
<td>216</td>
</tr>
</tbody>
</table>

### S

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Charles Hotel</td>
<td>498</td>
</tr>
<tr>
<td>Sandrich, Mark</td>
<td>336</td>
</tr>
<tr>
<td>Sarecky, Louis A.</td>
<td>352</td>
</tr>
<tr>
<td>Sax, Sam</td>
<td>304</td>
</tr>
<tr>
<td>Scheib, Philip A.</td>
<td>182</td>
</tr>
<tr>
<td>Schenck, Harry R.</td>
<td>136</td>
</tr>
<tr>
<td>Schoedsack, Ernest B.</td>
<td>332</td>
</tr>
<tr>
<td>Seff, Manuel</td>
<td>222</td>
</tr>
<tr>
<td>Seiter, Wm. A.</td>
<td>212</td>
</tr>
<tr>
<td>Selznick, David O.</td>
<td>244</td>
</tr>
<tr>
<td>Selznick, Myron-Frank Joyce</td>
<td>52</td>
</tr>
<tr>
<td>Seward, Edmond</td>
<td>458</td>
</tr>
</tbody>
</table>

### T

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor, Sam</td>
<td>40</td>
</tr>
<tr>
<td>Taurog, Norman</td>
<td>214</td>
</tr>
<tr>
<td>Terry, Paul-Frank Moser</td>
<td>182</td>
</tr>
<tr>
<td>Thew, Harvey</td>
<td>446</td>
</tr>
<tr>
<td>Thorpe, Richard</td>
<td>434</td>
</tr>
<tr>
<td>Trivers, Barry</td>
<td>226</td>
</tr>
<tr>
<td>Truex, Ernest</td>
<td>390</td>
</tr>
<tr>
<td>Typhoon Air Conditioning Co., Inc.</td>
<td>916</td>
</tr>
</tbody>
</table>

### U

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ufa Films, Inc., Inside Front Covers</td>
<td></td>
</tr>
<tr>
<td>Ullman, S. George</td>
<td>398</td>
</tr>
<tr>
<td>Ulmer, Edgar George</td>
<td>490</td>
</tr>
<tr>
<td>United Artists</td>
<td>150</td>
</tr>
</tbody>
</table>

### V

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Van Beuren Corp.</td>
<td>30</td>
</tr>
<tr>
<td>Van Deusen, Cortlandt</td>
<td>442</td>
</tr>
</tbody>
</table>

### W

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wallace, Richard</td>
<td>160</td>
</tr>
<tr>
<td>Warner Bros. Pictures</td>
<td>295 to 316</td>
</tr>
<tr>
<td>Warner Bros. Theatres</td>
<td>298</td>
</tr>
<tr>
<td>Wayburn, Ned</td>
<td>504</td>
</tr>
<tr>
<td>Wead, Frank</td>
<td>46</td>
</tr>
<tr>
<td>Wellman, Wm. A.</td>
<td>308</td>
</tr>
<tr>
<td>Welsh, Robert E.</td>
<td>338</td>
</tr>
<tr>
<td>West Coast Service Studios</td>
<td>122</td>
</tr>
<tr>
<td>Western Electric, Facing Page</td>
<td>1024</td>
</tr>
<tr>
<td>Western Service Studios, Inc.</td>
<td>66</td>
</tr>
<tr>
<td>White Productions, Jack</td>
<td>114</td>
</tr>
<tr>
<td>White Productions, Tom</td>
<td>350</td>
</tr>
<tr>
<td>Wilson, Carey</td>
<td>248</td>
</tr>
<tr>
<td>World's Trade Exchange, Inc.</td>
<td>968</td>
</tr>
<tr>
<td>World Wide Pictures</td>
<td>176 to 188</td>
</tr>
</tbody>
</table>

### Y

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young, Tammany</td>
<td>500</td>
</tr>
<tr>
<td>Young, Waldemar</td>
<td>220</td>
</tr>
</tbody>
</table>

### Z

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ziesse, Francis E.</td>
<td>489</td>
</tr>
<tr>
<td>Zit's Publishing Co., Inc.</td>
<td>560</td>
</tr>
<tr>
<td>Zucker, Frank</td>
<td>476</td>
</tr>
</tbody>
</table>
J. E. Brulatour Inc.

NEW YORK
1540 BROADWAY
BRyan 9-4712

HOLLYWOOD
6700 SANTA MONICA BLVD.
Hillside 6131

LONG ISLAND CITY
154 CRESCENT ST.
STillwell 4-7940

CHICAGO
1727 INDIANA AVE.
Calumet 3692
This Is the Fifteenth Annual Edition of Filmdom's Encyclopedia and Book of Reference
GEVAERT RAW STOCK
NEGATIVE and POSITIVE FILM

uniformity guaranteed

THE GEVAERT COMPANY OF AMERICA INC.

Selling Agents

J. T. COSMAN INC.
1540 BROADWAY NEW YORK
Telephone BRyant 9-5194
MOTION picture entertainment enters 1933 in the forefront of opportunity that must come to the nation with the sweep of better times. No industry has faced with greater courage the problems before it. None has met more promptly the challenge of better product for a smaller market at lower cost, hurled against every industry by the greatest economic depression in modern times. Whatever further steps may be necessary for recovery from a disastrous economic period, the outstanding factors in relation to the screen are:

First, that despite unprecedented industrial depression, new story values, new dramatic vitality, new fields of entertainment enterprise have marked the artistic growth of the industry during the past twelve months.

Second, that with the public demanding not merely entertainment, but the greatest possible entertainment values for its money, the closing months of the year saw an increasing number of successful pictures produced.

Third, that the rise in standard, in quality, and in the entertainment appeal of the screen was accompanied by lowering production costs and large economies made in theater operation.

Fourth, that during a period of great economic dislocation, the spirit of cooperation within the motion picture industry has never been greater, as evidenced in the loan or exchange of featured players, writers and directors; in the solution of common problems and in the determination of responsible exhibitor leaders to cooperate with individual distributors to re-cement the structure of distributor-exhibitor relations, in order that the highest standards of trade practice might be maintained in the motion picture industry and that voluntary arbitration in the future might take the place of expensive litigation.

The motion picture industry has been reborn and rebuilt at various stages of its progress. The bones of a thousand problems, each "insurmountable" in its own day, lie at our feet. There is nothing that faces us in the new year which courage, confidence and clear vision will not successfully meet.

W. W. W.
SPEED and SERVICE

A COMPLETE LABORATORY

MERCURY

FILM LABORATORIES INC

723 Seventh Ave.,
NEW YORK, N. Y.

NAT SALAND
President
THE

TEN BEST PICTURES

of 1932

As selected by 368 critics of Newspapers, trade papers and publications in the eleventh annual poll conducted by THE FILM DAILY.

THE RESULT

<table>
<thead>
<tr>
<th>PRODUCTION</th>
<th>DISTRIBUTOR</th>
<th>VOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Hotel</td>
<td>M-G-M</td>
<td>296</td>
</tr>
<tr>
<td>The Champ</td>
<td>M-G-M</td>
<td>214</td>
</tr>
<tr>
<td>Arrowsmith</td>
<td>United Artists</td>
<td>192</td>
</tr>
<tr>
<td>The Guardsman</td>
<td>M-G-M</td>
<td>170</td>
</tr>
<tr>
<td>Smilin’ Through</td>
<td>M-G-M</td>
<td>168</td>
</tr>
<tr>
<td>Dr. Jekyll and Mr. Hyde</td>
<td>Paramount</td>
<td>161</td>
</tr>
<tr>
<td>Emma</td>
<td>M-G-M</td>
<td>154</td>
</tr>
<tr>
<td>Bill of Divorcement</td>
<td>RKO</td>
<td>141</td>
</tr>
<tr>
<td>Back Street</td>
<td>Universal</td>
<td>136</td>
</tr>
<tr>
<td>Scarface</td>
<td>United Artists</td>
<td>135</td>
</tr>
</tbody>
</table>

Please turn to page 51 for a complete section covering the Ten Best Pictures of 1932, listing the names of the critics who participated, and also an Honor Roll of pictures receiving ten or more votes.
Frank Buck's "BRING 'EM BACK ALIVE"
and now in production "WILD CARGO"
New thrills and strange adventures from the thrilling pages of Frank Buck's best selling book.

THE SCREEN'S CLEVEREST ENTERTAINMENT

AESOP'S FABLES
TOM & JERRY
ANIMATED CARTOONS
ANIMATED CARTOONS

THE FINEST SERIAL STORY EVER PRODUCED
THE LAST FRONTIER

THE MOST FASCINATING TRAVEL SERIES
VAGABONDS

THE WORLD's GREATEST COMEDIAN, FUNNIER THAN EVER WITH MUSIC AND SOUND
CHARLIE CHAPLIN

IN SIX OF THE COMEDIES THAT MADE HIM IMMORTAL
THE CRITICS' FORUM

Brief analysis of The Film Daily's nation-wide poll in which about 300 of the country's leading critics participated. The results in full detail were published in the 1932 Film Daily Directors' Annual and Production Guide

QUESTION No. 1
Which do you think is the most important element in motion picture production—the players, the director or the writer?  
ANSWER  
Director—45%  Writer—30%  Players—25%

QUESTION No. 6
What is your opinion of playing two or three features on one bill?  
ANSWER  
In favor—8.9%  Opposed—91.1%

QUESTION No. 2
Do you sense any demand for silent films in your community?  
ANSWER  
Yes—3.8%  No—96.2%

QUESTION No. 7
In what respects could producers make the most improvements in pictures?  
ANSWER  
Most recurrent suggestions—Stories—98%

QUESTION No. 3
Are motion pictures becoming too sophisticated in their subject matter?  
ANSWER  
Yes—36.3%  No—63.7%

QUESTION No. 8
Why should a motion picture critic review pictures from his own individual viewpoint as distinguished from the viewpoint of the average film patron?  
ANSWER  
80% of the replies upheld the right of the critic to express his personal opinions exclusively. 20% indicated the reviewer should take general audience reaction into account.

QUESTION No. 4
Is present-day theater advertising too inclined to exaggerate?  
ANSWER  
Yes—88.6%  No—11.4%

QUESTION No. 9
What type of short subjects do you like best?  
ANSWER  
Travelogues—148 Votes  Cartoons—144 Votes  Newsreels—112 Votes  Comedies—78 Votes

QUESTION No. 5
Approximately how many pictures do you see during the year?  
ANSWER  
High—520  Low—40  Average—197

QUESTION No. 10
What is your pet theory or pet peeve relating to motion pictures?  
ANSWER  
Pet Theory—Less Sex  Pet Peeve—Cycles
STANDARD MOTION PICTURES
H. H. ROGERS, Jr. INCORPORATED HAROLD McCRAKEN
President Vice-President
6 E. 53rd Street, N. Y. C.
PLaza 3-8932
PRESENTS
TWO SMASH COMEDY HITS!! — MORE ON THE WAY
Featurettes and Two-Reelers

WEBER & FIELDS
IN "BEER IS HERE"
MUSIC BY NATHANIEL SHILKRET
A FEATURETTE YOU'LL FEATURE

EDDIE FOY JR.
WITH VERA MARSHE
IN "NEARLY NAKED"
THE NEWEST, NUDIST "NOCKOUT"

ONE STANDARD — THE HIGHEST
A total of 276 different industries, arts and professions are involved in making a motion picture.

Approximately 78,000 pieces of literature were examined in the past year to obtain stories for about 550 features.

Every foot of film sold abroad returns a dollar of income from other exports, according to the Department of Commerce.

Features released in the U. S. during 1932 totaled 685 (including 196 foreign); short subjects totaled approximately 1,450, practically all produced in this country.

Theater attendance in the U. S. in 1932 averaged about 60,000,000 weekly, equal to about 26 shows for each member of the population, compared to an average of five shows attended by each person in Germany during the same year.

More than $100,000,000 annually in taxes is paid to the government by the motion picture industry.

Approximately $150,000,000 was spent on film production in the U. S. last year, the negative cost averaging about $200,000 per feature and varying widely on shorts.

About 2,500 tons of cotton is bought each year by Eastman Kodak for use in the manufacture of film.

A major Hollywood studio uses 2,000,000,000 watts of electric current a year—enough to light 33,000 homes nightly.

Film struck girls have one chance in 137,417 to become a star, according to figures compiled by Bob Hill, Hollywood director.

Number of motion picture theaters in operation in the U. S. as of January 1, 1933, was 12,480.
HERBERT BRENON PRODUCTIONS
"Harmonious relations within the industry"

"Promotion of appreciation outside the industry"

THE ACADEMY OF MOTION PICTURE ARTS and SCIENCES

THE Academy of Motion Picture Arts and Sciences, founded May 11, 1927, unites into one body, devoted to the service of their common interests, the production industry’s leading actors, directors, technicians, writers, and production executives. Within the industry the Academy provides a common meeting place for the conciliation of internal differences, for friendly interchange of ideas and for the solution of problems to the general benefit. It builds harmonious relations, signalizes outstanding achievements by conferring Awards of Merit and advances technological progress.

1932 Activities of the Academy are listed in another part of this book; see index.

Officers, Directors and Members are listed on page 635.

Awards of Merit for 1932 and for previous years are on pages 37 and 39.
CADEMY
MERIT AWARDS

1931-1932

AWARDED At The Annual Banquet of The Academy of Motion Picture Arts & Sciences, in Hollywood, November 18, 1932.

—THE AWARDS—

Best Performance, Actress. HELEN HAYES ("Sin of Madelon Claudet")
Best Performance, Actor. FREDRIC MARCH ("Dr. Jekyll and Mr. Hyde")
Extra Award WALLACE BEERY ("The Champ")
Best All-Around Production "GRAND HOTEL" (M-G-M)
Best Direction FRANK BORZAGE ("Bad Girl")
Best Original Story FRANCES MARION ("The Champ")
Best Adaptation EDWIN BURKE ("Bad Girl")
Best Photography LEE GARMES ("Shanghai Express")
Best Art Direction GORDON WILES ("Transatlantic")
Best Sound Recording PARAMOUNT ("Shanghai Express," "A Broken Lullaby," "One Hour with You," etc.)
Best Short Subjects. "Flowers and Trees" (DISNEY), "A Wrestling Swordfish" (SENNETT), Laurel and Hardy in "The Music Box" (ROACH)
Special Award WALT DISNEY, for creation of Mickey Mouse
Certificate of Honorable Mention TECHNICOLOR
Honorable Mention EASTMAN KODAK

(See page 39 for Academy Awards of other years)
ALFRED E. GREEN

Director

Warner Bros.—First National

“SILVER DOLLAR”

“THE RICH ARE ALWAYS WITH US”

“UNION DEPOT”

“THE DARK HORSE”

“BABY FACE”

“PARACHUTE JUMPER”

“NARROW CORNER”

“It’s Tough to Be Famous”
ACADEMY
MERIT AWARDS

1927—1930

Awards for 1931-32 are listed on page 37

1927-1928
ACTRESS—Janet Gaynor (Seventh Heaven, Street Angel, Sunrise)
ACTOR—Emil Jannings (Way of All Flesh, Last Command)
DIRECTORS—Frank Borzage (Seventh Heaven), Lewis Milestone, (Two Arabian Knights)
OUTSTANDING PRODUCTIONS—Wings (Paramount), Sunrise (Fox)
CINEMATOGRAPHY—Charles Rosher and Karl Struss (Sunrise)
ART DIRECTION—William Cameron Menzies (Tempest, The Dove)
WRITING ACHIEVEMENTS—Ben Hecht (Underworld), Benjamin Glazer (Seventh Heaven)
TITLE WRITING—Joseph W. Farnham (Telling the World, Fair Co-ed)
ENGINEERING ACHIEVEMENT—Roy J. Pomeroy (Wings)
FOR MARKING AN EPOCH IN MOTION PICTURE HISTORY—Warner Bros., for producing The Jazz Singer

1928-1929
ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTION—Frank Lloyd (Weary River, Divine Lady, Drag)
OUTSTANDING PRODUCTION—The Broadway Melody (Metro-Goldwyn-Mayer)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1929-1930
ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTION—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vander Veer (With Byrd at the South Pole)
ART DIRECTION—Herman Rosse (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio (The Big House)
WRITING—Frances Marion (The Big House)

1930-1931
ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTION—Norman Taurog (Skippy)
BEST PRODUCED PICTURE—Cimarron (Radio Pictures)
ORIGINAL STORY—John Monk Saunders (Dawn Patrol)
ADAPTATION—Howard Estabrook (Cimarron)
CINEMATOGRAPHY—Floyd Crosby (Tabu)
ART DIRECTION—Max Ree (Cimarron)
SOUND RECORDING—Paramount

Scientific Achievements

NOISE REDUCTION RECORDING EQUIPMENT—Electrical Research Products, RCA Photophone and RKO Radio Pictures
SUPER-SENSITIVE PANCHROMATIC FILM—DuPont Film Mfg. Co. and Eastman Kodak Co.
HONORABLE MENTION FOR SYNCHRO-PROJECTION COMPOSITE PHOTOGRAPHY—Fox Film Co.
WITH a total collection beyond the expectations of many, but in accord with predictions made by every member of the committee, the 1932 campaign of the FILM DAILY RELIEF FUND topped last year's figure by a substantial amount. Slow to start, contributions hit a crescendo the second week which continued steadily to Christmas. The urgent call was heard throughout the industry. High executives and lowly office help responded. Several company departments "handed the hat around." The FUND'S benevolent work, its silent method of granting material assistance to those of this industry who find themselves in distress and its acknowledged security have been broadcast throughout the country. In facing 1933, the committee feels that more urgent calls for assistance will be heard than heretofore have been recorded. Cheerful givers have made it possible to respond to all the worthy requests. The committee for 1933 is composed of Jack Alicoate, Chairman; Don M. Mersereau, Maurice D. Kann, William Brandt, Al Lichtman, Bert Adler, Hal Horne and Lee Ochs.
KING VIDOR

Hallelujah       The Crowd       Wild Oranges
The Jack Knife Man     Cynara       The Big Parade
The Champ           The Bird of Paradise Street Scene

42
PHOTOPLAY'S

1932

BEST INDIVIDUAL PERFORMANCES

A Tabulation of the Best Performances of the Year as Taken from the Monthly Issues of "Photoplay Magazine"

Mentioned Four Times...

JOHN BARRYMORE
Arsene Lupin, A Bill of Divorcement, Grand Hotel, State's Attorney.

JOAN CRAWFORD
Grand Hotel, Letty Lynton, Possessed, Rain.

CLARK GABLE
Hell Divers, Possessed, Red Dust, Strange Interlude.

WALTER HUSTON
American Madness, A House Divided, Night Court, Rain.

Mentioned Three Times...

TALLULAH BANKHEAD
The Cheat, Faithless, Thunder Below.

GRETAS GARBO
As You Desire Me, Grand Hotel, Mata Hari.

NORMA SHEarer

LEE TRACY

Mentioned Twice...


BEST PERFORMANCES BY MONTHS:

— JANUARY —
Ronald Colman, Arrowsmith; Helen Hayes, Arrowsmith; Richard Bennett, Arrowsmith; Joan Crawford, Possessed; Clark Gable, Possessed; Mae Marsh, Over the Hill; James Dunn, Over the Hill; Gloria Swanson, Tonight or Never; Melvyn Douglas, Tonight or Never; Boris Karloff, Frankenstein; Colin Clive, Frankenstein; Wallace Beery, Hell Divers; Clark Gable, Hell Divers; Walter Huston, A House Divided; Tallulah Bankhead, The Cheat; John Breeden, False Madonna.

— FEBRUARY —
Greta Garbo, Mata Hari; Ramon Novarro, Mata Hari; Edna May Oliver, Ladies of the Jury; Norma Shearer, Private Lives; Sylvia Sidney, Ladies of the Big House; Ina Claire, The Greeks Had a Word for Them; Marie Dressler, Emma; Fredric March, Dr. Jekyll and Mr. Hyde; Jackie Cooper, Sooky, Douglas Fairbanks, Jr., Union Depot; Pat O'Brien, Juvenile Court.

CONTINUED ON PAGE 45

— MARCH —
Lionel Barrymore, The Man I Killed and Arsenic Lupin; John Barrymore, Arsenic Lupin; Jimmie Dunn, Dance Team; Selena Eilers, Dance Team, Edward G. Robinson, The Hatchet Man; Madge Evans, Lovers Courageous; George Arliss, The Man Who Played God; Paul Lukas, Tomorrow and Tomorrow.
JOHN M. STAHL

"Back Street" "Strictly Dishonorable"
"Seed" "Only Yesterday"
PHOTOPLAY'S

BEST PERFORMANCES

CONTINUED FROM PAGE 43

— APRIL —

Maurice Chevalier, One Hour With You; Jeanette MacDonald, One Hour With You; Genevieve Tobin, One Hour With You; Ben Lyon, Lady With a Past; Richard Dix, Lost Squadron; Buster Keaton, The Passionate Plumber; Irene Purcell, The Passionate Plumber; Spencer Tracy, Disorderly Conduct; Richard Barthelmess, Alias the Doctor; Fredric March, Strangers in Love.

— MAY —

Paul Muni, Scarface; George Raft, Scarface; Lionel Barrymore, More, Grand Hotel; Greta Garbo, Grand Hotel; Joan Crawford, Grand Hotel; John Barrymore, Grand Hotel; Wallace Beery, Grand Hotel; Robert Montgomery, But the Flesh Is Weak; William Haines, Are You Listening?; Jack Oakie, Dancers in the Dark.

— JUNE —

Joan Crawford, Letty Lynton; Robert Montgomery, Letty Lynton; Nils Asther, Letty Lynton; Ricardo Cortez, Symphony of Six Million; Roland Young, This Is the Night; Charles Ruggles, This Is the Night; ZaSu Pitts, Trial of Vivienne Ware; Walter Huston, Night Court; Ann Dvorak, Strange Love of Molly Louvain; Lee Tracy, Strange Love of Molly Louvain.

— JULY —

George Arliss, A Successful Calamity; Greta Garbo, As You Desire Me; Eric von Stroheim, As You Desire Me; Melvyn Douglas, As You Desire Me; John Barrymore, State's Attorney; Edmund Lowe, Attorney for the Defense; Evelyn Brent, Attorney for the Defense; Tallulah Bankhead, Thunder Below.

— AUGUST —

Lowell Sherman, What Price Hollywood? Constance Bennett, What Price Hollywood? Jean Harlow, Red-Headed Woman; Chester Morris, Red-Headed Woman; Warren William, The Dark Horse; Guy Kibbee, The Dark Horse; Stuart Erwin, Make Me a Star; Chee-Ak, Igloo; Sylvia Sidney, Merrily We Go to Hell; Fredric March, Merrily We Go to Hell; Leslie Howard, Reserved for Ladies; Lee Tracy, Blessed Event; Marian Nixon, Rebecca of Sunnybrook Farm; Ricardo Cortez, Is My Face Red?

— SEPTEMBER —

Norma Shearer, Strange Interlude; Clark Gable, Strange Interlude; Walter Huston, American Madness; Irene Dunne, Back Street; John Boles, Back Street; Douglas Fairbanks, The Robinson Crusoe; Dorothy Wilson, The Age of Consent; Eric Linden, Age of Consent; Arline Judge, The Age of Consent; Janet Gaynor, The First Year; Charles Farrell, The First Year; Lionel Barrymore, The Washington Masquerade; Karen Morley, Washington Masquerade; John Gilbert, Downstairs; George Bancroft, Lady and Gent; Alison Skipworth, Madame Racketeer.

— OCTOBER —

Eric Linden, Life Begins; Maurice Chevalier, Love Me Tonight; Charles Butterworth, Love Me Tonight; Marx Bros., Horse Feathers; Lew Ayres, Okay America; Kay Francis, One Way Passage; William Powell, One Way Passage; Aline MacMahon, One Way Passage; Edward G. Robinson, Tiger Shark; Leslie Banks, The Most Dangerous Game; Charles Laughton, Devil and the Deep.

— NOVEMBER —

Norma Shearer, Smilin' Through; Fredric March, Smilin' Through; Leslie Howard, Smilin' Through; Lee Tracy, Washington-Merry-o-Round; Ben Lyon, Hat Check Girl; Sally Eilers, Hat Check Girl; Joan Crawford, Rain; Walter Huston, Rain; John Barrymore, A Bill of Divorcement; Katharine Hepburn, A Bill of Divorcement; Billie Burke, A Bill of Divorcement; George M. Cohan, Phantom President; Jimmy Durante, Phantom President; Richard Dix, Hell's Highway.

— DECEMBER —

Herbert Marshall, Trouble in Paradise; Miriam Hopkins, Trouble in Paradise; Kay Francis, Trouble in Paradise; Richard Arlen, The All-American; Clark Gable, Red Dust; Jean Harlow, Red Dust; Warner Baxter, Six Hours to Live; George Raft, Night After Night; Paul Muni, I Am a Fugitive from a Chain Gang; Mitzi Green, Little Orphan Annie; Tallulah Bankhead, Faithless; Robert Montgomery, Faithless; Charles Laughton, Payment Deferred.
FRANK WEAD

Originals—Dialogue—Screen Plays

HELL DIVERS—"Exhibitors Best Money Picture of 1932"

ALL AMERICAN

AIR MAIL

S.O.S. ICEBERG

DIRIGIBLE

SHIPMATES

SKYWAYS—Ready for Production at Universal

U-BOAT—Ready for Production at Universal

Author of many short stories which have appeared or will appear in the Saturday Evening Post, Liberty, American, Ladies' Home Journal, Adventure and other magazines.

OR. 9922
TEN LEADING HEADLINE EVENTS
of
MOTION PICTURES DURING THE YEAR 1932

1—Sidney R. Kent leaves Paramount and joins Fox.

2—Merlin H. Aylesworth succeeds Hiram S. Brown as president of RKO.

3—Jesse L. Lasky leaves Paramount and becomes an independent producer for Fox.

4—Sam Katz leaves Paramount.

5—James R. Grainger leaves Fox and is succeeded by John D. Clark, formerly of Paramount.

6—Publix and Fox decentralization of theaters.

7—New industry program, including standard exhibition contract along lines of 5-5-5, proposed by MPTOA and Allied.

8—Joe Brandt retires from Columbia, joins World-Wide and later resigns again.

9—Two Radio City theaters open, under direction of "Roxy," with coincident acquisition by the Rockefeller interests of 100,000 shares of RKO stock and 100,000 shares of RCA stock.

10—Experiment with exclusive runs.

FOR A COMPLETE NEWS DIGEST OF 1932 SEE PAGE 585
“The spirit of a nation depends upon relaxation, amusement, entertainment and education. Motion pictures provide all these at a modest price, hence our spirit in these trying times.”

—Quotation from
A Friend of the Industry

This space reserved by one of
The Motion Picture Industry’s good friends
THIS year the National Board of Review inaugurates what it will make an annual custom, choosing the best feature film of the year produced in America. The choice for 1932 is "I Am a Fugitive from a Chain Gang," which it considers not only the best feature film of the year but one of the best ever made in this country.

The past year, while providing many pictures of excellence from an entertainment standpoint and an increasingly smooth technique in the mechanics of production, has not been prolific in outstanding films as contributions to the art of the cinema, and so our list of the ten best includes some that can be accurately called "best" only in comparison with the rest of the year's output, because they are good examples of their type.

The list of the ten best foreign films, outside of some that are outstandingly important, is offered on the same comparative basis.

These selections were all made from films released in America between December 31st, 1931 and December 20th, 1932. The titles of the pictures are listed alphabetically.

**AMERICAN**

As You Desire Me  
A Bill of Divorcement  
A Farewell to Arms  
I Am a Fugitive From a Chain Gang  
Madame Racketeer  
Payment Deferred  
Scarface  
Tarzan  
Trouble in Paradise  
Two Seconds  

**FOREIGN**

A Nous la Liberte  
Der Andere  
The Battle of Gallipoli  
Golden Mountains  
Kameradschaft  
Maedchen in Uniform  
Der Raub der Mona Lisa  
Reserved for Ladies  
The Road to Life  
Zwei Menschen
John Robertson

Director

- “Little Orphan Annie” (RKO)
- “The Doctor” (RKO) (Working Title)

Josephine Lovett

Writer

- “Tomorrow and Tomorrow”
- “Madame Butterfly”
- “Jennie Gerhardt” (Paramount)
THE TEN BEST PICTURES OF 1932

Surpassing all previous polls in number of critics who voted, as well as breaking several other records, the eleventh "Ten Best" ballot conducted by The Film Daily was decisive proof of the growing significance of this annual event.

A total of 368 motion picture critics and editors throughout the country participated.

Pictures listed on the ballot were those released between Nov. 1, 1931, and Oct. 31, 1932. Roadshow attractions which had not been placed in general release by the latter date were not included.

In addition to the 10 winners, 47 pictures received 10 or more votes, and these productions are given honorable mention.

In the succeeding pages will be found complete details on the winning pictures, followed by a list of the "Ten Bests" of previous years.

<table>
<thead>
<tr>
<th>TEN BEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture:</td>
</tr>
<tr>
<td>GRAND HOTEL</td>
</tr>
<tr>
<td>THE CHAMP</td>
</tr>
<tr>
<td>ARROWSMITH</td>
</tr>
<tr>
<td>THE GUARDSMAN</td>
</tr>
<tr>
<td>SMILIN' THROUGH</td>
</tr>
<tr>
<td>DR. JEKYLL AND MR. HYDE</td>
</tr>
<tr>
<td>EMMA</td>
</tr>
<tr>
<td>BILL OF DIVORCEMENT</td>
</tr>
<tr>
<td>BACK STREET</td>
</tr>
<tr>
<td>SCARFACE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONOR ROLL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture</td>
</tr>
<tr>
<td>Shanghai Express</td>
</tr>
<tr>
<td>Broken Lullaby</td>
</tr>
<tr>
<td>Man Who Played God</td>
</tr>
<tr>
<td>Blessed Event</td>
</tr>
<tr>
<td>Love Me Tonight</td>
</tr>
<tr>
<td>Washington Merry-Go-Round</td>
</tr>
<tr>
<td>Trouble in Paradise</td>
</tr>
<tr>
<td>Bring 'Em Back Alive</td>
</tr>
<tr>
<td>Washington Masquerade</td>
</tr>
<tr>
<td>Arsene Lupin</td>
</tr>
<tr>
<td>As You Desire Me</td>
</tr>
<tr>
<td>Congress Dances</td>
</tr>
<tr>
<td>Hell Divers</td>
</tr>
<tr>
<td>American Madness</td>
</tr>
<tr>
<td>Private Lives</td>
</tr>
<tr>
<td>Movie Crazy</td>
</tr>
<tr>
<td>One Hour with You</td>
</tr>
<tr>
<td>Farewell to Arms</td>
</tr>
<tr>
<td>Life Begins</td>
</tr>
<tr>
<td>Phantom President</td>
</tr>
<tr>
<td>Mati Hari</td>
</tr>
<tr>
<td>Once in a Lifetime</td>
</tr>
<tr>
<td>Wet Parade</td>
</tr>
<tr>
<td>Frankenstein</td>
</tr>
</tbody>
</table>

| Picture | Votes |
| Tarzan, the Ape Man | 26 |
| Night of June 13 | 25 |
| Doomed Battalion | 24 |
| Union Depot | 21 |
| What Price Hollywood | 21 |
| Horse Feathers | 19 |
| Red Headed Woman | 18 |
| So Big | 18 |
| Big Broadcast | 17 |
| Tiger Shark | 15 |
| Dance Team | 14 |
| Blondie of the Follies | 13 |
| Last Mile | 13 |
| One Way Passage | 13 |
| The Mouthpiece | 13 |
| This Is the Night | 13 |
| Lady and Gent | 12 |
| Miracle Man | 12 |
| Tom Brown of Culver | 12 |
| Bird of Paradise | 11 |
| Merrily We Go to Hell | 11 |
| Cabin in the Cotton | 10 |
| Lotty Lynton | 10 |
« Critics Who Voted For The »
TEN BEST PICTURES of 1932

A list of the 368 critics of newspapers, trade papers, magazines and syndicates who selected the Ten Best Pictures of 1932

TRADE PAPERS, MAGAZINES AND SYNDICATES

ASSOCIATED PUBLICATIONS—Jesse Shlyen.
BILLBOARD—Paul Denis.
BOSTON NEWS BUREAU—Lester Smith.
CANADIAN MOVING PICTURE DIGEST—Ray Lewis.
CINEMA—L. F. Guimond.
EXTRA—Sam Black.
FILM CURB—Thomas Hamlin.
FILM MERCURY—Tamar Lane.
FILM TRADE TOPICS—Warren Stokes.
FOX, FRED EDITORIAL ENTERPRISES—Fred. W. Fox.
HARRISON’S REPORTS—P. S. Harrison.
HOLLYWOOD MAGAZINE—Jack Grant.
INTERNATIONAL PROJECTIONIST—James J. Finn.
JAPANESE MOVIE MAGAZINE—Yukio Aoyama.
LIBERTY—Robert Wagner.
METRONOME—Richard B. Gilbert.

MICHIGAN FILM REVIEW—Frank Smith.
MODERN SCREEN—Ernest V. Heyn.
MOTION PICTURE AND MOVIE CLASSIC—Laurence Reid.
MOTION PICTURE HERALD—Terry Ramsaye.
MOTION PICTURE RECORD—Gordon Ring.
MOVIE AGE.
NEW ENGLAND FILM NEWS—G. Lester Southwell.
NEW YORK NEWS BUREAU ASSOCIATION—Louis A. Fink.
NEW YORK STATE EXHIBITOR, THE EXHIBITOR, NATIONAL EXHIBITOR—Herbert M. Miller.
NEW YORKER—John Chapin Mosher.
OHIO SHOWMAN—Elsie Loeb.
PHOTOPLAY MAGAZINE—W. T. Walsh.
PICTURE PLAY MAGAZINE—Norbert Lusk.
REEL JOURNAL—Al Steen.
SCREEN BOOK—Roscoe Fawcett.
SCREEN BOOK—Mr. E. Gibson.
SCREENLAND MAGAZINE—Delight Evans.
WEEKLY FILM REVIEW—Love B. Harrell.
WOMAN REPUBLICAN—Hilda J. Couch.

NEWSPAPERS

ALABAMA

ANNISTON
Star—S. J. Hall, Jr.
BIRMINGHAM
News-Age-Herald—Pettersen Marzoni.
Post—Ray E. Glenn.
DOTHAN
Eagle—Harry P. Hall.
HUNTSVILLE
Daily Register—Roy O’Neal.
MOBILE
Register—Merlin N. Hanson.

MONTGOMERY
Advertiser—George L. Davis.

ARKANSAS

CAMDEN
News—Alfred W. Rose.
HOT SPRINGS
New Era—Leo D. Martin.
PINE BLUFF
Daily Graphic—Edgar B. Chesnutt.
Sam Katz
CALIFORNIA

BAKERSFIELD
Californiaan—Ross C. Miller.
EUREKA
Humboldt Standard—Don O'Kane.
INGLEWOOD
Daily News—J. L. Rosenberg.
LOS ANGELES
Citizen-News—Elizabeth Yeaman.
Herald-Express—Jimmy Starr.
Record—Relman Morin.
Times—Edwin Schallert.
OAKLAND
Tribune—Wood Soanes.
PASADENA
Star-News—Alice Haines Baskin.
SACRAMENTO
Bee—Roy V. Bailey.
Union—I. H. Sefton (Sef).
SAN DIEGO
Sun—Willis Werner.
Tribune—Don H. Short
Union—Myron Lustig.
SAN FRANCISCO
Chronicle—George C. Warren.
Examiner—L. S. Thompson.
News—Claude A. LaBelle.
SAN JOSE
Mercury-Herald—Josephine Hughston.
News—Jim Chesnutt.
SANTA BARBARA
Daily News—Letti Paulding.
SANTA CRUZ
Sentinel—Frederick McPherson, Jr.

COLORADO

DENVER
Post—Fred W. Speers.
Rocky Mountain News—Loudon Kelly.
GREELEY
Daily Tribune—F. E. Merrill.

CONNECTICUT

BRIDGEPORT
Post and Telegram—Benjamin D. Kornfield.
Times-Star—Edward Maum.
HARTFORD
Times—Ea:l C. Branniff.
TORRINGTON
Evening Register—John H. Thompson.

DISTRICT OF COLUMBIA

WASHINGTON
Evening Star—E. de S. Melcher.
Post—Nelson B. Bell.
Times—Andrew R. Kelley.

FLORIDA

FORT LAUDERDALE
Daily News—August Burghard.
JACKSONVILLE
Florida Times-Union—Jean Henderson.
Floridian—H. W. Schaefer.
MIAMI
Daily News—Ben Prout.

ST. PETERSBURG
Independent—A. R. Dunlap
Times—T. C. Harris.

TAMPA
Morning Tribune—E. D. Lambright.
WEST PALM BEACH
Times—Vernon L. Smith.

GEORGIA

ATLANTA
Constitution—Ralph T. Jones.
Georgian-American—William A. Gober.
Journal—Frank Daniel.

THOMASVILLE
Times Enterprise—Emily Jerger.

ILLINOIS

BELLEVILLE
News-Democrat—Elzie A. Kern.
CHICAGO
Daily News—Clark Rodenbach.
Tribune—Mae Tinee.
EAST ST. LOUIS
FREEPORT
MOLINE
Dispatch—Clarence L. Lucas.
PEORIA
Evening Star—J. K. Quinn.

ROCKFORD
Register-Republic—R. C. Trank.
WAUKEGAN
News-Sun—E. J. Macklin.

INDIANA

ANDERSON
Herald—Charles Timothy Jewett.
ELKHART
Truth—Dan Albrecht.
EVANSVILLE
Courier and Journal—Frederick J. Topping.
FORT WAYNE
News-Sentinel—Elwin E. McCray.
GOSHEN
Daily Democrat—H. D. Mellinger.
INDIANAPOLIS
News—Miriam Bell.
Star—Corbin Patrick.
Times—Walter D. Hickman.
KOKOMO
Tribune-Dispatch—M. C. Tull.

LAKEPORT
Journal and Courier—Mary Margaret Bowen.
LOGANSPORT
Pharos-Tribune—Allen Sauers.
MARION
Chronicle—W. W. Durbin.
NEW ALBANY
Tribune—Nancy Ann Montgomery.
NEW CASTLE
Courier-Times—Helen Taylor.
RALPH SPENCE

For 1932

WARRIOR'S HUSBAND*
(Jesse L. Lasky—Fox)

JOE PALOOKA*
(Edward Small—United Artists)

SAILOR BE GOOD*
(J. I. Schnitzer—RKO)

SPEAK EASILY*

PASSIONATE PLUMBER*

FAST LIFE*
(M-G-M)

CROOKED CIRCLE
(World Wide)

*In Collaboration
SOUTH BEND
Tribune—W. W. Dunkle.
TERRE HAUTE
Star—Mabel McKee.
VINCENTNES
Post—A. A. Arnold.

IOWA
DAVENPORT
Democrat—John E. O'Donnell.
Times—Rex J. Ballard.
DES MOINES
Register-Tribune—Robert Moorefield.
DUBUQUE
Catholic Daily Tribune—Miss L. Meuer.
FORT DODGE
Messenger & Chronicle—W. L. Hamilton, Jr.
FORT MADISON
Democrat—S. W. Mitchell.
OTTUMWA
Daily Courier—Albert M. Efner.
WATERLOO
Courier—L. E. Wood.

KANSAS
DODGE CITY
EMPORIA
Daily Gazette—Frank C. Clough.
HUTCHINSON
Herald—E. Lawson May.
LAWRENCE
TOPEKA
Capital—E. D. Keilman (Ki).
State Journal—Ted Wear.
WICHITA
Eagle—Virginia Reed.

LOUISIANA
ALEXANDRIA
Town Talk—Hunter Jarreau.
SHREVEPORT
Journal—Dolph G. Frantz.
NEW ORLEANS
Times-Picayune—Charles P. Jones.

MARYLAND
ANNAPOolis
Evening Capitol—E. M. Jackson, Jr.

Baltimore
Evening Sun—Donald Kirkley.
News—Norman Clark.
Post—George Browning.
Sunday American—Carroll Dulaney.
Sunday Sun—J. M. (Jacques) Shellman.

CUMBERLAND
Times—J. William Hunt.

HAGERSTOWN
Daily Mail—J. Richard Rauth.

MASSACHUSETTS
ATTLEBORO
Daily Sun—C. S. Sherman.
BOSTON
Daily Record—Gordon Hillman.
Evening American—Harleigh Schultz.
Globe—Marjory Adams.
Herald—Elinor L. Hughes.
Post—Prunella Hall.
Sunday Advertiser—Leo Gaffney.
Transcript—E. F. Melvin.

CHELSEA
Evening Record—F. W. Leary.

KENTUCKY
LOUISVILLE
Courier-Journal—Boyd Martin.
Times—Dan Thompson.

LYNN
Daily Evening Item—Marjory Adams.

MICHIGAN
ADRIAN
Daily Telegram—Madge A. Millikin.
BATTLE CREEK
BAY CITY
Daily Times—Brig Young.

BENTON HARBOR
News Palladium—E. F. Pangborn.

DETROIT
Free Press—Mrs. Ella H. McCormick.
News—Harold Heffernan.

ESCANABA

FLINT
Journal—Ralph N. Byers.
"BLESSED EVENT"

HOWARD J. GREEN
SCREEN PLAYWRIGHT

"I AM A FUGITIVE"
(In Collaboration)
GRAND RAPIDS
Herald—Russell C. Landstrom.
KALAMAZOO
Gazette—James W. Foard.
LANSING
MARQUETTE

MINNESOTA
AUSTIN
Herald.
DULUTH
News Tribune—Prevost Coulter.
FERGUS FALLS
Journal—Margaretta Wright.
MINNEAPOLIS
Journal—Merle Potter.
Star—James M. Sutherland.
Tribune—Marion Mason.
ST. PAUL
Dispatch-Pioneer Press—Kathryn Gorman.

MISSISSIPPI
BILOXI-GULFPORT
Daily Herald—Cosman Eisendrath.
GREENVILLE
Daily Democrat-Times—Ernest Smith.
JACKSON
Daily Clarion-Ledger—Purser Hewitt.
Daily News—Earl C. Magee.

MISSOURI
CHILlicothe
Constitution-Tribune—V. A. Page.
KANSAS CITY
Journal-Post—Lowell Lawrance.
ST. LOUIS
Globe-Democrat—Herbert L. Monk.
Post-Dispatch—H. H. Niemeyer.
SPRINGFIELD
Press—Nancy Nance.

MONTANA
HELENA
Montana Record-Herald.

NEBRASKA
LINCOLN
Nebraska State Journal—Barney Oldfield.
OMAHA
Bee-News—J. Rachman.

NEW HAMPSHIRE
MANCHESTER
Morning Union and Evening Leader—James F. O'Neil.

NEW JERSEY
ATLANTIC CITY
Press-Union—Howard P. Dimon.
BURLINGTON
Daily Enterprise—Robert "Mert" Jobes.
CAMDEN
Courier-Post—Ida Hermann.
HACKENSACK
Bergen Evening Record—Kenneth L. Dema- rest.
JERSEY CITY
MORRISTOWN
Daily Record—Norman B. Tomlinson.
NEW BRUNSWICK
Daily Home News and Sunday Times—Will Baltin.
NEWARK
Sunday Call—Robert C. Ring.
PASSAIC
Daily News—Harold W. Gras.
Sunday Eagle—Betty Lee.
PATerson
TRENTON

NEW YORK
ALBANY
AUBURN
Citizen-Advertiser—Victor J. Callanan.
BRONX
Home News—Chris Graham.
BROOKLYN
Citizen—Edgar Price.
Home Talk—Vincent L. Puglisi, Jr.
Times Union—Charles E. Hastings.
BUFFALO
Courier-Express—W. E. J. Martin.
ELMIRA
Star-Gazette—George E. McCann.
ITHACA
Journal-News—William J. Waters.
JAMAICA
Queens Evening News—Gerald Doyle.
JAMESTOWN
Morning Post—Waite Forsyth.
LONG ISLAND CITY
Daily Star—Albert E. Parks.
LYNBROOK
Nassau Daily Star—Howard Freeman.
NEW YORK CITY
American—Regina Crewe.
Enquirer—Marcus Griffin.
Evening Journal—Rose Pelswick.
Herald Tribune—Richard Watts, Jr.
Morning Telegraph—Al Sherman.
OSWEGO
Palladium-Times—John M. Hurley.
ROCHESTER
Democrat and Chronicle—George L. David.
Journal—Ralph Williams.
SCHENECTADY
Gazette.
Union-Star—Everett L. Finch.
Hamilton MacFADDEN

Director
YOUNGSTOWN
TOLEDO
SANDUSKY
WARREN
XENIA
PAINESVILLE
NEWARK
MANSFIELD
LORAIN
LIMA
COLUMBUS
DAYTON
HAMILTON
LIMA
LORAIN
MANSFIELD
NEWARK
PAINESVILLE
SANDUSKY
TOLEDO
WARREN
XENIA
YOUNGSTOWN

NORTH CAROLINA
CHARLOTTE
Observer—Mary Brooks Parham.
GOLDSBORO
News-Argus—P. M. Patrick.
ELIZABETH CITY
Daily Advance—Nellie Boyce.
HIGH POINT
Enterprise—John Mebane.
ROCKY MOUNT
Telegram—T. E. Wagg, Jr.

OHIO
AKRON
Times-Press—Charles E. Ahrens.
ASHLAND
Times Gazette—Marceil Houston.
CANTON
Repository—Dennis R. Smith.
CHILlicothe
News-Advertiser—Alvin C. Zurcher.
CINCINNATI
Enquirer—Herman J. Bernfeld.
Post—Frank Aston.
CLEVELAND
News—Winsor French.
COLUMBUS
Citizen—William S. Cunningham.
Dispatch—H. E. Cherrington.
DAYTON
Evening Herald—Joe Keller.
HAMILTON
LIMA
News—Bettye Silbaugh.
LORAIN
Journal—Maurice R. Merryfield.
MANSFIELD
Journal—Jane Williams.
News—Harry M. Cochran.
NEWARK
Advocate—Hazel Kirk.
PAINESVILLE
Telegram—Thurse F. Sigman.
SANDUSKY
Register—Clayton J. Irwin.
Star-Journal—E. F. Walrath.
TOLEDO
News-Bea—Allen Saunders.
Times—Mitchell Woodbury.
WARREN
Tribune Chronicle—Molly R. O'Malley.
XENIA
YOUNGSTOWN
Telegram—Charles A. Leedy.

ZANESVILLE
Sunday Times Signal—Harry T. Basehart.

OKLAHOMA
BARTLESVILLE
Morning Examiner—Ruth V. Welty.
MUSKOGEE
Times-Democrat—W. T. Huff.
OKLAHOMA CITY
Daily Oklahoman—Jack Stinnett.
TULSA
Daily World—Faith Hieronymus.

OREGON
MEDFORD
Mail Tribune—Herbert Grey.
PORTLAND
News-Telegram—Larry Warren.
Oregon Journal—Harold Hunt.
Oregonian—Fred M. White.

PENNSYLVANIA
BRADDOCK
Daily News-Herald—James B. Ball.
BRADFORD
Era—Mary Yvo Flanagan.
BROWNSVILLE
Telegaph—Ralph M. Denney.
CHESTER
Times—James A. Glenney.
ERIE
Dispatch-Herald—J. A. Wurzbach.
GETTYSBURG
Times—C. R. Wolff.
GREENSBURG
Tribune Review—Errol H. Derby.
HANOVER
Evening Sun—H. B. Hostetter.
HARRISBURG
Telegraph—L. U. Kay.
JOHNSTOWN
Democrat—J. A. Blough.
LANSFORD
Evening Record—F. W. Rutty.
LEBANON
MEADVILLE
Tribune-Republican—Walter Irving Bates.
MONONGAHELA
Daily Republican—T. R. W.
PHILADELPHIA
Evening Public Ledger—Henry T. Murdock.
Evening Star—Sallie B. Haas.
Inquirer—Harry L. Knapp.
Gazette Democrat—William H. Voltz.
Public Ledger—Eric M. Knight.
PITTSBURGH
Post-Gazette—Harold W. Cohen.
Press—Kaspar Monahan.
Sun-Telegraph—William J. Lewis.
READING
Eagle—T. R. Hughes.
Times—W. Erle Homan.
SCRANTON
Scrantonian.
RIAN JAMES

1932

NOVELS
CROONER
LOUDMOUTH
HAT CHECK GIRL
PARACHUTE JUMPER
LOVE IS A RACKET

SCREEN PLAYS and DIALOGUE
LAWYER MAN*
PRIVATE DETECTIVE
SHE HAD TO SAY YES
GRAND CENTRAL AIRPORT
and
FORTY-SECOND STREET*

ORIGINALS
SEX APPEAL
FAMILY TREE
QUICK FINGERS
THE SECOND PARADE*
I LOVE AN ACTRESS

JUST PUBLISHED
SOME CALL IT LOVE

*In Collaboration

Personal Representation

AD SCHULBERG—Chas. Kenneth Feldman, Inc.
SHARON
Herald—George Piddington.
STROUDSBURG
Record—Colley S. Baker
SUNBURY
Daily—Hannah M. Hawley.
TARENTUM
Valley Daily News—Julia Rishel.
WARREN
Times-Mirror—Ed C. Lowrey.
WILLIAMSPORT
Sun—J. M. Good.

RHODE ISLAND
PROVIDENCE
News-Tribune—A. Alfred Marcello.
Sunday Journal—Paul B. Howland.
WESTERLY
Daily Sun—Edward J. Butler.
WOONSOCKET
Call—Elinor V. Arnold.

SOUTH CAROLINA
FLORENCE
Morning News—Willis H. Harper.
SOUTH DAKOTA
SIOUX FALLS

TENNESSEE
CHATTANOOGA
News—Murray E. Wycke.
Times—Gordon H. Allen.
KNOXVILLE
Journal—Albert Armitage.
News-Sentinel—Catherine Hooper.
MEMPHIS
Evening Appeal—Harry L. Martin.
NASHVILLE
Banner—J. W. West, Jr.

TEXAS
CLEBURNE
Times-Review—Al Jennings.
CORPUS CHRISTI
Caller Times—Clark Aten.
DALLAS
News—John Rosenfield, Jr.
FORT WORTH
Press—Jack Gordon.
HOUSTON
Chronicle—Lecta Rider.
Post—Mrs. Bess Whitehead Scott.
KILGORE
Daily News—John W. Lynch
LONGVIEW
LUBBOCK
MEXIA
News—B. H. Broiles.
PAMPA
SAN ANTONIO
Evening News—Mary Louise Walliser.
Light—Samuel W. Woolford.
SHERMAN
Democrat—Ted Bomar.
WICHITA FALLS
Daily Times—J. A. Wray.

UTAH
SALT LAKE CITY
Tribune-Telegram—Waide M. Condon.

VIRGINIA
DANVILLE
Register & Bee—H. B. Trundle
NORFOLK
RICHMOND
Times-Dispatch—Clarence Boykin.
STAUNTON
Leader and News-Leader—E. Walton Opie.
WINCHESTER
Evening Star—R. S. Fansler.

WASHINGTON
ABERDEEN
Daily World—W. L. Morris.
BELLINGHAM
Herald—Hal Reeves.
SPOKANE
Daily Chronicle—Ray Budwin.
Spokesman-Review—Margaret Bean.
TACOMA
Ledger—M. B. Pettus.
News-Tribune—J. H. Green.
Times—Julius Gius, Jr.
WALLA WALLA
Morning Union—James Morris.
WENATCHEE
Daily World—Robert L. Thomas.

WEST VIRGINIA
BECKLEY
Post-Herald—Ted McDowell.
CLARKSBURG
Exponent-Telegraph—Gene Collett.
MOUNDSVILLE
Daily Echo—Alexandra Shaw.
WHEELING
News—Morris Berman.
Register—Edwin C. Cornwell.

WISCONSIN
JAMESVILLE
Daily Gazette—Peg O'Brien.
KENOSHA
News—Chester M. Zeff.
MADISON
Capital Times—Ethel Max.
WATERTOWN
Daily Times—Clarence H. Witter.
WITCOUW
Record—John Loomis.

WYOMING
CHEYENNE
Wyoming State Tribune-Leader—Harold H. Hanes.
RAYMOND CANNON
Director for
FOX and COLUMBIA

Now preparing for production

"HARWOOD"
Independent
GRAND HOTEL

Director.............................................. Edmund Goulding
Assistant Director................................. Charles Dorain
Author.................................................. Vicki Baum
American Play Version............................. William A. Drake
Photographer.......................................... William Daniels
Film Editor.......................................... Blanche Sewell
Recording Engineer................................. Douglas Shearer
Gowns .................................................. Adrian
Art Director.......................................... Cedric Gibbons
General Press Agent............................... Howard Dietz

Produced in M-G-M Studios, Culver City, Cal.
Recording System................................. Western Electric
Premiere............................................. Astor Theater, N. Y., April 12, 1932
Released............................................. Sept. 10, 1932

CAST


FILM DAILY NATION WIDE POLL
VOTED ONE OF THE TEN BEST PICTURES OF 1932
WESTERN SERVICE STUDIOS, Inc.
1040 NORTH LAS PALMAS AVENUE
HOLLYWOOD, CALIFORNIA

OPERATING

METROPOLITAN STUDIOS
1040 NO. LAS PALMAS AVENUE

EDUCATIONAL STUDIOS
7250 SANTA MONICA BLVD.

COMPLETE
STUDIO FACILITIES
FOR
MAJOR
PRODUCTION
THE CHAMP

Director ........................................... King Vidor
Assistant Director .............................. Robert Golden
Story ................................................. Frances Marion
Dialogue Continuity ......................... Leonard Praskins
Additional Dialogue ......................... Wanda Tuchock
Photographer ................................. Gordon Avil
Recording Engineer ......................... Douglas Shearer
Film Editor ...................................... Hugh Wynn
Art Director ..................................... Cedric Gibbons
General Press Agent ......................... Howard Dietz

Produced in M-G-M Studios, Culver City, Cal.
Recording System ............................... Western Electric
Premiere .......................................... Astor Theater, N. Y., Nov. 9, 1931
Released ........................................... Dec. 5, 1931

——CAST——

Wallace Beery, Jackie Cooper, Irene Rich, Rosco Ates, Edward Brophy, Hale Hamilton, Jesse Scott, Marcia Mae Jones.

VOTED ONE OF THE TEN BEST PICTURES OF 1932
FILMS THAT MAKE BOX OFFICE AND MOTION PICTURE HISTORY

EXCLUSIVE REPRESENTATIVES OF SOYUZKINO IN U.S.A.—CANADA CENTRAL AMERICA FOR SOVIET FILMS

AMKINO CORPORATION
723 SEVENTH AVE.
NEW YORK CITY
A
United Artists
Picture

ARROWSMITH

Producer..........................Samuel Goldwyn
Director..........................John Ford
Author............................Sinclair Lewis
Adaptor and Dialoguer..............Sidney Howard
Editor.............................Hugh Bennett
Photographer......................Ray June
Recording Engineer................Jack Noyes
Art Director.......................Richard Day
Genl Press Representative........Lynn Farnol

Produced in.........................United Artists Studio, Hollywood
Recording System....................Western Electric
Premiere.........................Gaiety Theater, N. Y., December 1, 1931
Released.........................January 1, 1932

CAST

Ronald Colman, Helen Hayes, A. E. Anson, Richard Bennett, Beulah Bondi, Alec B. Francis, Myrna Loy, Raymond Hatton, Bert Roach.
AGGRESSIVE SHOWMANSHIP
HIGH TENSION PUBLICITY
NATIONWIDE EXPLOITATION
INTENSIVE DISTRIBUTION

"THE WORLD'S LEADING INDEPENDENT"

FIRST DIVISION EXCHANGES, INC.
HARRY H. THOMAS, President
EXECUTIVE OFFICES, 1600 BROADWAY, NEW YORK CITY
BUFFALO . ALBANY . PHILADELPHIA . CLEVELAND . PITTSBURGH . WASHINGTON . CINCINNATI . NEW YORK
A
Metro-Goldwyn-
Mayer Picture

THE
GUARDSMAN

Director ...................... Sidney Franklin
Assistant Director .............. Harry Bucquet
Author ........................ Ferenc Molnar
Screen Play .................... Ernest Vajda
Continuity .................... Claudine West
Photographer ................ Robert Brodine
Film Editor .................... Conrad A. Nervig
Recording Engineer ............ Douglas Shearer
Gowns ........................ Adrian
Art Director ................... Cedric Gibbons
General Press Agent .......... Howard Dietz

Produced in M-G-M Studios, Culver City, Cal.
Recording System .............. Western Electric
Premiere .................... Astor Theater, N. Y., Sept. 9, 1931
Released ...................... Nov. 7, 1931

CAST

Alfred Lunt, Lynn Fontanne, Roland Young, ZaSu Pitts, Maude Eburne, Herman Bing.
PERFORMANCE!

Monarch Master Melodramas
“Gambling Sex” “The Penal Code”
“My Wandering Boy” “Sisters of the Follies”

Monarch Melodramas
“The Fighting Gentleman” “The Savage Girl”
“Kiss of Araby” “The Black Cat”
“Easy Millions” “East of Sudan”
“Green Paradise” “Dangerous Talent”
“The Silent Army” “Zanzibar”
“White Ivory” “Human Cargo”
“Bulldog Edition” “Into the Fog”

Tom Tylers
MONARCH EPICS OF THE WEST
“The Forty-Niners”
“When a Man Rides Alone”
“Red Man’s Country” “Deadwood Pass”
“Remember the Alamo!” “War of the Range”

PRODUCT PLEDGED TO PROFIT—

Our Pledge:
Monarch Productions are dedicated to the policy of Box Office pictures that give the exhibitors more for less.

John R. Freuler, Pres.

Freuler Film Associates, Inc. Paramount Bldg., New York City, N. Y.
Producers of Monarch Productions — National Distribution
SMILIN’ THROUGH

Director.................................................. Sidney Franklin
Assistant Director................................. Harry Bucquet
Authors..................................................... Jane Cowl, Jane Murfin
Screen Play............................................. Ernest Vajda, Claudine West
Dialogue. Donald Ogden Stewart, James Bernard Fagan
Photographer.......................................... Lee Garmes
Film Editor............................................. Margaret Booth
Recording Engineer................................. Douglas Shearer
Gowns..................................................... Adrian
Art Director............................................ Cedric Gibbons
General Press Agent................................. Howard Dietz

Produced in M-G-M Studios, Culver City, Calif.
Recording System...................................... Western Electric
Premiere.................................................. Strand Theater, Atlantic City, N. J.,
Sept. 27, 1932
Released.................................................. Sept. 24, 1932

CAST

Norma Shearer, Fredric March, Leslie Howard,
O. P. Heggie, Ralph Forbes, Beryl Mercer, Margaret
Seddon, Forrester Harvey.

VOTED ONE OF THE TEN BEST PICTURES
OF 1932

FILM DAILY NATION WIDE Poll
faithfully promises that the Majestic name shall be its sacred guarantee of quality product, and that each subsequent Majestic release will fulfill this promise as we approach that supreme perfection in entertainment that is our ultimate goal.

Majestic Pictures Corporation
DR. JEKYLL AND MR. HYDE

Director ........................................... Rouben Mamoulian
Assistant Director ............................... Bob Lee
Author ................................................ Robert Louis Stevenson
Adaptors and Dialoguers ....................... Samuel Hoffenstein, Percy Heath
Film Editor ........................................... William Shea
Photographer ...................................... Karl Struss
Recording Engineer .............................. Martin Paggi
Costume Designer ............................... Travis Banton
Art Director ....................................... Hans Dreier

Produced in ....................................... Paramount Studios, Hollywood
Recording System ............................... Western Electric
Premiere ............................................ Rivoli Theater, N. Y., Dec. 31, 1931
Released ............................................ Jan. 2, 1932

CAST

ELECTRIFYING THE SHORT SUBJECT FIELD!

BOOKED:
Publix, Warners, Loew, Saenger, Fox, Skouras, Great State, Balaban & Katz and leading SHOW-MEN everywhere!

WITH
Gus Edwards, Singin' Jr., Lew White, Dream Sam, Pickens Sisters, Roy Singer, Jesse Crawford, Atwell, Street Singer, Cliff Friend, Evelyn Benny Davis, Joe Laurie, Hoey, Donald Novis.

EXECUTIVE OFFICES
630 NINTH AVENUE, NEW YORK CITY

CHICAGO — NEW ORLEANS — DETROIT — LOS ANGELES
EMMA

Director.................................................Clarence Brown
Assistant Director..............................Charles Dorian
Story..................................................Frances Marion
Adaptation and Dialogue.................Leonard Praskins
Additional Dialogue.......................Zelda Sears
Photographer......................................Oliver T. Marsh
Film Editor.........................................William Levaneway
Recording Director.........................Douglas Shearer
Gowns..................................................Adrian
Art Director........................................Cedric Gibbons
General Press Agent.........................Howard Dietz

Produced in M-G-M Studios, Culver City, Cal.
Recording System..................Western Electric
Premiere......Released simultaneously in Loew houses in Syracuse, Rochester, Providence, Pitts-
burough, Memphis, Louisville, Kansas City, Houston, Baltimore, Jan. 8, 1932.
Released.............................Jan. 30, 1932

CAST

Marie Dressier, Richard Cromwell, Jean Hersholt,
Myrna Loy, John Miljan, Purnell B. Pratt, Lola Bennett, Barbara Kent, Kathryn Crawford, George Meeker, Dale Fuller, Wilfred Noy, Andre Cheron.

VOTED ONE OF THE TEN BEST PICTURES of 1932

77
DEPENDABILITY—
12 PICTURES ANNOUNCED—
12 PICTURES DELIVERED ON SCHEDULE—
IN 1932-1933—

March 15
"Escapade"

April 15
"The Midnight Lady"

May 15
"Forbidden Company"

June 15
"Beauty Parlor"

July 15
"Thrill of Youth"

August 15
"The King Murder"

September 15
"Slightly Married"

October 15
"Women Won't Tell"

November 15
"Secrets of Wu Sin"

December 15
"Strange People"

January 15
(Tentative)
"The Fifth Commandment"

February 15
(Tentative)
"Love Is Like That"

DIRECTED BY RICHARD THORPE—
SUPERVISED BY GEORGE R. BATCHELLER—
PRODUCED AT UNIVERSAL CITY
RECORDED BY R.C.A. PHOTOPHONE

Watch Us In 1933-1934—

CHESTERFIELD MOTION PICTURES CORP.
AND
INVINCIBLE PICTURES CORPORATION

1540 Broadway
Cable: Chespic, N. Y.
New York, N. Y.
An
RKO Radio
Picture

BILL OF
DIVORCEMENT

Executive Producer .................. David O. Selznick
Director .............................. George Cukor
Assistant Director .................. Dewey Starkey
Author ................................. Clement Dane
Screen Play ................ Howard Estabrook, Harry Wagstaff Gribble
Dialogue and Adaptation ........ Howard Estabrook, Harry Wagstaff Gribble
Film Editor ......................... Arthur Roberts
Photographer ....................... Sid Hickox
Recording Engineer ................. George Ellis
Costume Designer ................... Josette De Lima
Art Director ......................... Carroll Clark
General Press Representative ..... Robert F. Sisk

Produced in ....................... RKO Studios, Hollywood
Recording System ................. RCA Photophone
Premiere .................. RKO Mayfair Theater, N. Y., Sept. 30, 1932
Released ......................... Sept. 30, 1932

CAST

John Barrymore, Katharine Hepburn, Billie Burke,
David Manners, Bramwell Fletcher, Henry Stephen-
son, Paul Cavanagh, Elizabeth Patterson, Gayle Evers.

VOTED
ONE OF THE
TEN BEST
PICTURES
OF 1932

79
NOW ON ITS SECOND SUCCESSFUL SERIES

For Season 1932-1933

SERIES OF TWENTY

MELODRAMATIC PRODUCTIONS

HER MAD NIGHT
HEART PUNCH
MALAY NIGHTS
MIDNIGHT WARNING
BEHIND JURY DOORS
JUSTICE TAKES A HOLIDAY
REVENGE AT MONTE CARLO
VELVET VULTURES
WHEN CHINATOWN SLEEPS
REDHEADS VS. BLONDES

WHEN A MARINE SEES RED
WICKED WINGS
WHERE THERE'S SMOKE
NIGHT CAB
HOT PAGES
THE OPEN SWITCH
DANCE HALL HOSTESS
THE RIOT SQUAD
VISITING NURSE
BROTHERS OF THE ROAD

4 SPECIAL PRODUCTIONS

SISTER TO JUDAS
SOCIETY'S CHILDREN
HER RESALE VALUE
VANISHING WOMEN

MAYFAIR PICTURES CORP.

GEO. W. WEEKS, President

CLAUDE MACGOWAN
Executive Vice, Pres.
1600 Broadway
New York City

CLIFF P. BROUGHTON
Vice. Pres. in Charge of Production
4376 Sunset Drive
Hollywood, Calif.

FOREIGN DISTRIBUTOR

AMERANGLO CORP.
226 WEST 42ND ST.
NEW YORK CITY
A Universal Picture

BACK STREET

Producer.................................................Carl Laemmle, Jr.
Associate Producer.................................E. M. Asher
Director..................................................John M. Stahl
Assistant Director.................................Scott R. Beal
Author.....................................................Fannie Hurst
Screen Play and Continuity......................Gladys Lehman
Dialoguer................................................Lynn Starling
Film Editor..............................................Milton Carruth
Photographer............................................Karl Freund
Recording Supervisor..............................C. Roy Hunter
Costume Designer......................................Vera
Art Director.............................................Charles D. Hall

Produced in Universal Studio, Universal City, Cal.
Recording System........................................Western Electric
Premiere Carthay Circle, Los Angeles, Aug. 4, 1932
Released..................................................Sept. 3, 1932

CAST

Irene Dunne, John Boles, George Meeker, June
Clyde, Walter Catlett, Paul Weigel, James Donlan,
James Farley, Virginia Pearson, Mahlon Hamilton,
Tom Kerrigan, Jane Darwell, Doris Lloyd, William
Bakewell, Arletta Duncan, Robert McWade, ZaSu
Pitts, Shirley Grey, Paul Fix, Beulah Hutton, Rosalie
Roy, Caryl Lincoln.

VOTED ONE OF THE TEN BEST PICTURES
OF 1932

FILM DAILY NATION WIDE POLL

81
Reliance Pictures, Inc.

Producers of Box-Office Entertainment for United Artists Release

1776 Broadway
New York

United Artists Studios
Hollywood
A United Artists Picture

SCARFACE

Producer: Howard Hughes
Supervisor: Howard Hughes
Director: Howard Hawks
Assistant Director: Richard Rosson
Author: Armitage Trail
Screen Play: Ben Hecht
Adaptors: Seton I. Miller, Fred Pasley
Film Editor: Edward Curtiss
Dialoguer: Ben Hecht
Photographer: Lee Garmes
Sound Technician: William Snyder
General Press Representative: Lincoln Quarberg


CAST


VOTED ONE OF THE TEN BEST PICTURES OF 1932

FILM DAILY NATION WIDE POLL
TO MEET THE DEMAND FOR BETTER ENTERTAINMENT

12 Great Box Office Attractions

Built around great stories and interpreted by popular stars . . . A program of superlative merit, produced by showmen who know box office value.

EXPOSED
A HIRED WIFE
NEGLECTED HUSBANDS
FIRE ALARM
NIGHT BOAT
A FALSE WITNESS

DERBY DAY
SITUATION WANTED
A MAN THERE WAS
STOLEN JOYS
THE SMASH UP
THE BIG CHANCE

EAGLE PICTURES CORPORATION
Telephone Bryant 9-2540 - 729 Seventh Avenue, New York City

ADOLPH POLLAK
Executive Vice-President and General Manager
729—7th Ave.
N. Y. C.

MORRIS SCHILLER
President

M. LEON LEVINE
Secretary

ALBERT HERMAN
Vice-President in Charge of Production
6048 Sunset Blvd.
Hollywood, Cal.
**TEN BEST PICTURES**

**1922--1931**

As selected in the Annual

**FILM DAILY** Polls

(*) During the early stages of THE FILM DAILY polls, certain productions were selected twice. Voting system has been altered so that critics now vote from a ballot supplied by THE FILM DAILY. This ballot includes pictures actually released during the fiscal years.

---

**TEN BEST OF 1922**

**ORPHANS OF THE STORM**—31 votes; Dist.: United Artists; Stars: Gish Sisters, Monte Blue; Director: D. W. Griffith.

**GRANDMA’S BOY**—29 votes; Dist.: Asso. Exhibitors; Star: Harold Lloyd; Director: Fred Newmeyer.

**BLOOD AND SAND**—28 votes; Dist.: Paramount; Star: Rudolph Valentino; Director: Fred Niblo.

**PRISONER OF ZENDA**—25 votes; Dist.: Metro; All Star; Director: Rex Ingram.

**WHEN KNIGHTHOOD WAS IN FLOWER**—22 votes; Dist.: Paramount; Star: Marion Davies; Director: Robert G. Vignola.

**NANOOK OF THE NORTH**—21 votes; Dist.: Pathé; Native cast; Director: R. J. Flaherty.

**SMILIN’ THROUGH**—20 votes; Dist.: First National; Star: Norma Talmadge; Director: Sidney Franklin.

**TOL’ABLE DAVID**—19 votes; Dist.: First National; Star: Richard Barthelmess; Director: Henry King.

(*) **ROBIN HOOD**—17 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Allan Dwan.

**OLIVER TWIST**—13 votes; Dist.: First National; Star: Jackie Coogan; Director: Frank Lloyd.

---

**TEN BEST OF 1923**

**COVERED WAGON**—53 votes; Dist.: Paramount; Stars: Ernest Torrence, J. Warren Kerrigan, Lois Wilson; Director: James Cruze.

**MERRY-GO-ROUND**—26 votes; Dist.: Universal; Stars: Mary Philbin, Norman Kerry; Director: Rupert Julian.

**HUNCHBACK OF NOTRE DAME**—25 votes; Dist.: Universal; Star: Lon Chaney; Director: Wallace Worsley.

(*) **ROBIN HOOD**—25 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Allan Dwan.

**GREEN GODDESS**—22 votes; Dist.: Goldwyn; Star: George Arliss; Director: Sidney Olcott.

**SCARAMOUCHE**—20 votes; Dist.: Metro; No star; Director: Rex Ingram.

**SAFETY LAST**—18 votes; Dist.: Pathé; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

**ROSITA**—18 votes; Dist.: United Artists; Star: Mary Pickford; Director: Ernst Lubitsch.

**DOWN TO THE SEA IN SHIPS**—17 votes; Dist.: Hodkinson; Star: Raymond McKee; Director: Elmer Clifton.

**LITTLE OLD NEW YORK**—17 votes; Dist.: Goldwyn-Cosmo; Star: Marion Davies; Director: Sidney Olcott.

---

**TEN BEST OF 1924**

**THIEF OF BAGDAD**—52 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Raoul Walsh.

**SEA HAWK**—51 votes; Dist.: First National; Stars: Milton Sills, Enid Bennett, Wallace Beery; Director: Frank Lloyd.

**MONSIEUR BEAUCIAIRE**—36 votes; Dist.: Paramount; Star: Rudolph Valentino; Director: Sidney Olcott.

**BEAU BRUMMEL**—35 votes; Dist.: Warner Bros.; Star: John Barrymore; Director: Harry Beaumont.

**SECRETS**—33 votes; Dist.: First National; Star: Norma Talmadge; Director: Frank Borzage.

**MARRIAGE CIRCLE**—32 votes; Dist.: Warner Bros.; Stars: Monte Blue, Florence Vidor; Director: Ernst Lubitsch.

**TEN COMMANDMENTS**—30 votes; Dist.: Paramount; No star; Director: Cecil B. De Mille.

**GIRL SHY**—30 votes; Dist.: Pathé; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

**ABRAHAM LINCOLN**—30 votes; Dist.: First National; Stars: George Billings, Louise Fazenda; Director: Philip Rosen.

**AMERICA**—23 votes; Dist.: United Artists; Stars: Carol Dempster, Lionel Barrymore; Director: D. W. Griffith.

---

**TEN BEST OF 1925**

**GOLD RUSH**—63 votes; Dist.: United Artists; Star and Director: Charles Chaplin.

**UNHOLY THREE**—60 votes; Dist.: Metro-Goldwyn; Star: Lon Chaney; Director: Tod Browning.

**DON Q. SUN OF ZORRO**—57 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Donald Crisp.

**MERRY WIDOW**—57 votes; Dist.: Metro-Goldwyn; Stars: Mae Murray, John Gilbert; Director: Erich von Stroheim.

**LAST LAUGH**—55 votes; Dist.: Universal; Star: Emil Jannings; Director: F. W. Murnau.

**THE FRESHMAN**—52 votes; Dist.: Pathe; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

**PHANTOM OF THE OPERA**—38 votes; Dist.: Universal; Star: Lon Chaney; Director: Rupert Julian.

**LOST WORLD**—36 votes; Dist.: First National; Stars: Bessie Love, Lewis Stone; Director: Harry Hoyt.

(*) **BIG PARADE**—30 votes; Dist.: Metro-Goldwyn; Stars: John Gilbert, Renee Adoree; Director: King Vidor.

**KISS ME AGAIN**—29 votes; Dist.: Warner Bros.; Stars: Marle Provest, Monte Blue; Director—Ernst Lubitsch.
TWO IMPORTANT GENERALS OF THE MOTION PICTURE INDUSTRY

GENERAL WILL HAYS AND GENERAL OUTDOOR ADVERTISING CO.

Both Have Constructive Work To Do— And Do Them Well—

THE AMUSEMENT DEPARTMENT OF GENERAL OUTDOOR IS LOCATED AT ONE PARK AVENUE, NEW YORK CITY. TELEPHONE ASHLAND 4-4140
FORECAST for 1933
By INDUSTRY LEADERS

MONOGRAM
Forecasts that among the Ten Best Pictures of the Year as compiled by Film Daily's Nation Wide Critics' Poll, will be

OLIVER TWIST
From the Immortal Story by CHARLES DICKENS
A HERBERT BRENON PRODUCTION
With the following distinguished cast:

Directed by WILLIAM COWEN

MONOGRAM'S 1932 FORECAST EXCEEDED
Every Prediction at the Box-Office. Watch history repeat itself with Monogram in 1933-34.
MONOGRAM HAS THE RIGHT IDEA!
REVIVAL of motion picture prosperity must wait on revival in general business and industry, according to film leaders contacted by THE FILM DAILY YEAR BOOK for their views on the coming year. Whether this improvement will take place in 1933 is something that most executives do not care to predict under present unsettled conditions. It is felt by many, however, that at least some progress in that direction will get under way in the New Year. Meanwhile, continued decentralization and reduction of operating as well as production costs are viewed as constructive forces on which the industry is building a more prosperous future.

Views of principal motion picture executives regarding the outlook, prospects and requirements for the year ahead.
CENTRAL AMERICAN EXPEDITION

Into the country of the ancient Zapotecan and Mayan ruins—into the dense tropical jungles where white man has never before set foot—home of strange beasts and birds, the savage San Blas tribes, the almost unknown Darien Indians. This is the locale where the following films are being produced for 1933-34 release.

Twelve two-reel subjects in series form of the story "ADVENTURES OF THE YOUNG EXPLORER." Interestingly prepared drama for this locale, every foot filled with intense action, especially appealing to the youth from 10 to 100.

One feature epic, "EQUATOR" by EARL FELTON. A dramatic story, portraying vividly for the first time the unusual in the native Indian and wild animal life of the equatorial jungles of Central America.

(Current studio production)

The "ONCE UPON A TIME" series of "ALICE IN HOLLYWOOD" Shorts—a novelty—fantastically treated, in natural color.

WILLARD DITTMAR PRODUCTIONS
Depends on General Economics
By ADOLPH ZUKOR

DURING the past year many prophets have attempted to forecast our economic future. None of these prophets has been particularly accurate.

No man can predict what is going to happen in the film industry unless he can foretell what is in store for general industry.

Paramount was the first of the film companies to recognize the gravity of the general economic situation and it was likewise the first to readjust itself to the new conditions.

If general economic conditions improve or stay at the present level, we will take care of ourselves.

Reconstruction Ahead
By SIDNEY R. KENT

A GREAT deal of what happens in the industry in 1933 will depend upon its leaders and the people in it.

There are many bitter lessons we should have learned. If these lessons have gone home, we will make progress. If they have not been heeded, then we are in for more strife and prolonging the day of readjustment of our industry.

Anyone who has an understanding of this business cannot help but be an optimist from a long-range viewpoint. However, the work of reconstruction has barely been scratched and there is much yet to be done.

The motion picture industry is not going to be destroyed; but, whatever final form it takes, it will in my opinion, be a better industry than ever before.

Product Comes First
By NICHOLAS M. SCHENCK

IT SEEMS to me, in response to your query, that there is little to be said except what everybody knows. Business conditions always improve if the article gets better. Speaking for M-G-M, we have had the five outstanding hits this year to date and will have many more before the season ends. I have no doubt that these good pictures coming will do good business under any administration. Naturally, if the economic state of the country gets straightened out, the industry will have less to worry about. But first, of all considerations, comes the product.

Confidence and Hard Work
By H. M. WARNER

TO attempt any definite prediction of what 1933 holds forth for this industry, would be the height of folly. We all realize the long hard pull that lies ahead of us all, and we know what it is going to require to make the grade. Confidence is essential. Confidence that the unprecedented economic condition of the world must eventually turn for the better. Better pictures than ever before. Pictures that will surpass anything the industry has ever made. Economy. Sane economy I mean, all down the line. I don’t mean being pennywise and pound foolish. Actors, writers, directors, stage crews, office help, salesmen, theater managers, ushers, in fact everyone employed in the industry, from the highest priced executive down to the lowest paid of-
WE GUARANTEE BETTER TRAILERS at Lower Cost...
Don't Sign with others until you see EXHIBITORS TRAILERS

Exhibitors Screen Service INC.

NEW YORK 630 Ninth Avenue
CHICAGO 806 So. Wabash Ave.
DALLAS 508 Park Avenue
LOS ANGELES 1909 So. Vermont Ave.

EXECUTIVE OFFICES AND STUDIOS: 203 West 146th Street, New York City
Office boy, must co-operate, must do his share, to keep expenses down.

Never has there been a greater need for knocking the hands off the clock, for the taking off of coats, the rolling up of sleeves and getting down to real, hard work.

Unquestionably, next in importance to the production of good pictures lies the need for real live showmanship on the part of theaters. Good pictures will make money, even in times of distress. But even good pictures can fail to produce the revenue they should, if the theaters fail to put their utmost effort behind their showing. It is up to the theater men to get every possible dollar out of a picture.

Given confidence—quality product, hard hitting campaigns, rigid economy and an honest day’s work by all, and the industry can look forward to better things in 1933.

Price and Cost Adjustment
By HAROLD B. FRANKLIN

NINETEEN THIRTY-THREE will introduce lower admission prices throughout the industry. An admission price adjustment need not be looked upon with fear since motion pictures’ greatest prosperity came when prices were within the reach of the multitude. The prosperity era provided an extravagant machine in production, and theater operation has to be geared to suit the new order of things.

Theater operation must move toward reduction of fixed charges either by voluntary action or through more drastic means. Just as we are forced to meet the rule of reason in operating theaters, so will Hollywood be forced to meet its production problems. Their willingness to recognize present-day financial conditions will depend upon whether their readjustment will be accomplished by sane methods or drastic measures. Permanent recovery will come with lower level of prices, costs, salaries, rents and overhead.

Once the complete readjustment is made, the motion picture industry will go forward on a sounder basis than before. The first quarter of 1933 is likely to be subnormal, with a seasonal pickup in the spring. The second quarter will show improvement and definite upswing should come during the last half of 1933.

Gradual Improvement
By JOSEPH M. SCHENCK

NOW that uncertainties in the national political situation have been composed, and the nation is preparing to settle down to four years of the new regime, nothing, in my opinion, can prevent the coming of better times in all branches of industry and particularly in the motion picture business.

Already we hear tiding on all sides of increased employment, better crop reports and upturnings of business generally, and I think there can be no doubt that we have long since left the worst of the depression behind us.

Mind you, I don’t look for any meteoric rise in business. Conservatism and caution will militate against any sky-rocketing. But there is bound to be a marked, if gradual, improvement all along the line. There has already been evidence of this in the motion picture business, and we look for steady improvement as the year progresses.

Of course, we in California have not been as hard hit as some other sections of the country, for the reason that the sustained demand for pictures has kept production going, and this has helped to ameliorate conditions.

Decentralization of theaters throughout the country and of production in Hollywood are having a salutary influence upon
96% of Hollywood's Electrical Transcriptions are produced by

FREEMAN LANG ENTERPRISES

"World's Largest Transcription Recording Studios"

TRANSCRIPTIONS
Producing 96 per cent of Hollywood transcriptions and 50 per cent of the transcription recording within the United States, Freeman Lang Enterprises offer the largest, finest and most complete transcription service in the world.

PUBLIC ADDRESS SYSTEMS
Largest public address system operators on the Pacific Coast, Freeman Lang Enterprises offer systems for any type of auditorium or public gathering—"If it's a first class place, it has a Freeman Lang System installed."

SOUND STUDIO LEASES
Operating the Gordon Street and Beechwood Studios, Freeman Lang Enterprises, with its leasing department under the management of J. C. WOOLF, 1420 No. Beechwood Ave., Hollywood, offers to independent producers the finest of sound studio facilities including R.C.A. or independent recording if desired.

FREEMAN LANG STUDIOS, INC.

"OUR BUSINESS IS SOUND"

Phone HEmpstead 2131
210 N. LARCHMONT BLVD.
LOS ANGELES, California
STUDIOS
1420 No. Beechwood and
1343 No. GORDON STS.
HOLLYWOOD, CALIFORNIA
the business, too. There isn't any doubt that, in the case of the theaters, a man knows best the conditions in his own territory, and in the case of production no studio can turn out pictures like a prominent make of automobile.

Optimistic on Future
By JACK L. WARNER

The motion picture industry reflects the general business conditions in other branches of business and commerce, and the past few years has made no exception to this rule.

We have felt the depression as all other industries have. This depression has had its brighter side, however for it has compelled the motion picture industry as a whole to take steps to correct certain inevitable business shortcomings, which were the natural result of the rapid growth of this industry.

The business conditions of the past two years caused better management, the elimination of waste and did away with unnecessary and costly details which did not contribute to the motion picture and its success at the box-office.

Our companies have shown the way in these changes. We have concentrated on securing the best possible stories, cast them with the finest artists available and made pictures without waste and lost motion.

We are looking forward to the next year with optimism, confident that better times are on the way, and certain that the public will demand good screen entertainment, and welcome it.

We are certain that the type of entertainment found in Warner Bros. and First National features and short subjects will hasten the return of prosperity in the amusement field.

New Ideas, New Methods
By JESSE L. LASKY

The successful producer must be daring! He must discard old formulae. He must go far afield for fresh, startling ideas, for unconventional production brains, for new types of players.

I made that statement one year ago. It is gratifying to look back over 12 months and see my opinions endorsed week for week in each one of them.

Those truths still hold for 1933. To them must be added this one—motion pictures from now on must be cut from the cloth the times provide. Cost must be revised downward throughout the entire production, distribution, and exhibitor scheme without one iota of sacrifice of either originality or quality.

The dollar of today, the public's dollar, is spent only when it will buy a dollar and a half's worth of goods.

I sincerely believe that exhibitors and the public are to be won over to a new respect for Hollywood. The gradual return to the tried and true methods of individual attention being given individual pictures will mean much for our industry.

Great Potentialities
By DAVID SARNOFF

Industry has much ahead of it in 1933 in the way of scientific study, fundamental planning, shortened hours of labor and plant rehabilitation. The widespread attention being given to these and related questions is in itself a hopeful sign, but it by no means assures trade revival unless there is the cooperative as-
Another Achievement—

For the first time, independent producers have at their disposal, facilities and equipment, including a completely staffed departmental organization, in a major studio, exclusively devoted to independent producers.

RKO—PATHE STUDIOS
In Culver City

THE FACILITIES OFFERED INCLUDE . . .

11 sound stages containing more square feet of space than all other independent rental studios combined . . .

14 sound channels and portable sound trucks . . .

$250,000 worth of electrical equipment . . .

Finest studio drape stock in California . . .

Dressing rooms (with showers) for more than 500 persons . . .

7 theatre projection rooms . . .

40 acres containing more usable standing sets than any other studio . . .

RENTAL RATES WITHIN THE LIMITATION OF EVERY TYPE OF PRODUCTION

RKO—PATHE STUDIOS
Republic 0252
CULVER CITY, CALIF.

B. B. KAHANE, President

FRANK O’HERON, Vice-President

PHIL. L. RYAN, General Manager
There's no secret to COLUMBIA'S SUCCESS

IT'S JUST 13 YEARS OF MAKING GOOD PICTURES THAT 'MAKE GOOD' AT THE BOX-OFFICE.
"GEMS—IN COLUMBIA’S STRING OF PEARLS!"

—Boston Eve. American

AMERICAN MADNESS
Frank Capra Production


THE NIGHT CLUB LADY


WASHINGTON MERRY-GO-ROUND


NO MORE ORCHIDS


THE BITTER TEA OF GENERAL YEN
Frank Capra Production

Chosen to open Radio City Music Hall to pictures. “Bids fair to be one of six best films for 1933.”—Pittsburgh Press.

CHILD OF MANHATTAN


WHEELER & WOOLSEY

in

SO THIS IS AFRICA!


BENEATH THE SEA (Tentative Title)
The masterpiece of undersea pictures... thrilling adventure, romance, drama. An outstanding novelty with natural exploitation possibilities.

CIRCUS QUEEN MURDER with ADOLPHE MENJOU

Powerful drama with angles that suggest forceful and original catchlines and chances for ticket-selling exploitation.

MUSSOLINI SPEAKS

Authentic, exclusive, thrilling, giving for the first time the tremendous facts of the rise of this modern Napoleon. Who is he? What has he done? Described and interpreted by Lowell Thomas.

OTHER BIG ONES ON THE WAY INCLUDE:

BRIEF MOMENT . TAMPCICO . RULES FOR WIVES . SOLDIERS OF THE STORM . FULL SPEED AHEAD . SHE KNOWS ALL WHEN STRANGERS MARRY with JACK HOLT
sistance of a great many elements in our industrial, social and political life.

Encouragement may be found, however, in the fact that at no previous time have so many individuals—representative of government, industry, education, finance and other lines of activity—directed their energies more diligently toward finding not only quickening measures for the immediate future, but also toward weighing the basic underlying problems that must be solved before a remedy of the present situation is possible.

Improvements in sound-on-film recording have given to the motion picture industry a greatly increased range for sound reproduction, so that the voice from the screen will be more lifelike. New sound reproducing equipment for theaters and more compact equipment for home, industrial and class room use were introduced. Advances in the electronic field open new possibilities for practical employment of radio devices.

It is apparent as the industry faces a new year that its prospects for service are continually expanding. The industry must do its share in cooperation with other industries toward the study and solution of problems which remain as barriers to trade expansion, re-employment and restored public purchasing power. This is an outstanding task for 1933.

Balanced Production
By DAVID O. SELZNICK

The scheme of balanced program production, which I view as a possibility in the future, may solve many of the vital problems of the industry as a whole and more or less guide the filming operations of our major studios.

A balanced program plan of production, as I visualize it in practice, is a practical scheme for producing at the studios, as a unit, two solid hours of varied and selected entertainment.

It would place the studios in a position of closer harmony with the theaters, raise the standard of production and eliminate much lost and duplicated effort in the sales divisions of the industry.

A balanced program, as conceived and executed at the studios under the eyes of practical, working showmen, would consist of a feature and companion short comedies and novelties.

The merits of the plan, I believe, will make themselves obvious to the alert showman. In the first place, a balanced program, produced for and sold to him as a unit, would obviate his need for shopping furiously, unwisely and competitively—a practice which has led to many ruinous theatrical and production wars.

Secondly, it should stifle the double feature evil, a type of business now recognized by shrewd showmen as suicidal. The public has proved that it does not want cheap and quantity entertainment. The balanced program would provide concentrated quality entertainment, intelligently selected for a variety of tastes. With this scheme well established there would be no further need for a theater operator to throw in a $5 or $10 feature as an added attraction.

I don't know when this system will come into being. It is still in its dream state, but a dream that recurs so often it must eventually materialize. From the production point of view it is easily accomplished and would require only an experienced program director to put it into work.

As I see it, a balanced program would raise the standard of production through spirited competition. Every studio would be compelled to maintain a steady level of quality since success would depend entirely upon the maintenance of high standards, not merely in features, but in the long-neglected short subjects.
Rebound Under Way
By E. W. HAMMONS

My recent trip through the middle west has convinced me that a forecast that would predict anything but a steady increase in grosses due to more acceptable film fare would not be stating the true facts. Diplomats and business men agree that we are now on the rebound, after having struck the bottom of the so-called depression. There need be no fear of any repetition of conditions similar to those we have faced during the past 18 months. Neither will we be steered on a wrong track through over-inflation. We face a steady rise in business conditions, and the motion picture industry will play no small part in the advancement.

Costs Must Come Down
By AL LICHTMAN

The past year has been one which taxed the resourcefulness of producers, exhibitors and distributors to the very limit. And the coming year does not promise any great improvement unless economic conditions of the world can be infinitely bettered, and bettered quickly.

During the past year everyone has been struggling with diminishing grosses and with little reduction in costs. Some few theater operators have accomplished a great deal in reducing these costs, but the majority are still wrestling with their problems. And only easier money conditions, with the resultant larger attendances, can alleviate this condition.

The high cost of producing fine pictures is still a major problem. And the public will accept nothing short of the very best.

Another major problem is the radio, which keeps millions away from the theaters. Big personalities entertain the public in their own homes, and this is gratis. Here is extremely stiff competition, particularly when people are so short of spending money.

Steps should be taken to minimize this competition, if only for the reason that some of the strongest personalities on the radio are recruited from the motion picture studios. There should be a compromise of some sort under which broadcasting would be done at an hour less competitive with the theaters.

The motion picture is still the first choice of the public. The problem is to give folks entertainment at a price they can afford. And this is extremely difficult when it is remembered that most studios are still expending sums as large as in the boom days.

Solidly Grounded
By NED E. DEPINET

It has taken such a thing as the depression to reveal most emphatically the unshakable standing of the motion picture as a part of American life. By this I do not intend to convey that our industry has had no trials, but I do call attention to the manner in which it has met them and to the fact that the unabated schedule of production is something to which no other industry in this, or any other country in the world, can point.

My personal attitude is one of optimism. The attitude of every company in the business, great and small, is one of trust and faith and their continual activity is concrete evidence of this. I have no feeling
that things will right themselves over-night, but certainly we passed the heaviest part of the strain some time ago, and certainly the results—in buying and selling figures—indicate this. The writing down in values brought about by business conditions has made for a greater sanity in the conduct of our business; the retrenchment to which all have been subjected has called forth a fine efficiency and cooperation, until today we are having proven to us what the personnel of the picture industry is capable of, when subjected to the test.

Better Films, More Advertising

By JACK COHN

IT IS customary at this time of the year to make a number of resolutions. It is also a habit to forget them a week later. We must not follow this procedure during the coming year. The moving picture industry has within its grasp the opportunity of establishing unity within the industry. The depression from which we are now emerging has brought the various elements which compose the moving picture industry nearer to an understanding and a harmonious working arrangement than ever before. We have the opportunity, if we apply ourselves, to iron out all the differences within the industry and present a united front against opposition.

During the past year we have made considerable progress in the reorganization of the industry. Decentralization is well under way. We have learned to economize where economy is needed. In this respect a word of caution is not out of place. We should not permit our zeal for economy to warp our judgment. We must not economize on our pictures. What we need is better pictures and not cheaper pictures. Neither must we decrease our advertising expenditures. With the present tendency toward returning the control of the theater to the individual exhibitor there is the possibility that the exhibitor will spend less in exploitation than heretofore. This must be guarded against. The better the picture, the greater must be the exploitation campaign. Good pictures do not sell themselves. We will never have the phenomenal box-office successes without the combination of a great picture and adequate exploitation.

One of our chief concerns during the coming year must be the establishment of good-will toward the industry. In the past the moving picture world has been the butt of unjust ridicule and belittlement. As the amusement of the American people we deserve the cooperation and gratitude of the public. We must cooperate to promote this understanding. In this way we can halt, and possibly overcome, the demands, such as increased censorship, which have been such a financial burden upon us. Other public service organizations have been able by good will campaigns to alter the relationship between themselves and the public they serve. The motion picture industry should follow this example. It is a problem we should tackle at once, one that has been neglected too long already.

Recovery Base Being Laid

By SAM DEMBOW, Jr.

WE ALL agree that 1932 has been the most nerve-wracking milestone in the history of motion pictures. This has not primarily been due to any fault of the industry itself. The economic catastrophe that upset the calculations of the country's financiers and political leaders wrought havoc also with the plans for
"THE MASQUERADER"—Samuel Goldwyn
Adaptation and Screen Play

"BILL OF DIVORCEMENT"—Radio
Adaptation
(Also Screen Play and Dialogue in collaboration)
Listed in 10 Best Pictures of 1932

"THE CONQUERORS"—Radio
Original Story
Listed in Box Office Champions
for two consecutive months

In preparation

"THE HARBOR"—M-G-M
(Working Title)
Screen Play and Dialogue
the production, release and exhibition of motion pictures.

There is no use in closing our minds to a realization that the immediate future is far from cheerful. We must not only combat the industrial depression, but we must again instill into the public's consciousness the conviction that motion pictures are still the cheapest and best form of entertainment.

Better pictures are being made—pictures that have unquestionable box-office potentialities—and they will aid materially in building up moribund box-office receipts.

We have made remarkable economies in operation. We have transferred the management of theaters back to the field where it belongs. If business moves forward, as I believe it will during the coming year, and if we continue these conservative but constructive policies, the picture a year from now will be far different and brighter than it is today.

---

New Challenge to Studios
By EMANUEL COHEN

The new year 1933 will present a stronger challenge than ever to the producing departments of the various companies to gear their brains, imaginations and resources to the exacting and even fickle tastes of the present-day public. These tastes are difficult to fathom accurately. Past precedents means so little today. This much seems evident.

Certain stars still draw crowds if given the right story. But the ordinary good picture of a routine type with an ordinarily good cast means little. Best-selling books with conventional themes, no matter how well written, don't succeed on the screen today. Stage plays in familiar moulds may have long runs on Broadway for one reason or another but they fail to score in pictures. Originals, no matter how screenwise their authors, are of little use if they do not offer unusual basic themes. Imitating successful pictures that have gone before is passe. The public has killed the "cycle" habit. Each studio must do its own pioneering.

On the other hand, excellent public response and good results at the box-office reward really unique showmanship ideas today. The public will spend its money in return for the new and the unusual when it is boldly and honestly presented. The studios are seeking these new ideas not only within themselves and in the accustomed sources, but far afield.

The chief successes of 1932 were pictures with unique and vital showmanship ideas. The public proved it did not want shallow optimism, but would support novelty and honesty. I believe this will be increasingly true in 1933 that Hollywood is aware of it and will supply it.

---

Bigger Ad Campaigns
By MAJOR ALBERT WARNER

Good pictures and willingness to work on the part of everyone connected with the industry, will, I am sure, turn 1933 into a year of great opportunity. Good pictures, of course, must be the dominating aim of producers. Warner Bros. have been delivering consistently good product. We intend to continue to do so, and toward that end have already completed or nearly completed 21 pictures for release in 1933.

Along with good pictures, must go showmanship inspired by smashing campaigns helped along by suggestions from the distribution department. It isn't enough to book a picture into a theater, get the playdate and collect the rental. Salesmen and branch managers should lend every effort.
EDMUND GOULDING

DIRECTED

"GRAND HOTEL"

CHosen by the critics of America in the Film Daily Poll as the

BEST PICTURE

OF 1932
to help the exhibitor get the most out of each picture. Ideas that have been used profitably, campaigns that resulted in smash business elsewhere on the same picture, should be passed along to all exhibitors. This sort of cooperation between exhibitor and producer must in inevitably result in better business for all concerned during 1933.

Lower Cost Level
By H. J. YATES

RECOVERY in the film industry will come with the upturn in other lines, but it will have to be from lower cost levels. Until the motion picture industry forces on itself the economy in production and distribution which the period demands, and provides entertainment at a cost the public can afford to pay, no real improvement in the situation should be expected.

Back to Show Business
By FELIX F. FEIST

PREMIUMS, lotteries and miracles having failed us, we turn now to our own business and initiative as the sources of relief from adverse economic conditions.

Quality productions, energetically exploited, still provide the most dependable means of inducing theater patronage.

So, for every one of ability and grit, there's a rainbow in the sky.

Reorganization, Cooperation
By C. C. PETTIJOHN

THE motion picture industry in 1933 will be exactly what courage and enterprise and vision will make it. The art will take care of itself. There is no limit to public interest in the screen. The right kind of picture will command an audience always. There is no limit to creative ability. It needs only to be encouraged. There is no limit to literature and life which artistry can reflect on the screen.

The only limits that exist are the self-imposed limitations which fear, fog, or uncertainty may place upon the industry.

There is a limit to the cost of motion picture production—a problem which courage and cooperation must eventually solve.

There is a limit to the amount of standardized entertainment which the public will stand for. Variety of entertainment films is the clear answer to the problem.

There is a limit to the number of successful activities which any one company can perform. Reorganization is the answer.

There is a limit to what any one man can do in the motion picture industry and the motion picture art and the need is to decentralize, not centralize, such activities.

There is a limit to selfish business interest as between group and group in the motion picture industry, but there is no reason why cooperation and patience cannot solve that problem.

But these are man-made problems which men have created and which courage can solve. In that lies the hope of the motion picture industry for 1933.
EDWARD H. GRIFFITH

“ANIMAL KINGDOM”
Decentralized Production
By B. P. SCHULBERG

THE growth of independent production for release through the major companies will continue during the immediate future. No one man — and I know this from my experience as head of production for Paramount — can hope to be responsible for 50 or 60 productions a year and not have to pay the price, through loss of perspective from a succession of 18-hour days.

The ideal setup would be for a studio, such as Paramount, to have eight producers, each responsible for the making of from six to ten features annually, through contact and conference with a single studio head.

While we are working toward this end in the course of evolution, 1933 will not see a sudden adoption of this scheme. Yet there will be a decided growth in this direction with possibly several studios that are not now under this system delegating part of their program to independent producers.

Some degree of decentralization of production responsibility is imperative.

Economic Reforms
By M. A. LIGHTMAN

THE most important changes in 1933 will be the economic reforms. There will be many experiments and changes in our business during this period. Our present economic condition will see to that. There is ample revenue for us to make a profit right now, but our method of functioning is too costly. Therefore, the old saying that "necessity is the mother of invention" was never more applicable. Unfortunately, too often we are prone to wait too long before recognizing the importance of taking drastic steps to remedy a situation. Let us hope that the industry does not tarry longer but will get busy at once, exercising the courage and daring necessary to save us from ourselves.

Before the end of the year, means should be worked out to greatly reduce the cost, both of production and distribution. The expensive system of fixed charges for circuit operations should be broken down. More theaters should close — some of them permanently. A better appreciation of motion picture values must be recognized. Theaters charging admissions in the lower brackets must start catering to the hundreds who have drifted away from us when those houses discontinued showing the type of product that was used during the days of the "silent" movies and went in for "highbrow" entertainment.

So summing up, I see bright days ahead — not through much, if any, increase in the gross revenue of our industry but rather through more economic and efficient operation in all departments. It can be done. It must be done.

Impetus for Independents
By W. RAY JOHNSTON

IT IS gratifying to discover, in checking up what I said in these pages just one year ago, that my remarks were not merely wild guesses or figments of the imagination. I predicted then that the independent producer would have cause for elation in 1932, and, so far as my own experience is concerned, the truth of that prediction is now history.

The forthcoming year should mark even greater impetus to the strides the independent is making. The decentralization of theater circuit operation, for example, and the experience of local managers in gauging the public taste, will be a con-
LARRY DARMOUR PRODUCTIONS

PRODUCING FEATURES FOR
NATIONAL AND INDEPENDENT RELEASE

SIXTH YEAR PRODUCING
MICKEY (Himself) McGUIRE COMEDIES
Released by RKO

LARRY DARMOUR PRODUCTIONS
HOLLYWOOD, CALIF.

1932 RELEASES THROUGH RKO AND PARAMOUNT
tributing factor to the encouragement and growth of the independent producer.

Another factor I expect will play an important part in showmanship production of 1933 is the making of films from the classics. I'm not alluding to the profound, high-brow literature of the cloistered scholar, but those works whose universal interest has left an undying appeal in the hearts of all men, women and children. Regardless of the popularity of screen originals, the great important pictures will be made from books—stories from the pen of genius, whose durability is timeless.

Healthy Readjustment
By CHARLES R. ROGERS

THE difficult period through which the motion picture industry has been carefully feeling its way is, in many respects, an invaluable one, for it has produced a healthy state of readjustment and the ultimate outcome will be both profitable and artistically beneficial.

From the standpoint of the independent producer, we have proved that it is possible to curtail production costs without curtailing production values or lessening entertainment values, and we have established the advantages of a concentrated attention to individual pictures by individuals rather than a mass production by one organization.

The future will undoubtedly witness the further development of two present trends. First, the purely fictional story will be succeeded in popularity by the story which is based upon current news events and happenings of world-wide importance. America is growing more "news conscious" every day and theatregoers will increase their demand for timeliness in their screen entertainment.

Second, we shall see an increasing interest in story values. The day when everything was subordinated to the star is past and the theatregoers of tomorrow will insist on knowing what the picture is about as well as who is in it. The new era upon which we have just entered also reveals a greater appreciation of genuine ability. The new favorites must have more than just beauty, as in the case of Helen Hayes winning the Academy award for the best performance of the year.

Fastened to a large extent by the inroads which radio has made upon theater audiences, television will become a commercial reality much sooner than most of us suspect. It will undoubtedly prove a boon to Hollywood, however, for television must necessarily be controlled by the motion picture industry rather than by the radio forces, since it will demand the trained minds and entertainment knowledge which the film industry now possesses.

Cooperative Measures
By DR. ALFRED N. GOLDSMITH

The motion picture industry has always had the difficult job of turning out an entertaining (and artistic) product on a mass production basis. This has been complicated by the numerous physical and technical obstacles involved. Accordingly one feels little inclined to lecture one's long-suffering and patient colleagues, even if the lecture ends up in a message of cheer. Particularly does one have this hesitation in unusually trying times like these.

Yet we can best weather the storm successfully by certain measures. In the past, the industry has been managed on a highly individualistic and ultra-competitive basis. This encouraged enterprise but it also permitted lost motion, needless duplication, and at times startling waste. The spirit of these present times is more favorable to cooperation—not of a sentimental sort, perhaps, but based on the theory that we can collectively solve our problems more effectively than individually, and at less
Performance!

ALLIED 26

1932 - 1933

COMPLETED:

"A SHRIEK IN THE NIGHT"
"THE INTRUDER"
"THE IRON MASTER"
"A PARISIAN ROMANCE"
"THE STOKER"
"UNHOLY LOVE"

"THE ELEVENTH COMMANDMENT"
"OFFICER 13"
"THE COWBOY COUNSELLOR"
"THE BOILING POINT"
"A MAN'S LAND"
"VANITY FAIR"
"FILE 113"

BALANCE 1932-33:

3 CLASSAY MELODRAMAS
"STATE'S EVIDENCE"
"THE PHANTOM SHIP"
One Untitled

5 HOOT GIBSON SPECIALS
"THE DUDE BANDIT"
"BOOTS OF DESTINY"
Three Untitled

4 ALLIED SPECIALS
"DAVEY JONES' LOCKER"
"RED KISSES"
"THREE CASTLES"
"SLIGHTLY USED"

1 MONTE BLUE SPECIAL
Untitled

WATCH FOR IMPORTANT
1933 - 1934
ANNOUNCEMENT

ALLIED PICTURES

EXCHANGES EVERYWHERE

M. H. HOFFMAN
President

M. H. HOFFMAN, JR.
Vice. Pres. & Genl. Mgr.
cost. If a door is to be broken down, it is better to hit it with a hundred-pound log ONCE than to break the log into cord wood and try hammering repeatedly on the door with each individual fagot.

For this reason I regard the example set by the leading technical and artistic organizations in this field, namely the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences, as especially important. These organizations have fostered interchange of information, and the industry is beginning to reap the fruits. If the remainder of the producer and exhibitor organizations will continue to develop further a similar spirit and method of operation, I look forward with considerable optimism to a minimum of injury to the industry during the depression period and a later satisfactory recovery. More enlightened self-interest displayed in the form of joint action and interchange of information will largely ensure renewed prosperity when the general turn for the better is at hand.

---

**Normal by Spring**

*By CHARLES ROENZWEIG*

I HAVE covered quite a number of exchange centers in the past few weeks, visiting numerous theaters, and I am very happy to say that in most situations, the theater has shown an improvement in the past 60 days.

Most exhibitors reported a 10 and 15 percent increase in their gross receipts, and it appeared to them that the mind of the public was in a better buying frame than it has been in the past year. By that I do not mean that there is any lavish buying, but rather a "purchasing" feeling instead of the fear of buying that has existed for some time.

It is my personal opinion that we will find a favorable improvement in the admissions after the first of the year, as compared to the admissions of last year the same period. By this Spring, I expect to see the return of normal business in the theaters, as every indication points that way.

---

**Taxation Is Chief Danger**

*By CHARLES R. METZGER*

The motion picture industry will rise or fall with general business during 1933, and the industry faces the possibility that it may be crushed out of existence by additional tax burdens if it does not protect itself vigorously. The Treasury Department at Washington has stated that expected revenue did not materialize from the present tax on tickets costing 41 cents and over. It is to be expected that attempts will be made to include other tickets in the tax brackets. From coast to coast, legislatures will be asked by other groups to exempt them and impose additional burdens upon the motion picture industry. This is the outstanding danger that the industry faces in 1933.

Within the industry, good product will be the goal and the only kind that will yield any profit for the producers, distributors or exhibitors. The working out of industry problems between the parties concerned would be a good thing for the industry, but appears unlikely of accomplishment. Many theaters will probably have receivers in an attempt to keep them open and adjust their operating expenses. General business expects 1933 to be a time when firm foundations will be built for recovery, and the same conditions will probably characterize the motion picture industry. We need to forget our giddy past and to settle down to present facts and readjust all expenses to present revenue in every situation. If this is done conditions during 1933 should be somewhat similar to those of 1932 except that the trend should be slowly upward.
EDWARD F. CLINE
DIRECTOR

"So This Is Africa!"
(WHEELER AND WOOLSEY—COLUMBIA)

"Parole Girl"
(MAE CLARKE—RALPH BELLAMY—COLUMBIA)
Hopeful Indications
By A. JULIAN BRYLAWSKI

WITH so much depression talk going the rounds and with grosses so way off, many exhibitors have lost confidence in themselves, their theaters, the product and the future of the industry. To those, may I point to Washington, where the depression has not crushed the spirit of the exhibitors and public and where attendance figures seem to hold their own, even in comparison with other years. The public is shopping, it is true, but they are still going to theaters and the Washington amusement world with the same product in use throughout the country, proudly holds up its head.

Does this not mean that the attraction of the theater is as potent as before and that only threadbare conditions are holding theater grosses down? And that once pressure is removed, the theater will instantly resume its place under the sun.

This is the lesson, the real lesson in hope and optimism I see in our local conditions.

New Film Technique
By JOHN R. FREULER

WE HAVE about passed the "what-not" period in the evolution of the talking motion picture.

In 1933 the industry will have approached a clear definition and a determined conviction that a new corps of authors utilizing motion picture technique—with dialogue an expedient rather than a vehicle—will give the public popular motion picture entertainment. Music, sound effects, even silence, will find their places and be intelligently injected where their intrinsic qualities will have most potent effectiveness. Those scenes which have leaned too strongly upon dialogue, when plot development should have been pure visualization, will now be transmitted into action.

This will lead to a more utilitarian future for the independent who, simply because of certain impediments, has adhered closest to this technique. The general theater situation, which will curtail certain majors' activities, the growth and amplification of the "exclusive" or "selective" policy,
JACK WHITE PRODUCTIONS

"RACKETY RAX"
One of Fox’s Leading Box Office Winners of 1932

In Preparation

"THE HOT SHOT"
"CONFIDENTIAL ADVISER"
The First Two of a Series of Jack White Features for 1933
and other inevitable trends, will lead surely to the ascendency of the independent in 1933. Thus, diverging from former procedure, this effect upon the independent will, in turn, CAUSE a strengthening of the entire structure of the business and lead to the solidarity and assured permanency of both.

More Fact in Films
By HARRY JOE BROWN

The screen has given the world the finest possible course in dramatic training. The average theatergoer sees two or more pictures every week with the result that each patron becomes an embryo writer, actor or director.

With so many professional critics to cater to, the producer is now in a position to broaden the scope of his endeavors. I heartily disagree with those who believe that pictures must appeal to the 12-year-old mind, for I feel that we are now producing entertainment for a more mature audience than at any time in the history of the theater.

The successful producer of 1933 will seek stories which carry their audience "behind the scenes" of unusual industries, of faraway places, of politics, of current events.

The American citizen of today is more eager than ever to broaden his mind and the picture which introduces to him the world's leading personalities—whether they be from stage or radio, music or politics, athletics or science—will provide the box-office successes of the new year rather than the picture which offers only entertainment of a fictional nature.

Stability Demonstrated
By FRED WEHRENBERG

By ITS record in 1932 the motion picture business has shown itself one of the most stable industries in the U. S. It is true we have suffered, but we have withstood the depression far better than other lines of endeavor. With the industry program as sponsored by the M. P. T. O. A. now assured and the evils of the industry to be settled within the industry, I am sure that 1933 will show much improvement.

Nothing will be brought to the exhibitor on a silver platter. He will have to work harder than ever to sell himself and his theater to the public. We are in the business of supplying entertainment; that is a necessity, not a luxury. I see no reason for marking time and waiting for better times. Go after this business of entertainment, cooperate with your civic organizations, women's clubs, Better Films Councils; be a real factor in your community and you will be able to withstand another depression. I have every confidence that the industry will come out with colors flying if we all put our shoulders to the wheel and keep a stiff upper lip.

From New Foundations
By AMEDEE J. VAN BUREN

The past year has been a trying one for every phase of the motion picture industry. Box-office receipts have been greatly lowered, and since this industry must exist on these receipts it has meant that the pinch has been felt all along the line. Extra dollars have been scarce. This has necessitated curtailment of expense.

All of this has worked a hardship, but has been a wonderful blessing insofar as correcting harmful tendencies that had
Insurance, as well as all big business, has reached the specialist age. We are specialists to the motion picture industry.

No problem is too large for us to handle. None too small for our prompt attention. Your problems are always our problems.

Security in any line of endeavor is one of the prime essentials of success. Proper insurance gives you perfect protection.

Usually a man thinks of his insurance problems last. This is a serious mistake. Insurance should be a first consideration.

Regret after a fire, accident or burglary offers little consolation. Proper protection means that we take care of your worries.

Annual analytical investigation of your situation is important. Conditions are constantly changing. Let us check this for you.

No company offers to the corporation or individual a more comprehensive program of protection backed by years of research.

Call on us whenever you need insurance advice. Our service is nation-wide, yet we are as close to you as your telephone.

Each year marks a milestone in our progress. Twenty-five years of service to this industry is yours for the asking.

STEBBINS, LETERMAN & GATES, Inc.

1540 Broadway
New York City
Phone BRyant 9-3040

STEBBINS, LETERMAN & GATES, Ltd.

Spring Arcade Building
Los Angeles
California
Phone Mutual 5356
crept in during boom years. We have had to dig in to reach a solid foundation. Building from this new foundation has already begun and its beneficial effects are now being felt. There will be little expansion for the coming year because the lessons taught during the past two seasons will continue to exert their influence.

Despite current economic conditions, good product has made money. Good product will continue to make money. The fundamental principle of showmanship must guide us and help us toward our goal. The motion picture industry has taken the lead in the climb back to normalcy, but it must be on its guard not to let the evils that have been stamped out come back with the first signs of good times.

**Consolidation Needed**

By P. A. POWERS

It is much better to have one good profitable company than six poor ones. The same condition confronts the motion picture industry today as it did last year only in a more aggravated form. The industry is in the course of liquidation or deflation. Some of the organizations may survive, depending entirely on how soon their competitors submerge. The only solution to avoid total collapse of the majority of the operating companies is a complete merger of the major companies operating nationally. This should be a simple matter to accomplish as judging from financial reports of these companies any assets which they may have are rapidly disappearing. They apparently show a weekly loss of an amount equivalent to their negative production costs. They are evidently not getting sufficient returns from picture theaters and no doubt their theater operation is a serious problem. A merger of the major companies can eliminate the duplication of production, selling and exhibition expense and save a minimum in the domestic business alone of $500,000 weekly. This, together with savings on foreign business, would take the industry out of the red. Do they see it? They evidently do, but will they do it before it is too late?

Courage of the Studios

By FRED S. MEYER

During the past six months many men prominent in our industry have attempted to forecast our economic future. The serious condition in which we find ourselves today clearly indicates that the next year will be a year of reconstruction. The methods of the past are no longer applicable. The figures tell the story. As we pause to view the past 12 months we can’t help but admire the courage of the producers, who despite unheard of economic conditions continued to produce. When there is no demand for automobiles, radios and like luxuries, the manufacturer shuts down because his business is based on supply and demand. In our business, theaters closed. Those that remained opened found new low grosses. Yet, despite everything our industry kept going. No matter what else may be said, it appears to us that any industry, no matter of what nature, that was able to survive the past six months is bound to go full steam ahead. Wishing won’t do it, but the determination and hard work can and will.

**Cut Operating Costs**

By GEORGE HIRLIMAN

The public are as entertainment-minded as they ever were. It hasn’t been lack of desire that’s kept them out of the movies; it’s been lack of funds. Reduced incomes everywhere demand that producers and theater owners cut down operating costs to a point where they can offer the public good entertainment at a price the public can afford to pay. Not until such economies are effected will the industry begin its recovery.
Known the world over, the De Forest Phonofilm has established a reputation for sound quality and service that is second to none.

In America there are more independent exhibitors using De Forest Phonofilm than any other sound equipment on the market.

It is the pioneer machine and has stood up under the most severe tests usually applied to leaders in any field. Today its users are its greatest boosters.

Branch Service Offices and Replacement Parts Depots located in all principal cities

Executive Offices: 218 West 42nd St., New York
Main Mfg. Plant: 317 East 47th St., New York
THIS section presents comprehensive listings on all phases of production, both Feature and Short Subjects. With the whole-hearted aid of every studio and producing unit here is made available informative facts on Producers, Directors, Players, Writers, Editors, Cameramen and Recording Engineers. Thus presenting the most authoritative record of production in the industry. . . . . . .
<table>
<thead>
<tr>
<th>WM. ROWLAND-MONTE BRICE</th>
<th>Star Productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>WALTER WINCHELL</td>
<td>MARK HELLINGER</td>
</tr>
<tr>
<td>MORTON DOWNEY</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WALTER WINCHELL</th>
<th>MARK HELLINGER</th>
<th>LOUIS SOBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>America's Leading Human Interest Columnist</td>
<td></td>
<td>Famous Broadway Columnist</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MORTON DOWNEY</th>
<th>NICK KENNY</th>
</tr>
</thead>
<tbody>
<tr>
<td>America's Greatest Composers</td>
<td>Famous Radio Columnist</td>
</tr>
<tr>
<td>Series of Two-Reelers</td>
<td>Presenting Thrilling Episodes of Radio Stars.</td>
</tr>
<tr>
<td>Already Completed—</td>
<td>America's Outstanding Radio Columnist</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MORTON DOWNEY</th>
<th>NICK KENNY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series of 2-Reelers</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NICK KENNY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Already Completed—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NICK KENNY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series of Two-Reelers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Releases By Universal</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILLIAM ROWLAND-MONTE BRICE</td>
</tr>
<tr>
<td>Largest Independent Producers in the East</td>
</tr>
</tbody>
</table>

1776 Broadway
New York City
FEATURES RELEASED
DURING 1932

ON THE FOLLOWING PAGES is a list of feature motion pictures released during 1932. Both American-made and foreign films are included. Complete credits and FILM DAILY review dates are given with each picture, along with the distributors' general release date.

Pictures are all-talking unless otherwise marked in this style: PT—part-talker; S-SE—Synchronized sound effects; S—silent. On foreign pictures the language spoken is noted.

In addition to the data on 1932 releases, other sections of the book are devoted to: a list of all pictures released since 1915; original titles of books and plays made into films under titles other than the original; features released by companies in 1932; a separate list of foreign-made productions of 1932; and a list of serials released since 1920. Other lists detail the 1931 and 1932 work of players, directors, authors, adaptors, dialoguers, film editors, cameramen and recording engineers.

• • •

A NOUS LA LIBERTE (French)
(To Our Liberty)
Dist.—Capt. Harold Auten
Running Time—95 mins.
(Produced in France)
Cast—Henri Marchand, Raymond Cordy, Rolla France, Paul Oliver, Jacques Shelly, Andre Micaud, Germaine Aussey, Leon Lorin, William Burke, Vincent Hyspa
Director—Rene Clair
Author—Rene Clair
Scenarist—Rene Clair
Dialoguer—Rene Clair
Editor—Rene Clair
Cameraman—Georges Perinal
Recording Engineer—Hermann Storr
Reviewed—5-22-32
Released—4-4-32

AFRAID TO TALK
Dist.—Universal
Running Time—77 mins.
Director—Edward L. Cahn
Authors—George Sklar, Albert Maltz (from "Merry Go Round")
Scenarist—Tom Reed
Cameraman—Karl Freund
Released—11-17-32

AFTER TOMORROW
Dist.—Fox
Running Time—79 mins.
Cast—Charles Farrell, Marlan Nixon, Minna Gombell, William Collier, Sr., Josephine Hull, William Pawley, Greta

Director—Edward L. Cahn
Authors—George Sklar, Albert Maltz (from "Merry Go Round")
Scenarist—Tom Reed
Cameraman—Karl Freund
Released—11-17-32

AGE OF CONSENT
Dist.—RKO Radio
Running Time—65 mins.
Cast—Dorothy Wilson, Richard Cromwell, Eric Linden, Arline Judge, John Halliday, Alien Pringle, Reginald Barlow
Director—Gregory LaCava
Author—Martin Flavin (from "Crossroads")
Scenarists—Sarah Y. Mason, Francis Cockrell

Grandstedt, Ferdinan Munier, Nora Lane
Director—Frank Borzage
Authors—John Golden, Hugh S. Stange
Scenarist—Sonya Levien
Dialoguer—Sonya Levien
Editor—Margaret Clancy
Cameraman—James Howe
Recording Engineer—George Leverett
Reviewed—3-6-32
Released—3-13-32
A LARGE, completely equipped, centrally located studio, featuring the finest in sound, photography and make-up facilities, supported by an organization trained to the requirements of picture production of the Highest type, is now at your disposal for the making of tests, industrials, shorts and features.

R. C. A. PHOTOPHONE EQUIPMENT

West Coast Service Studios

Production Director
LYNN SHORES

510-12 West 57th Street
New York City
1932 RELEASES

AMAZON HEAD HUNTERS
Dist.—Principal Pictures
Running Time—49 mins.
Reviewed—11-17-32

AMERICAN MADNESS
Dist.—Columbia
Running Time—76 mins.
Cast—Walter Huston, Constance Cummings, Pat O'Brien, Kay Johnson, Gavin Gordon, Robert Ellis, Edwin Maxwell, Arthur Hoyt, Edward Martindel, Burton Bronen, Ralph Lewis, Pat O'Malley
Director—Frank Capra
Author—Robert Riskin
Scenarist—Robert Riskin
Dialogue—Robert Riskin
Editor—Maurice Wright
Cameraman—Joseph Walker
Recording Engineer—E. L. Bernds
Reviewed—7-1-32

AMORE E MORTE (Italian)
(Love and Death)
Dist.—Aurora Film Corp.
Running Time—94 mins.
(Produced in U. S.)
Director—Cav. Rosario Romeo
Author—Cav. Rosario Romeo
Scenarist—Cav. Rosario Romeo
Dialogue—Cav. Rosario Romeo
Cameraman—A. Gandolfi, N. Rogalli
Reviewed—10-6-32

ANIMAL KINGDOM, THE
Dist.—RKO Radio
Running Time—85 mins.
Director—Edward H. Griffith
Author—Philip Barbour
Scenarist—Horace Jackson
Dialogue—Horace Jackson
Editor—Daniel Mandel
Cameraman—Lucien Andriot
Recording Engineer—Daniel Cutler
Reviewed—12-23-32
Released—12-23-32

ANUSHK (S)
(The Armenian)
Dist.—Amkino
Running Time—67 mins.
(Produced in Russia)
Cast—V. Bestaev, N. Sanov, N. Aganbekova
Director—Ivan N. Perestiani
Reviewed—11-1-32
Released—11-14-32

123
YOU do not have to spend one nickel if I can not improve greatly the sound in your house. Many exhibitors are complaining about dead spots in their theatres. Many are complaining about their sound being poor. Many are losing business because of this. I will go into any house with my RESONATOR; install it at my own expense and demonstrate to any theatre owner that this RESONATOR will cure all evils and give you sound such as you have not heard in your house. If I can not do this then you pay me nothing. If I do, then you can buy this RESONATOR which is very reasonably priced. Fair 'nuf?

VOLF

210 Fifth Avenue

New York City
HERBERT CARLETON
Pro. Manager

ASSOCIATED PRODUCER OF

R. K. O.

At

R. K. O. Pathe Studios

CULVER CITY

OLIVER MOROSCO
Producer-Director

LEO KAUFMAN
Executive Secretary

S. EDWIN GRAHAM
Associated Director
THE
EBENSTEIN CORPORATION
INSURANCE

INSURANCE COUNSEL AND SERVICE TO THE MOTION PICTURE AND THEATRICAL INDUSTRIES BASED UPON TWENTY YEARS INTIMATE ASSOCIATION WITH ITS PROBLEMS AND PERSONNEL.

152 WEST 42nd STREET
NEW YORK, N. Y.

Phone
Wisconsin 7-2520
BILL OF DIVORCEMENT, A
Dist.—RKO
Running Time—75 mins.
Cast—John Barrymore, Billie Burke, Katherine Hepburn, David Manners, Bramwell Fletcher, Henry Stephenson, Paul Cavanagh, Elizabeth Patterson, Gayle Evers
Director—George Cukor
Author—Clemence Dane
Scenarists—Howard Estabrook, Harry Wagstaff Gribble
Dialoguers—Howard Estabrook, Harry Wagstaff Gribble
Cameramen—Sid Hickox
Recording Engineer—George Ellis
Reviewed—9-17-32
Released—9-30-32

BIRD OF PARADISE
Dist.—RKO Radio
Running Time—80 mins.
Cast—Dolores Del Rio, Joel McCrea, John Halliday, Creighton Chaney, Richard "Skeets" Gallagher, Bert Roach, Sophie Ortego
Director—King Vidor
Author—Richard Walton Tully
Scenarist—Wells Root
Dialoguers—Richard Walton Tully, Wells Root
Cameramen—Clyde DeVinna
Reviewed—8-12-32
Released—7-15-32

BLACK KING
Dist.—Southland Pictures
Running Time—65 mins.
Cast—A. B. Comaihene, Vivian Baber, Len Tucker, Knolly Mitchell, Dan Michaels, Mike Jackson, Mary Jane Watkins, B. L. Garver
Director—Bud Pollard
Author—Donald Heywood
Scenarist—Donald Heywood
Dialoguer—Donald Heywood
Reviewed—7-15-32

BLAME THE WOMAN
Dist.—Principal
Running Time—67 mins.
(Produced in England)
Director—Fred Niblo
Reviewed—10-22-32

BLESSED EVENT
Dist.—Warner Bros.
Running Time—83 mins.
Cast—Lee Tracy, Mary Brian, Dick Purcell, Frank McHugh, Allen Jenkins, Ned Sparks, Ruth Donnelly, Harold Waldridge
Director—Roy Del Ruth
Author—Manuel Seff, Forrest Wilson
Scenarist—Howard Grler
Editor—James Gibson
Cameramen—Curt Polito
Reviewed—8-23-32
Released—9-10-32

BLONDE VENUS
Dist.—Paramount
Running Time—80 mins.
Director—Josef von Sternberg
Authors—Jules Furthman, S. K. Lauren
Scenarists—Jules Furthman, S. K. Lauren
Cameraman—Bert Glennon
Reviewed—9-24-32

BLONDIE OF THE FOLLIES
Dist.—M-G-M
Running Time—90 mins.
Cast—Marion Davies, Robert Montgomery, Billie Dove, Jimmy Durante, James Gleason, Zasu Pitts, Sidney Toler, Douglas Dumbrille, Sarah Padden, Louise Carter, Clyde Cook
Director—Edmund Goulding
Author—Frances Marion
Scenarist—Frances Marion
Dialoguer—Anita Loos
Editor—George Hively
Cameraman—George Barnes
Reviewed—9-2-32
Released—8-20-32

BOAT FROM SHANGHAI, THE
Dist.—First Anglo
(Produced in England)
Cast—Leon M. Lion, Elizabeth Allan, George Curzon, Picot Schooling, Dino Galvani, Douglas Blandford, Robert Gates, H. B. Longhurst, Ley On, Ma Fu, Gold, Chong
Director—Guy Newhall
Author—Percy Walsh
Scenarist—Guy Newhall
Editor—Jack Harris
Cameraman—Basil Emmott
Recording Engineer—Carlise L. Moonen
Released—4-15-32

BOILING POINT, THE
Dist.—Allied Pictures
Running Time—64 mins.
Cast—Hoot Gibson, Helen Foster, Wheeler Oakman, "Skeeter" Bill Robbins, Late McKee, Billy Bletcher, Tom London, George Hayes, Charles Bailey, Bill Nye
Director—George Melford
Author—Don't W. Lee
Editor—William Johnson
Cameramen—Harry Neumann, Tom Galligan
Recording Engineer—L. E. Tole
Reviewed—11-3-32

BORDER DEVILS
Dist.—Arclight
Running Time—63 mins.
Cast—Gary Carey, Kathleen Collins, Niles Welch, Olive Fuller, Golden, George F. Hayes, Al Smith, Merrill McCormick, Maston Williams, Ray Gallagher
Director—William Nigh
Author—Murray Leinster
Scenarist—Harry C. rist
Dialoguer—Harry C. rist
Cameraman—William Dietz

1932 RELEASES

Recording Engineer—B. J. Kroger
Reviewed—3-20-32

BRAND IN DER OPER (German)
(Fire in the Opera)
Dist.—Capital
Running Time—90 mins.
(Produced in Germany)
Director—Gustav Froehlich
Author—George Kaiser
Scenarist—Walter Reisch
Dialoguer—Walter Reisch
Cameraman—F. A. Wagner
Reviewed—7-14-32

BREACH OF PROMISE
Dist.—World Wide
Running Time—67 mins.
Cast—Chester Morris, Mae Clarke, Mary Don, Theodore Von Eltz, Elizabeth Patterson, Charles Middleton, Lucille La Verne, Eddie Borden, Edward Le Saint, Alan Roscoe, Harriett Lorraine, Philo Mccullough, Tom McGuire
Director—Paul Stein
Author—Leverton Hughes (from "Obscurity")
Scenarists—Ben Verschleiser, John Goodrich
Dialoguer—Anthony Veiller
Editor—Charles Kraft
Cameraman—Art Miller
Recording Engineer—William Fox
Reviewed—11-23-32
Released—10-28-32

BRIDEGROOM FOR TWO
Dist.—Powers Pictures
Running Time—65 mins.
(Produced in England)
Cast—Gene Gerrard, Murlan Angelus, Margaret Yarke, Frank Stanmore, Dennis Wyndham, Harry Wagon, Rita Page, Ronald Frankau, George Gee
Director—Richard Eichberg
Authors—Fred Thompson, E. Pauline
Scenarists—Walter Mycroft, Frederick Jackson
Dialoguers—Walter Mycroft, Frederick Jackson
Editor—S. Simonds
Cameramen—H. Gartner, B. Mondi
Reviewed—1-31-32
Released—1-13-32

BRING 'EM BACK ALIVE
Dist.—RKO Radio
Running Time—70 mins.
(Paramount Pictures)
Dist.—Paramount
Running Time—80 mins.
(Produced by the supervision of Frank Buck)
Director—Clyde Elliott
Cameramen—Carl Berger, Nick Cavaliere

129
REPUBLIC STUDIOS INC.

5360 Melrose Ave., Hollywood, California—GRanite 4141

RCA PHOTOPHONE RECORDING

A Service of Studio and Settings by Contract

Exclusive West Coast Headquarters for BLUE SEAL SOUND RECORDING

THE LEADING INDEPENDENT STUDIO
SKOURAS BROS. THEATERS

Everywhere
outdoor advertising everywhere

Alfred E. Fiegel

110 East 42nd St. New York City

CAledonia 5-8588

Specialists in Theatrical Three Sheet Poster Advertising
HARRY R. SCHENCK
PRODUCER

"WE SURVIVED"
THE SMASH ROADSHOW ATTRACTION

MADE IN SIAM
ON WESTERN ELECTRIC SOUND
NOW BEING CUT AND EDITED

To Be Released
Shortly

OFFICE
c/o Consolidated Film Lab. Inc.
Ft. Lee, N. J.
DANCERS IN THE DARK
Dist.—Paramount
Running Time—60 mins.
Director—David Burton
Author—James Ashmore Creelman (from "Jazz King")
Scenarist—Brian Marlow, Howard Emmett Rogers, Herman J. Mankiewicz
Camerasman—Karl Struss
Reviewed—7-2-32
Released—3-11-32

DANGERS OF THE ARCTIC
Dist.—Explorers Film Co.
Running Time—58 mins.
Narrative—Earl Rossman
Camerasman—Earl Rossman
Reviewed—7-2-32

DARING DANGER
Dist.—Columbia
Running Time—57 mins.
Cast—T. McCoy, Albert a Vaughn, Wallace McDonald, Murdock McQuarrie, Ed LeSaint, Bobby Nelson, Max Davidson, Vernon Dent, Robert Ellis, Richard Alexander
Director—D. Ross Lederman
Author—William C. MacDonald
Scenarist—Michael Trevelyan
Dialogue—Michael Trevelyan
Editor—Otto Meyer
Camerasman—Benjamin Kline
Recording Engineer—Glenn Rominger
Reviewed—7-27-32

DARK HORSE
Dist.—First National
Running Time—75 mins.
Cast—Warren William, Bette Davis, Guy Kibbee, Frank McHugh, Vivienne Osborne, Robert Warwick, Harry Holman, Charles Sellon, Sam Harvey, Berton Churchill, Robert E. O'Connor
Director—Alfred E. Green
Authors—Gert Wolvel Grossman, Joseph Jackson, Courtenay Terrett.
Scenarists—Joseph Jackson, Winding Minzer
Dialogue—Joseph Jackson
Editor—George Marks
Camerasman—Sol Polito
Reviewed—7-31-32
Released—7-2-32

DAS LIED IST AUS
(Original Title; (The Song Is Over)
Dist.—Associated Artists
Running Time—83 mins.
(Produced in Germany)
Cast—Liane Haid, Ernst Deutsch, Otto Wallburg, Fritz Oedermann, Ernest Verbrugge, Ludwig Bleefreu
Marcel Wittrisch
Director—Geza Von Bolvary
Author—Walter Reisch
Scenarist—Walter Reisch
Dialogue—Walter Reisch
Camerasman—Willy Goldberger
Reviewed—1-31-32
Released—1-23-32

DASH SCHOENE ABENTEUEER
(Original Title; (Enchanted Abandon)
Dist.—Ufa
Running Time—78 mins.
(Produced in Germany)
Cast—Ida Distel, Wolf Albach- Retty, Kaethe von Nagy, Otto Wallburg, Adele Sandrock, Kaethe Haack
Director—Reinhold Schuenzel
Authors—G. A. DeCaillavet, Robert Deffers, Etienne Rey
Scenarists—Reinhold Schuenzel, Emerich Pressburger
Dialogue—Reinhold Schuenzel, Emerich Pressburger
Camerasman—Fritz Arno Wagner, Robert Babeser
Reviewed—12-10-32

DAVID GOLDER
(Original Title; (Protest)
Dist.—Metro
Running Time—76 mins.
(Produced in France)
Cast—Harry Baur, Grettia Franceschi, Paul Andre, Jackie Monnier, Jean Quelin, Jean Bradin, Gaston Jacquet, Camille Bert
Director—Julius Duvivier
Author—Irene Nemirovsky
Scenarist—Julien Duvivier
Dialogue—Julien Duvivier
Irene Nemirovsky
Camerasman—George Perinal, Armand Thirard
Recording Engineer—Herman Storr
Reviewed—10-21-32

DEADLINE, THE
Dist.—Columbia
Running Time—63 mins.
Cast—Back Jones, Loretta Sayers, Robert Ellis, Edwin J. Brady, G. Raymond Nye, Knute Erickson, George Ernest, Harry Todd, Jack Curtis, James Farley
Director—Lambert Hillyer
Author—Lambert Hillyer
Scenarist—Lambert Hillyer
Dialogue—Lambert Hillyer
Editor—Maurice Wright
Camerasman—Ted Haskin
Reviewed—1-24-32

DEATH KISS, THE
Dist.—World-Wide
Running Time—99 mins.
Produced by C. M. Marin
Scenarists—Harry Barringer, Gort
Author—Madison St. Dennis
Don Kahn
Camerasman—Norbert Brodine
Reviewed—12-5-32

DER ANDERE
(Original Title; (The Man Within)
Dist.—Tobis Forenfilms
Running Time—90 mins.
(Produced in Germany)
Director—Robert Wiene
Author—Paul Landau
Scenarist—Dr. Johannes Brandt
Dialogue—Paul Landau
Reviewed—1-17-32

DER FALL DES OBERT REDL
(Original Title; (Case of Colonel Redl)
Dist.—Capital
Running Time—75 mins.
(Produced in Germany)
Cast—Ul Dagow, Theodor Luss, Otto Hartmann, Trude Grosslicht, Friederich Hoeflin, Alexander Murski
Director—Karl Anton
Author—Benno Vigny
Camerasman—Ed Hoesch, V. Vich
Recording Engineer—Dr. Neumann
Reviewed—8-20-32

DER FALSCHE EHEMANN
(Original Title; (The Wrong Husband)
Dist.—Ufa
Running Time—86 mins.
(Produced in Germany)
Cast—Johannes Riemann, Maria Paudler, Gustav Waldau, Jessie Vihrig, Tigr V. Halmay, Martha Ziegler, Fritz Strehlein
Director—Johannes Guter
Authors—Paul Frank, Billie Wilder
Camerasman—Carl Hoffman
Recording Engineer—Erich Leistner
Reviewed—10-18-32

DER FALSCHE FELDMARSHALL
(Original Title; (Fake Field Marshall)
Dist.—Capital Film Ex
Running Time—75 mins.
(Produced in Germany)
Cast—Vlaster Burian, Roda Roda, Karl Forest, Antonie Jeackel, Harry Frank, Fec Malen, Jack Mylong Muenz, Paul Rohkopf, Emmerich Jo Seff
Director—Carl Lamac
Author—A. Longens
Scenarists—W. Wasserman, R. Arvay
Dialogue—Roda Roda
Camerasman—Otto Heller
Reviewed—7-2-32

137
DER KLEINE SEITENSPRUNG (German) (Slightly Indiscreet) Dist.—Ufa Running Time—78 mins. (Produced in Germany) Cast—Renate Müller, Hermann Thimig, Hans Brausewetter, Otto Wallburg, Hilde Hildebrand, Hermann Blass Director—Reinhold Schuenzel Author—Emmerich Pressburger, Reinhold Schuenzel Scenarist—Reinhold Schuenzel Dialoguier—Reinhold Schuenzel Camera—Werner Brandes Reviewed—1-10-32

DER RAUB DER MONA LISA (German) (Theft of the Mona Lisa) Dist.—Tobis Forenfilms Running Time—90 mins. (Produced in Germany) Cast—Willy Forst, Trude Von Molo, Gustav Gründgens, Fritz Odemar, Max Gueldstorf, Roda Roda, Anton Pointer, Rosa Valletti, Alexander Grænach Director—Geza von Bolvary Author—Walter Reisch Scenarist—Walter Reisch Dialoguier—Walter Reisch Camera—Willy Goldberger Reviewed—4-3-32

DER SCHRECKEN DER GARNISON (German) (Terror of the Garrison) Dist.—Capital Film Exchange Running Time—80 mins. (Produced in Germany) Cast—Bieil Fressart, Lucie Engelsch, Adele Sandek, Tamara Desni, Olga Limburg, Albert Paulig, Kurt Vespermann, Heinrich Fuchs, Ernst Behmer, Fritz Spira, Gaston Briese, Hugo Fischer-Keepepe, Karl Harbachar Director—Carl Boese Author—B. E. Leuthge Reviewed—6-5-32


DER STORCH STREIKT (German) (The Stork Strikes) Dist.—Tobis Forenfilms Running Time—84 mins. (Produced in Germany) Cast—Siegridied Arndt, Fritz Schulz, Hans Junkermann, Hans Wassmann, Ursula Grabley, Julis Serka-Junkermann Director—E. W. Eno Author—Dr. H. Rosenfeld Scenarist—B. Luthge, R. Noti, Dr. H. K. Rosenfeld Dialoguier—B. Luthge, R. Noti, Dr. H. Rosenfeld Reviewed—5-8-32

DER TEUFELSBRUDER (German) (Transcontinental Pictures) Dist.—Transcontinental Running Time—80 mins. (Produced in Germany) Cast—Eino Pattiera, Kurt Lilien, Brigitte Herrey, Henrich Heiling, Ernst Stahl-Nachbauer, Vincent May, Dr. Philipp Manger, Jack Myong Muenz, Friedrich Gnas, Margarete Hruby Director—Mario Bonnard Authors—Scribe and Auber Scenarist—Mario Bonnard, Munzio Malassoma Dialoguier—Dr. Kurt Braun Camera—Nikolaus Farkas Reviewed—4-10-32


1932 RELEASES

DESTRY RIDES AGAIN Dist.—Universal Running Time—55 mins. Cast—Tom Mix, Claudia Dell, Zasu Pitts, Andy Devine, Earle Foxe, Stanley Fields Director—Ben Stoloff Author—Isadore Bernstein Scenarist—Isadore Bernstein Dialoguier—Robert Keith Camera—Daniel B. Clark Released—4-24-32

DEVIL AND THE DEEP Dist.—Paramount Running Time—78 mins. Cast—Tallulah Bankhead, Gary Cooper, Charles Laughton, Cary Grant, Paul Porcasl, Juliette Compton, Henry Kolker, Dorothy Christy, Arthur Hoyt Director—Marion Gering Author—Harry Hervey Scenarist—Benn W. Levy Dialoguier—Harry Hervey Camera—Charles Lang Reviewed—8-4-32


Points the way to maximum box-office profits through efficient distribution and practical showmanship exploitation of unusual and sensational features and short subjects.
DEVIL'S PLAYGROUND
Dist.—Principal
Running Time—55 mins.
(General Vanderbilt's Fishing Expedition)
Reviewed—11-12-32

DIARY OF A REVOLUTIONIST
(Russian)
Dist.—Amkino
Running Time—84 mins.
Cast—G. V. Mouzalevsky, B. F. Blazhovitch, S. A. Morosov, Sophie Magarill, M. M. Tarkhanov, A. Timontayev
Directors—J. I. Urinov, J. A. Portaratskanov
Author—J. I. Urinov
Scenarist—J. I. Urinov
Dialogue—J. I. Urinov
Cameraman—B. A. Kozlov
Reviewed—6-8-32

DIE BLUMENFRAU VON LINDENAU
(German)
(‘Flower Lady of Lindenau’)
Dist.—Protest Trading
Running Time—75 mins.
(Produced in Germany)
Cast—Hansi Niese, Renate Mueller, Paul Otto, Harold Paulsen, Herbert Heubner, Grete Maren
Director—Georg Jacoby
Author—Bruno Frank
Scenarists—Walter Wasserman, Wather Schlee
Reviewed—7-9-32

DIE CISIKOS BARONESS
(German)
Dist.—Capital Film Exchange
Running Time—85 mins.
(Produced in Germany)
Cast—Greti Theimer, Paul Vincenti, Ida Wuest, Julius Falkenstein, Albert Paulig, Berthe Ostern, Camilla von Hallay, Jaro Surch, Emil Byron, Eugene Rex, Ernst Verebes, Leo Teukert, Ernst Behner, Terry Rade
Directors—J. Fleck, L. Fleck
Authors—Fritz Gruenbaum, Ida Jenbach
Scenarists—Fritz Gruenbaum, Ida Jenbach
Dialogue—Fritz Gruenbaum, Ida Jenbach
Editor—Hans Zeilath
Cameramen—Willy Goldberger, Georg Muschner
Recording Engineer—Victor Behrens
Reviewed—4-3-32

DIE GROSSE LIEBE
(The Great Love)
Dist.—Reign-American Films
Running Time—90 mins.
(Produced in Germany)
Cast—Hansi Liese, Attilla Horbiger, Ferdinand Mayerhofer, Maria Waldner, Betty Bird, Hans Olden, Adrienne Gebner, Franz Engel, George Dones, Carl Gots, Hugo Thimit
Director—Otto Ludwig Preminger
Authors—Siegfried Bernfield, Arthur Berger
Scenarists—Siegfried Bernfield, Arthur Berger
Dialogue—Siegfried Bernfield, Arthur Berger
Reviewed—2-28-32

DIE LETZTE KOMPAGNIE
(German)
(Last Company)
Dist.—Ufa
Running Time—71 mins.
(Produced in Germany)
Cast—Conrad Veidt, Karl Sonnenschein, Max Ehrlich
Director—Kurt Bernhardt
Reviewed—8-26-32

DIE VOM RMMMELPLATZ
(German)
(‘Of the Side Show’)
Dist.—Capital Film Exchange
Running Time—69 mins.
(Produced in Germany)
Cast—Anny Ondra, Siegfried Arno, Margaret Kupfer, Viktor Schwanecke, Toni Girardi, Max Ehrlich
Director—Karl Laman
Scenarist—Wenzel Wasserman
Dialogue—Wenzel Wasserman
Cameramen—Otto Heller, Erich Giese
Reviewed—1-10-32

DISCARDED LOVERS
Dist.—Tower Productions
Running Time—60 mins.
Cast—Natalie Moorhead, Russell Hopton, J. Farrell MacDonald, Barbara Weeks, Jason Robards, Roy D'Arcy, Sharon Lynn, Fred Kelcey, Robert Fraser, Jack Trent, Allen Dailey
Director—Fred Newmeyer
Author—Edward T. Lowe
Scenarists—Edward T. Lowe, Arthur T. Hoyle
Dialogue—Edward T. Lowe
Editor—Charles Hunt
Cameraman—William Hyer
Recording Engineer—Corson Lowe
Reviewed—1-3-32

DISORDERLY CONDUCT
Dist.—Fox
Running Time—80 mins.
CT—Sally Eilers, Spencer Tracy, El Brendel, Dickie Moore, Ralph Bellamy, Ralph Morgan, Allan Dinehart, Claire Maynard, Frank Conroy, Cornelius Keefe, Nora Lane, Geneva Mitchell, Charles Grapewin, James Todd, Sally Blane
Director—John W. Cosindine, Jr.
Author—William Anthony McGuire
Scenarist—William Anthony McGuire
Dialogue—William Anthony McGuire
Cameraman—Ray June
Recording Engineer—Duncan Cramer
Reviewed—4-10-32

DIVORCE IN THE FAMILY
Dist.—M-G-M
Running Time—77 mins.
Cast—Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson, Jean Arthur, Martin Murphy, Lawrence Grant, Richard Wallace, David Newell, Oscar Rudolph, Louise Beavers
Director—Charles F. Rosier

1932 RELEASES

Authors—Maurice Rapf, Delmer Davis
Scenarist—Delmer Davis
Dialogue—Delmer Davis
Editor—William Gray
Cameraman—Oliver T. Marsh
Reviewed—7-10-32

DOCKS OF SFAN FRANCISCO
Dist.—Mayfair Pictures
Running Time—64 mins.
Cast—Mary Nolan, Jason Robards, Marjorie Beebe, John Davidson, William Haynes, Max Davidson
Director—George B. Seitz
Author—H. H. Van Loan
Scenarist—H. H. Van Loan
Dialogue—H. H. Van Loan
Editor—Ralph Dixon
Cameraman—Jules Cronshage
Recording Engineer—James Stanley
Reviewed—1-24-32

DOCTOR X
Dist.—First National
Running Time—80 mins.
Cast—Lionel Atwill, Fay Wray, Lee Tracy, Preston Foster, George Roselle, Leila Bennett, Arthur Edmund Carewe, John Wray, Harry Beresford, Robert Warwick, Willard Robertson, Thomas Jackson, Harry Holman, Tom Dugan, Max Busch
Director—Michael Curtiz
Authors—Howard W. Comstock, Allen B. Miller
Scenarists—Earl Baldwin, Robert Tasker
Dialogue—Earl Baldwin, Robert Tasker
Director—George Amy
Cameraman—Richard Tower, Ray Ranahan
Reviewed—7-8-32

DOOMED BATTALION
Dist.—Universal
Director—Cyril Gardner
Author—Luise Trenker
Scenarists—Luise Trenker, Carl Hartle, Paul Perez
Dialogue—Patrick Kearney
Editor—Clarence Kolster
Cameraman—Charles Sturman
Reviewed—6-16-32

DOWNSTAIRS
Dist.—M-G-M
Running Time—75 mins.
Cast—John Gilbert, Paul Lukas, Virginia Bruce, Hedda Hopper, Reginald Owen, Olga Baclanova, Bodil Rosing, Otto Hfiffman, L u c i e n Littlefield, Marion Loring
Director—Monta Bell
Author—John Gilbert
Scenarists—Lenore Coffee, Melville Baker

141
SYNCHRO-ART PICTURES CORP.
DISTRIBUTORS OF FOREIGN FILMS

Presents
FOR THE FIRST TIME IN U. S. A.
THE ORIGINAL SUPERFILM

"THE LAST DAYS OF POMPEII"

Produced by
SOCIETA' ITALIANA GRANDI FILMS

Directed by
CARMINE GALLONE and AMLETO PALERMI

Starring
MARIA CORDA
COUNTESS De LIGUORO

VICTOR VARCONI
BERNHARDT GOETZKE
EMILIO GHIONE

A MILLION DOLLAR PRODUCTION
with a cast of over 45,000 people

Human loves and hates are
overwhelmed, with dramatic
suddenness, by the fury of
Vesuvius.

The eruption and earthquake
scenes have amazing realism
and will ensure a big box-
office success.

Synchronized with orchestra and sound effects—English titles.

also

"BROKEN VOW"
VUTO 'E MARENARO
Italian Drama of the sea—All talking and singing

NOW IN PREPARATION

"LOVE'S AWAKENING"
(tentative title)
LA VOCE DEL SANGUE
all Italian talkie

Specialists in Production and Distribution of Italian Pictures

630—9th AVENUE, NEW YORK CITY Telephone PENnsylvania 6-2103
DOWN TO EARTH
Dist.—Fox
Running Time—80 mins.
Cast—Will Rogers, Dorothy Jordan, Matty Kemp, Irene Rich, Mary Carlisle, Clarence Wilson, Theodore Lodi, Brandon Hurst, Louis Mackintosh, Harvey Clark
Director—David Butler
Author—Homer Croy
Scenarist—Winston Burke
Dialoguer—Edwin Burke
Cameraman—Ernest Palmer
Reviewed—9-2-32
Released—9-4-32

DRAGNET PATROL
Dist.—Mayfair Pictures
Running Time—60 mins.
Cast—Glenn Tryon, Vera Reynolds, Marjorie Beebe, Vernon Dent, Symona Boniface, Walter Long, George Hayes.
Director—Frank Strayer
Author—W. Scott Darling
Scenarist—W. Scott Darling
Dialoguer—W. Scott Darling
Editor—Bryon Robinson
Cameraman—Jules Cronjager
Recording Engineer—James Stanley
Reviewed—1-3-32

DRIFTER, THE
Dist.—Willis Kent
Running Time—71 mins.
Director—William O'Connor
Author—Oliver Drake
Scenarist—Oliver Drake
Dialoguer—Oliver Drake
Editor—Thomas Persons
Cameraman—William Nobles
Reviewed—1-10-32

DRIFTING SOULS
Dist.—Tower Productions
Running Time—63 mins.
Cast—Lois Wilson, Theodore von Eltz, Raymond Hatton, Gene Gowing, Shirley Gray, Gwinn Williams, Mischa Auer, Edmund Breese, Bryant Washburn, Edward LeSaint.
Director—Louis King
Author—Barbara Hunter
Scenarists—Douglas Doty, Norman Houston
Dialoguers—Douglas Doty, Norman Houston
Editor—Irving Birnbaum
Cameraman—William C. Hyer
Recording Engineer—Corson Jowell
Reviewed—8-9-32

DR. JEKYLL AND MR. HYDE
Dist.—Paramount
Running Time—90 mins.
Director—Rouben Mamoulian
Author—Robert Louis Stevenson
Scenarists—Samuel Hoffenstein, Percy Heath
Dialoguers—Samuel Hoffenstein, Percy Heath
Cameraman—Karl Struss
Reviewed—1-3-32
Released—1-2-32

DRUNTER UND DRUEBER
(German)
(Upside Down)
Dist.—Charles Unger
Running Time—84 mins.
(Produced in Germany)
Director—Max Neufeld
Author—Jane Bess, Richard Arvey
Scenarists—Jane Bess, Richard Arvey
Dialoguers—Jane Bess, Richard Arvey
Orchestra—Dajos Bela
Cameraman—Edvard Hoesch
Recording Engineer—Emil Specht
Reviewed—12-23-32

DYNAMITE DENNY
Dist.—Mayfair
Running Time—60 mins.
Cast—Jay Wilsey, Blanche Meffrey, William V. Mong, Walter Perry, Mathew Betz, Fern Eilts
Director—Frank Strayer
Author—W. Scott Darling
Editor—Byron Robinson
Cameraman—Jules Cronjager
Recording Engineer—C. B. Mills
Reviewed—7-8-32

DYNAMITE RANCH
Dist.—World-Wide
Running Time—60 mins.
Cast—Ken Maynard, Ruth Hall, Alan Roscoe, Arthur Hoyt, Martha Mattox, Al Smith, George Pearce, John Beck, Jack Perrin
Director—Forrest Sheldon
Author—Barry Barringer
Scenarist—Barry Barringer
Dialoguer—Barry Barringer
Reviewed—12-22-32
Released—7-31-32

EAST OF SHANGHAI
Dist.—Powers Pictures
Running Time—83 mins.
(Produced in England)
Cast—Henry Kendall, Joan Barry, Percy Marmont, Betty Amann, Elise Randolph
Director—Alfred Hitchcock
Author—Dale Collins
Scenarists—Alma Reville, Val Valentine
Editors—Rene Marsh, Winifred Cooper
Cameramen—Charles Martin, John Cox
Recording Engineer—Alex Murray
Reviewed—3-27-32

1932 RELEASES

EAGLE OF THE CAUCUSUS
(S)
Dist.—Amkino
Running Time—75 mins.
(Produced in Russia)
Cast—V. Bestyev, N. Sanof, P. Guntarina, N. Aganbekova, V. Gunzat, N. Tachitelazvili, G. Tchetchelazvili, V. Kriger
Director—B. A. Mikhail
Scenarist—Izmaii Beibaj
Titles—Izmaii Beibaj
Cameraman—K. A. Kuznetsev
Reviewed—9-27-32
Released—10-16-32

EIN AUSGEKÖCHTEN JUNGE
(German)
(The Fast Worker)
Dist.—Capital Film Exchange
Running Time—87 mins.
(Produced in Germany)
Cast—Siegfried Arno, J. Falkenstein, Olly Gebauer, Paul Westmeier, H. Beder, Albert Pauly, K. Huszar-Puffy, H. Picha
Director—Erich Schoenfelder
Author—Erich Philipp
Scenarist—Erich Philipp
Dialoguer—Erich Philipp
Editor—Barling von Molo
Cameraman—Willi Winterstein
Recording Engineer—Charles Metain
Reviewed—5-8-32

EIN PRINZ VERLEIBT SICH
(German)
(Royal Lovers)
Dist.—Capital Film Exchange
Running Time—76 mins.
(Produced in Germany)
Cast—Georg Alexander, Lien Deyers, Trude Berliner, Tibor von Halmay, Else Reval, Hans Junkermann, Ernst Wurms
Director—Conrad Wiene
Authors—Conrad Wiene, Paul Beyer
Scenarists—Conrad Wiene, Paul Beyer
Dialoguers—Conrad Wiene, Paul Beyer
Editor—Willi Zeurnert
Cameraman—Karl Drews
Recording Engineer—Eugen Hich
Reviewed—5-1-32

EIN WALZER VOM STRAUSS
(German)
(A Waltz By Strauss)
Dist.—Leo Brecher
Running Time—90 mins.
(Produced in Germany)
Cast—Hans Junkermann, Julia Serda, Gustav Froelich, Maria Paudler
Director—Conrad Wiene
Author—Paul Beyer
Scenarist—Paul Beyer
Dialoguer—Paul Beyer
Cameraman—Carl Drews
Recording Engineer—Eugen Hich
Reviewed—2-14-32
One of the most beautiful and efficient studios in the world. Over an acre of unobstructed floor space, with 48-ft head room. Newest and finest equipment, perfect sound on film and wax. New design, especially constructed sound truck for locations.

On Davis Islands, the most superb residential development in all Florida, with its marble swimming pool, golf links, fountains, country club, luxurious hotels, cameo villas, magnificent mansions and graceful architecture.

In the blue waters of Tampa Bay, the heart of the historic Spanish Main. Quiet and secluded, yet only five minutes from the thriving, up-to-date city of Tampa. Situated within a thirty-mile radius of the jungles of the Seminoles. Rivers that flow through wonderland, under the tangled branches of giant oaks, festooned with silvery Spanish moss. Endless beeches of snowy sand. The sponge fisheries of Tarpon Springs. Sand dunes, tropical isles, the ocean, ships and rugged shores. Cattle ranges. Vast orchards of white blossoms and golden fruit. Running, trotting and greyhound race tracks. Spanish city of Ybor. Cigar factories. Docks, ocean, steam and sailing vessels, yachts, colleges, sports stadiums—every thing.

Where the climate is delightful the year round, the sun shines every day, late afternoon showers fall only two months a year, and the quality of the light is unsurpassed. 12 hours by air, 36 hours by train from New York, the executive, financial, distribution and play producing centre of America.

Major producers sincerely desiring to cut costs and put the needed freshness into pictures must not overlook Tampa's positive advantages.

The Independent's Paradise. Major class pictures with million dollar production values at less than current costs.

Reduced labor cost. Best material at bottom prices. Short hauls, perfect roads. Astonishing supply of ready talent. Eager cooperation of State and City departments. Homes, public buildings, clubs, hotels, show places, built during the "boom" without regard to cost, gratis for picture work.

Producers:— Beyond the requirements of our own feature productions we have ample space to rent, or we will estimate and build your production. But whether you use our facilities or not, come to Tampa to make your pictures. We will gladly give you time and money saving help. 1,000 locations, suited to every variety of story already charted and at your service.

CHESTER BEECROFT, President
EMMA
Dist.—M-G-M
Running Time—72 mins.
Cast—Marie Dressler, Richard Cromwell, Jean Hersholt, Myrna Loy, John Miljan, Purnell B. Pratt, Leila Bennett, Barbara Kent, Kathryn Crawford, George Meeker, Dale Fuller, Wilfred Noy, Andre Cheron
Director—Clarence Brown
Author—Frances Marion
Scenarist—Leonard Praskins
Dialoguers—Leonard Praskins, Zelda Sears
Editor—William Lenavan
Camera—Oliver T. Marsh
Recording Engineer—A. MacDonald
Reviewed—1-3-32
Released—1-30-32

ESCAPEE
Dist.—Invincible
Running Time—67 mins.
Director—Richard Thorpe
Author—E. T. Lowe
Scenarist—E. T. Lowe
Dialoguer—E. T. Lowe
Camera—M. A. Anderson
Recording Engineer—Pete Clark
Reviewed—5-29-32
Released—4-1-32

EVENINGS FOR SALE
Dist.—Paramount
Running Time—70 mins.
Director—Stuart Walker
Author—I. A. R. Wylie
Scenarist—R. K. Lauren, Agnes Brand Leahey
Camera—Harry Fischbeck
Reviewed—11-12-32

EXPERT, THE
Dist.—Warner Bros.
Running Time—69 mins.
Cast—Chic Sale, Dickie Moore, Lois Wilson, Earle Foxe, Ralf Harolde, May Boley, Adrienne Dore, Noel Francis, Dorothy Wolbert, Louise Beavers, Ben Holm, William Robyns, Charles Evans, Walter Catlett, Clara Blundick, Zita Moulton, Elsa Peterson
Director—Archie Mayo
Author—Edna Ferber
(from “Old Man Minick”)
Scenarists—Julian Josephson, Maude Howell
Dialoguers—Julian Josephson, Maude Howell
Editor—Jim Gibbon
Camera—Bob Currie
Reviewed—2-28-32
Released—3-5-32

EXPLODED
Dist.—Eagle Productions
Running Time—63 mins.
Cast—William Collier, Jr., Barbara Kent, Raymond Hatton, Bobby Hutchins, Walter McGrail, Jack Quinn, Roy Stewart, Bill Engels
Director—Albert Herman
Author—Mauri Grashin
Scenarist—Mauri Grashin
Dialoguer—Mauri Grashin
Reviewed—5-24-32

EXPOSURE
Dist.—Capital Film Exchange
Running Time—71 mins.
Director—Norman Houston
Author—Norman Houston
Dialoguer—Norman Houston
Editor—Irving Birnbaum
Camera—Harry Forbes
Recording Engineer—R. C. Clarke
Reviewed—8-20-32

FACE ON THE BARROOM FLOOR, THE
Dist.—Invincible
Running Time—66 mins.
Cast—Dulcie Cooper, Bramwell Fletcher, Alice Ward, Phillip Smalley, Walter Miller, Maurice Black, Eddie Fetherstone, Patricia Wing
Director—Bert Bracken
Author—Aubrey Kennedy
Scenarists—Bert Bracken—Barry Barringer
Dialoguer—Aubrey Kennedy
Camera—Bob Kline
Reviewed—10-14-32

FAITHLESS
Dist.—M-G-M
Running Time—76 mins.
Cast—Tallulah Bankhead, Robert Montgomery, Hugh Herbert, Maurice Murphy, Louise Closser Hale, Anna Appel, Lawrence Grant, Henry Kolker
Director—Harry Beaumont
Author—Mildred Cram
Scenarist—Carey Wilson
Editor—Hugo Wynn
Camera—Oliver T. Marsh
Reviewed—11-19-32
Released—10-15-32

FALSE FACES
Dist.—World Wide
Running Time—83 mins.
Cast—Lowell Sherman, Peggy Shannon, Lila Lee, Berton Churchill, Sam Hardy, David, Harold Waldridge, Geneva Mitchell, Oscar Apfel, Miriam Seegar, Joyce Compton, Nance O'Neil, Edward Martindel, Purnell Pratt
Director—Lowell Sherman
Authors—Kubec Glasmon, Llewelyn Hughes
Editor—Rose Loewinger
Camera—R. O. Binger, Theodore McCord
Reviewed—11-3-32
Released—10-13-32

FALSE MADONNA
Dist.—Paramount
Running Time—70 mins.
Cast—Kay Francis, William

1932 RELEASES

Boyd, Conway Tearle, John Breeden, Marjorie Gateson, Charles D. Brown, Almeda Fowler
Director—Stuart Walker
Author—May Eddington
Scenarist—Arthur Kober, Ray Harris
Dialoguer—Arthur Kober
Camera—Henry Sharp
Reviewed—2-7-32

FALSE UNIFORMS (S-SE)
Dist.—Amkino
Running Time—68 mins.
(Produced in Russia)
Cast—L. Podorozhny, Stephen Shapshak, Zinaida Pigulevich, Velentina Rovinskaya, Boris Karlash-Nerbitzky, A. Nikitin, Maxim Astafiev
Director—Faust Lopashinski
Authors—Samushkin & Whiting
Scenarist—Samushin & Whiting
Camera—A. Kaliushny
Reviewed—11-23-32
Released—11-18-32

FAMOUS FERGUSON CASE
Dist.—First National
Running Time—70 mins.
Director—Lloyd Bacon
Authors—Granville Moore, Courtney Terrett
Scenarist—Courtney Terrett, Harveys, Thew
Dialoguers—Courtney Terrett, Harveys, Thew
Editor—Howard Bretherton
Camera—Dev Jennings
Reviewed—4-24-32
Released—5-14-32

FARWELL TO ARMS, A
Dist.—Paramount
Running Time—80 mins.
Cast—Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Philips, Jack LaRue, Blanche Frederici, Henry Armetta, George Humbert, Fred Malatesta, Mary Forbes, Tom Ricketts, Robert Cauterio, Gilbert Emery
Director—Alan James
Author—Ernest Hemingway
Scenarist—Benjamin Glazer, Oliver H. P. Garrett, Charles Lang
Recording Engineer—Harold C. Lewis
Reviewed—12-10-32

FARGO EXPRESS
Dist.—World Wide
Cast—Ken Maynard, Helen Mack, Roy Stewart, Paul Fix, Bill Desmond, Jack Rockwell, Claude Payton, Joe Rickson
Director—Alan James
Author—Earle Snell
Scenarist—Earle Snell
Reviewed—11-20-32

145
NOW AVAILABLE

Equipped with the Finest Lighting and Studio Equipment

No 1 Stage, Willows Park, Victoria, B. C., Canada

NOW YOU CAN COMPLY WITH THE BRITISH QUOTA LAW

Use the facilities of a company with modern equipment, *at the nearest contact point*, ten hours from Hollywood by air.

RCA recording—American technique—finest acoustic stages—plus unexcelled virgin locations.

COMMONWEALTH PRODUCTIONS, LTD.

Home Office
WILLOWS PARK
Victoria, B. C., Canada
Business Studio Manager
H. S. DRUMMOND-HAY

President & General Manager
Kenneth J. Bishop

Distributing Headquarters
220 West 42nd St.
New York, N. Y.
Sales Manager
GEO. H. CALLAGHAN
FASCINATION
Dist.—Powers Pictures
Running Time—55 mins.
(Produced in England)
Cast—Madeleine Carroll, Dorothy
Bartlam, Carl Harbord, Kay
Hammond, Kenneth Kove, Louis
Goodrich, Roland Culver
Director—Miles Mander
Author—Victor Kendall
Scenarist—Victor Kendall
Cameraman—M. V. Winterstein,
H. Wheddon
Reviewed—4-10-32
Released—4-1-32

FAST COMPANIONS
Dist.—Universal
Running Time—71 mins.
Cast—Tom Brown, James Gleason,
Maureen O'Sullivan, Andy
Devine, Mickey Rooney, Morgan
Wallace, Berton Churchill, Russell
Hopton, Artie Dane
Director—Kurt Neumann
Author—Gerard Beaumont
Scenarist—Earl Snell
Dialoguer—Clarence J. Marks
Cameraman—Arthur Edeson
Reviewed—6-23-32

FAST LIFE
Dist.—M-G-M
Running Time—84 mins.
Cast—William Haines, Madge Evans,
Conrad Nagel, Arthur Byron,
Cliff Edwards, Warburton Gamble,
Kenneth Thomson, Albert Gran, Ben
Hendricks
Director—Harry Pollard
Author—E. J. Rath (from "Let's Go")
Scenarists—Byron Morgan, Ralph
Spence
Dialoguers—Byron Morgan, Ralph
Spence
Editor—Hugh Wyn
Cameraman—Harold Wenstrom
Reviewed—12-24-32
Released—12-16-32

FIGHTING CHAMP, THE
Dist.—Monogram
Running Time—56 mins.
Cast—Bob Steele, Arletta Dun-
can, Charles King, Kit Guard,
George Chesbro, Frank Bell,
Lafe McKee, George Hayes,
Henry Roquemore
Director—J. P. McCarthy
Author—Wellyn Tomton
Scenarist—Wellyn Tomton
Cameraman—Archie Stout
Reviewed—12-10-32

FIGHTING FOOL
Dist.—Columbia
Running Time—58 mins.
Cast—Tim McCoy, Marceline Day,
William V. Mong, Robert
Ellis, Arthur Rankin, Dorothy
Grainer, Harry Todd, Bob
Kortman, Ethel Wales
Director—Lambert Hillyer
Author—Frank Howard Clark
Scenarist—Frank Howard Clark
Dialoguer—Frank Howard Clark
Editor—Otto Meyer
Cameraman—Benjamin Kline
Recording Engineer—Glen
Rominger
Reviewed—3-27-32

FIGHTING GENTLEMAN, THE
Dist.—Freuler Film Associates
Running Time—65 mins.
Cast—William Collier, Jr., Josephine
Tunn, Natalie Moorhead,
Craufurd Kent, Lee
Morgan, Pat O'Malley, James
J. Jeffries, Hughie Owens,
Mildred Rogers, Peggy Graves,
Parry O'Flynn, Duke Lee
Director—Fred Newmeyer
Author—Edward Sinclair
Scenarist—F. McGrew Willis
Dialoguer—F. McGrew Willis
Editor—Fred Bain
Cameraman—Edward Kull
Recording Engineer—Theron Kel-
tum
Reviewed—10-4-32
Released—10-7-32

FIGHTING MARSHALL
Dist.—Columbia
Running Time—63 mins.
Cast—Tim McCoy, Dorothy Guiliver,
Mary Carr, Mathew Betz, Pat O'Malley, Edward
LeSaint, Lafe McKee, W. A.
Howell, Dick Dickinson, Bob
Perry, Harry Todd
Director—Ross Lederman
Author—Frank Howard Clark
Scenarist—Frank Howard Clark
Dialoguer—Frank Howard Clark
Editor—Otto Meyer
Cameraman—Benjamin Kline
Recording Engineer—Homer
Ermaker
Reviewed—2-28-32

FILE 113
Dist.—Hollywood Pictures
Running Time—63 mins.
Cast—Lew Cody, Mary Nolan,
William Collier, Jr., Clara
Kimball Young, June Clyde,
George E. Stone, Roy D'arcy,
Herbert Bunston, Irving Bacon,
Craufurd Kent, Harry Cording
Director—Chester M. Franklin
Author—Emile Gaboriau
Scenarist—J. Francis Natteford
Dialoguer—J. Francis Natteford
Cameraman—Harry Neuman,
Tom Gallagher
Recording Engineer—L. E. Tope
Reviewed—2-21-32

FINAL EDITION
Dist.—Columbia
Running Time—66 mins.
Cast—Pat O'Brien, Mae Clarke,
Mary Doran, Bradley Page,
Morgan Wallace, James Donlan,
PhilTrademark, Wallie Clark,
Bertha Mann
Director—Howard Higgin
Author—Roy Chanslor
Scenarist—Dorothy Howell
Dialoguer—Dorothy Howell
Editor—Jack Dennis
Cameraman—Benjamin Kline
Recording Engineer—Edward
Benner
Reviewed—2-28-32
Released—2-12-32

FIREMAN SAVE MY CHILD
Dist.—First National
Running Time—67 mins.
Cast—Joe E. Brown, Evalyn
Knapp, Lilian Bond, George

1932 RELEASES

Meeker, Guy Kibbee, George
Ernest, Ben Hendricks, Jr.,
Virginia Sale, Frank Shallen-
bach, Richard Carle, Louis
Robinson, Curtis Benton
Director—Lloyd Bacon
Author—Robert Lord, Ray
Enright, Arthur Caesar
Scenarist—Robert Lord, Ray
Enright, Arthur Caesar
Editor—George Marks
Cameraman—Sol Polito
Reviewed—2-21-32
Released—2-27-32

FIRST YEAR
Dist.—Fox
Running Time—80 mins.
Cast—Janet Gaynor, Charles Far-
rell, Minna Gombell, Leila
Bennett, Dudley Digges, Rob-
ert McWade, George Meeker,
Maude Eburne, Henry Kolker,
Elda Foki
Director—William K. Howard
Author—Frank Craven
Scenarist—Lyn Starling
Editor—Jack Murray
Cameraman—Hal Mohr
Recording Engineer—A l bert
Protzman
Reviewed—8-4-32
Released—7-31-32

FLAMES
Dist.—Monogram
Running Time—64 mins.
Cast—John Mack Brown, Noel
Francis, George Cooper, Mar-
jorie Beebe, Richard Tucker,
Russell Simpson, Kit Guard
Director—Karl Brown
Reviewed—8-26-32

FLESH
Dist.—M-G-M
Running Time—95 mins.
Cast—Wallace Beery, K a r e n
Morley, Ricardo Cortez, Jean
Hersholt, John Miljan, Vince
Barnett, Hermann Bing,
Edward Brophy, Greta Meyer
Director—John Ford
Author—Edmund Goulding
Scenarists—Leonard Praskins,
Edgar Allan Woof
Dialoguer—Moss Hart
Editor—William S. Gray
Cameraman—Arthur Edeson
Reviewed—12-10-32
Released—12-9-32

FOOTSTEPS IN THE NIGHT
Dist.—Harold Auten
Running Time—59 mins.
(Produced in England)
Cast—Benita Hume, Peter Han-
nan, Harold Huth, Walter
Armitage, Jack Lambert, Pol-
lie Emery, Robert English,
Margery Binner, Frances Ross
Campbell
Director—Maurice Elvey
Author—Mrs. C. Fraser Simson
Reviewed—12-15-32

147
1933-1934 RELEASES
SIX EXPLOITATION FEATURES
“THE HORROR”
“DANCE HALL DAMES”
“LUNATIC AT LARGE”
“METROPOLITAN MURDERS”
“FRAMED”
“THE GREEN JADE”

723 SEVENTH AVENUE
Telephone BRyant 9-2180
New York City
1932 RELEASES

FORGOTTEN WOMEN

Dist.—Monogram
Running Time—69 mins.
Cast—Marion Shilling, Rex Bell, Beryl Mercer, Carmelita Gervaghy, Edna Murphy, Virginia Lee Corbin, Edward Earle
Director—Richard Thorpe

Authors—Adele Buffington, Wellyn Totman
Scenarists—Adele Buffington, Wellyn Totman
Dialoguers—Adele Buffington, Wellyn Totman
Reviewed—2-28-32

FORTY-NINERS, THE

Dist.—Universal
Running Time—59 mins.
Cast—Tom Tyler, Betty Mack, Al Bridge, Fern Emmett, Gordon Wood, Mildred Rogers, Fred Ritter, Frank Ball, Florence Wells
Director—J. P. McCarthy
Author—F. McGrew Willis
Scenarist—F. McGrew Willis
Dialoguer—F. McGrew Willis
Editor—Fred Bain
Camera—Edward Kull
Reviewed—12-14-32

FREAKS

Dist.—M-G-M
Cast—Wallace Ford, Leila Hyams, Olga Baclanova, Rosco Ates, Harry Earles, Daisy Earles, Rose Dione, Daisy Hilton, Violet Hilton, Edward Brophy, Mat McHugh
Director—Tod Browning
Author—Tod Robbins (From "Spurs!"
Scenarists—Willis Goldbeck, Leon Gordon
Dialoguers—Edgar Allan Woolf, Al Boasberg
Editor—Neil Strangel
Cameraman—Merritt B. Gerstad
Recording Engineer—Gavin Burns
Reviewed—7-9-32

FROM BROADWAY TO CHEYENNE

Dist.—Monogram
Running Time—60 mins.
Cast—Ray B. Ball, Marcelline Day, Robert Ellis, Mathew Betz, Huntley Gordon, Roy D'Arcy, Glenn Lee, George Hayes, Harry Semels, John Elliott
Director—Harry Fraser

FORGOTTEN COMPANY

Dist.—Invincible
Running Time—67 mins.
Cast—Sally Blane, John Darrow, John St. Polis, Myrtle Stedman, Josephine Dunn, Dorothy Christy, Bryant Washburn, David Dunrd, Norman Drew
Director—Richard Thorpe
Author—E. T. Lowe
Scenarist—E. T. Lowe
Dialoguer—E. T. Lowe
Camera—M. A. Anderson
Reviewed—7-1-32
Released—6-13-32

GALLOPING THRU

Dist.—Monogram
Running Time—55 mins.
Cast—Tom Tyler, Betty Mack, Alfred Bridge, Stanley Blystone, G. D. Woods, John Elliott, Si Jenks
Director—Lloyd Nolser
Author—Wellyn Totman
Scenarist—Wellyn Totman
Dialoguer—Wellyn Totman
Recording Engineers—Balsley and Phillips
Reviewed—2-7-32

GAMBLING SEX

Dist.—Freuler Film Associates
Running Time—65 mins.
Cast—Ruth Hall, Grant Withers, Maston Williams, John St. Polis, Jean Porter, Jimmy Eagles, Murdock MacQuarrie
Director—Fred Newmeyer
Author—F. McGrew Willis
Scenarist—F. McGrew Willis
Dialoguer—F. McGrew Willis
Editor—Fred Bain
Camera—Edward Kull
Reviewed—12-14-32
Released—11-21-32

GAY BUCKAROO

Dist.—Hollywood Pictures
Running Time—61 mins.
Cast—Hoot Gibson, Merna Kennedy, Roy D'Arcy, Edward Peil, Charles King, Lafe Mc Kee, Sidney de Grey
Director—Phil Rosen
Author—Lee R. Brown
Scenarist—Philip Graham White
Dialoguer—Philip Graham White
Editor—Mildred Johnston
Cameraman—Harry Neumann
Recording Engineer—L. E. Tope
Reviewed—1-17-32

GAY CABALLERO

Dist.—Fox
Running Time—60 mins.
Cast—George O'Brien, Victor McLaglen, Conchita Montenegro, Linda Watkins, C. Henry Gordon, Weldon Hey-
DON'T TAKE CHANCES—PLAY SAFE
BOOK UNITED ARTISTS PICTURES!

“WHITE ZOMBIE” with BELA LUGOSI
Produced by the Halperin Brothers. Directed by Victor Halperin.

DOUGLAS FAIRBANKS in “MR. ROBINSON CRUSOE”
Director, Edward Sutherland. With Maria Alba and William Farnum.

JOAN CRAWFORD in “RAIN”

SAMUEL GOLDWYN’S production of
EDDIE CANTOR in “THE KID FROM SPAIN”

GLORIA SWANSON in “PERFECT UNDERSTANDING”
With Laurence Olivier, John Halliday, Sir Nigel Playfair, Michael Farmer and Genevieve Tobin.

SAMUEL GOLDWYN’S production of
RONALD COLMAN in “CYNARA” with KAY FRANCIS
Based on the stage hit “Cynara”. With Phyllis Barry and Henry Stephenson. Directed by King Vidor.

AL JOLSON in “HALLELUJAH, I'M A BUM!”
Directed by Lewis Milestone. With Madge Evans, Frank Morgan and Harry Langdon.

JACK BUCHANAN in “MAGIC NIGHT”
Directed by Herbert Wilcox. With Anna Neagle and Gina Malo.

“JADE” starring RICHARD HALLIBURTON
A Walter Futter production

SAMUEL GOLDWYN’S production of
RONALD COLMAN in “THE MASQUERADER”

“I COVER THE WATERFRONT” by MAX MILLER
With Claudette Colbert, Richard Arlen and Ernest Torrence.

MARY PICKFORD in “SECRETS”
With Leslie Howard and C. Aubrey Smith. Directed by Frank Borzage.

JIMMY DURANTE in “JOE PALOOKA”
Based on the cartoon strip by “Ham” Fisher.

Walt Disney’s
NEW MICKEY MOUSE
Walt Disney’s
SILLY SYMPHONIES in color
burn, Willard Robertson, Martha Garralaga, Juan Tor
ena
Director—Alfred Worker
Author—Tom Gill
(From “Gay Bandit”)
Scenarists—Philip Klein, Barry Connors
Dialoguers—Philip Klein, Barry Connors
Editor—Al DeGateno
Cameraman—George Schneiderman
Recording Engineer—Eugene Grossman
Reviewed—2-14-32
Released—2-28-32

GET THAT GIRL
Dist.—Mercury Pictures
Running Time—61 mins.
Director—George Cronje
Author—Charles R. Condon
Scenarist—Charles R. Condon
Dialoguer—Charles R. Condon
Reviewed—5-15-32
Released—7-1-32

GHOST CITY
Dist.—Monogram
Running Time—60 mins.
Cast—Bill Coid, Andy Shuford, Helen Foster, Walter Miller, Kate Campbell, Charles King, Walter Shumway, Jack Carlyle
Director—Harry Fraser
Author—Harry Fraser
Scenarist—Harry Fraser
Dialoguer—Harry Fraser
Cameraman—Archie Stout
Recording Engineers—Balsley and Phillips
Reviewed—3-20-32
Released—1-10-32

GHOST VALLEY
Dist.—RKO Pathe
Running Time—61 mins.
Cast—Tom Keene, Merna Kennedy, Mitchell Harris, Billy Franey, Harry Bowen, Kate Campbell, Ted Adams, Al Taylor, Harry Semels, Buck Moulton
Director—Fred Allen
Author—Adele Buffington
Scenarist—Adele Buffington
Dialoguer—Adele Buffington
Cameraman—Ted McCord
Reviewed—8-12-32
Released—5-18-32

GIRL CRAZY
Dist.—RKO Radio
Running Time—75 mins.
Cast—Bert Wheeler, Robert Woolsey, Eddie Quillan, Mitzi Green, Kitty Kelly, Arline Judge, Dorothy Lee, Stanley Field, Brooks Benedict, Lita Chrevet, Chris Pin Martin, Monte Collins
Director—William A. Seiter
Authors—Guy Bolton, George Gershwin, Ira Gershwin
Scenarists—Tim Whelan, Herman Mankiewicz
Dialoguers—Tim Whelan, Herman Mankiewicz, Edward Weck, Walter DeLeon
Editor—Artie Roberts
Cameraman—J. Roy Hunt
Recording Engineer—Hugh McDowell
Reviewed—3-27-32
Released—3-25-32

GIRL FROM CALGARY, THE
Dist.—Monogram
Running Time—64 mins.
Cast—Fitti D’Orsay, Paul Kelly, Astrid Allwyn, Robert Warwick, Edward Featherstone, Ed Maxwell
Dialoguers—Phil Whitman, Leon D’Usseau
Authors—Leon D’Usseau, Sig Schlager
Scenarists—Leon D’Usseau, Sig Schlager
Cameraman—Harry Neumann
Reviewed—11-17-32

GIRL OF THE RIO
Dist.—RKO Radio
Running Time—78 mins.
Cast—Dolores Del Rio, Leo Carillo, Norman Foster, Ralph Ince, Lucile Gleason, Edna Murphy, Stanley Fields, Frank Campeau, Roberta Gale
Director—Herbert Brenon
Author—Willard Mack
(From “The Dove”)
Scenarist—Elizabeth Meehan
Dialoguer—Elizabeth Meehan
Editor—Artie Roberts
Cameraman—Leo Tover
Recording Engineer—John Tribby
Reviewed—1-10-32
Released—1-22-32

Gitta Entdeckt Ihr Herz (German)
(Gitta Discovers Her Heart)
Dist.—World’s Trade Exchange
Running Time—90 mins.
(Produced in Germany)
Cast—Gitta Alpar, Gustav Froelich, Paul Kemp, Leonhard Steckel, Tibor von Halmay, Oscar Sobol, Blandine Ebiner
Director—Carl Froelich
Author—Tilde Foerster
Scenarists—Dr. Stadt, Erich Faber
Dialoguers—Dr. J. Brandt, Erich Faber
 Reviewed—10-1-32

GLORIA (German)
Dist.—Tobis
Running Time—70 mins.
(Produced in Germany)
Cast—Gustav Froelich, Brigitte Helm, Rolf Drucker, Fritz Kamper, Hugo Fischer-Koeppe, Hedwig Wangel, Paul Henkels, Olbia Fried, Luigi Bernauer
Director—Hans Behrend
Author—Franz Schultz
Reviewed—10-29-32

1932 RELEASES

GOETHE’S JUGENDGELIEBTE (German)
(From Goethe’s Young Love)
Dist.—New Era Film Ex.
Running Time—67 mins.
(Produced in Germany)
Cast—Hans Stuwe, Elga Brink
Director—Hans Tintner
Author—Hans Tintner
Scenarist—Hans Tintner
Dialoguer—Hans Tintner
Editor—Hans Tintner
Cameraman—Fred Fuglsand
Reviewed—12-28-32

GOLD
Dist.—Majestic Pictures
Running Time—64 mins.
Director—Otto Brower
Author—Jack Natteford
Scenarist—Scott Darling
Editor—S. Roy Luby
Cameramen—Art Reed, Charles Marshall
Recording Engineer—Earl Crain
Reviewed—10-5-32

GOLDEN MOUNTAINS
(Russian)
Dist.—Amkino
Running Time—95 mins.
(Produced in Russia)
Director—Sergei Yutkevitch
Authors—A. Mikhailovskiy, V. Nedobrovo, S. Yutkevitch, I. Arntsem
Scenarists—A. Kikhaylovskiy, V. Nedobrovo, S. Yutkevitch, I. Arntsem
Dialoguers—A. Mikhailovskiy, V. Nedobrovo, S. Yutkevitch, I. Arntsem
Cameramen—I. Martov
Reviewed—4-17-32
Released—4-14-32

GOLDEN WEST, THE
Dist.—Fox
Running Time—70 mins.
Director—David Howard
Author—Zane Grey
Scenarist—Gordon Rigby
Charles Rosher
CINEMATOGRAPHER

"OUR BETTERS"

"ROCKABYE"

"TWO AGAINST THE WORLD"

"WHAT PRICE HOLLYWOOD?"
GOONA-GOONA
Dist.—First Division
Running Time—70 mins.
Reviewed—8-20-32
Released—10-30-32

GORILLA SHIP
Dist.—Mayfair
Running Time—52 mins.
Cast—Ralph Ince, Vera Reynolds, Reed Howes, Wheeler Oakman, James Bradbury, Jr., George Chesbro, Ben Hall
Director—Frank Strayer
Author—George Wagner
Scenarist—George Wagner
Editor—George Wagner
Cameraman—Jules Cronjager
Recording Engineer—C. B. Mills
Reviewed—7-20-32

GRAND HOTEL
Dist.—M-G-M
Running Time—105 mins.
Director—Edmund Goulding
Author—Vicki Baum
Scenarist—William A. Drake
Editor—Blanche Sewell
Cameraman—William Daniels
Reviewed—4-17-32
Released—9-10-32

GREEKS HAD A WORD FOR THEM, THE
Dist.—United Artists
Running Time—79 mins.
Cast—Ina Claire, Madge Evans, Joan Blondell, David Mannerson, Lowell Sherman, Phillips Smalley, Sidney Bracy
Director—Lowell Sherman
Author—Zoe Akins
Scenarist—Sidney Howard
Editor—Stuart Heisler
Cameraman—George Barnes
Recording Engineer—Frank Mahler
Reviewed—2-7-32
Released—2-13-32

GUilty AS HelL
Dist.—Paramount
Running Time—81 mins.
Director—Erle Kenton

Author—Daniel L. Rubin (from "Riddle Me This")
Scenarists—Arthur Kober, Frank Partos
Cameraman—Karl Struss
Reviewed—8-6-32

HALF-NAKED TRUTH, THE
Dist.—Radio
Running Time—67 mins.
Cast—Lupe Velez, Lee Tracy, Eugene Pallette, Frank Morgan, Bob McKenzie, James Donlon, Shirley Chambers, Charles D. Clark
Director—Gregory LaCava
Authors—Ben Markson, H. N. Swanson (Title from the story, "Phantom Fame," by Harry Reichenbach)
Scenarists—Bartlett Cormack, Corey Ford
Editor—C. L. Kimball
Cameraman—Bertram Glennon
Recording Engineer—John Triby
Reviewed—12-31-32
Released—12-16-32

HANDLE WITH CARE
Dist.—Fox
Running Time—73 mins.
Cast—James Dunn, Boots Malory, El Brendel, Buster Phelps, George Ernest, Victor Joy, Pat Hartigan, Arthur Vinton, Frank O'Connor
Director—David Butler
Author—David Butler
Scenarists—Frank Craven, Sam Mintz
Dialoguers—Frank Craven, Sam Mintz
Cameraman—John Schmitz
Recording Engineer—A. W. Protzman
Reviewed—12-24-32
Released—12-25-32

HAT CHECK GIRL
Dist.—Fox
Running Time—65 mins.
Cast—Sally Eilers, Ben Lyon, Ginger Rogers, Monroe Owsley, Arthur Pierson, Noel Madison, Dewey Robinson, Harold Goodwin, Eulalie Jensen, Purnell Pratt
Director—Sidney Lanfield
Author—Rian James
Scenarists—Philip Klein, Barry Conners
Cameraman—Glenn MacWilliams
Recording Engineer—W. F. Flick
Reviewed—9-23-32
Released—9-25-32

HATCHET MAN
Dist.—First National
Running Time—74 mins.
Cast—Edward G. Robinson

Director—William A. Wellman
Authors—Achmed Abdullah, David Belasco
Original Title—"Honorable Mr. Wong"
Scenarist—J. Grubb A'xander
Dialoguer—J. Grubb Alexander
Editor—Owen Marks
Cameraman—Sid Hickox
Reviewed—2-7-32
Released—2-6-32

HAUNTED GOLD
Dist.—Warner Bros.
Running Time—58 mins.
Cast—John Wayne, Sheila Terry, Eeville Alderson, Harry Woods, Otto Hoffman, Martha Mattox, Blue Washington
Director—Mack V. Wright
Author—Adele Buffington
Scenarist—Adele Buffington
Editor—William Clemens
Cameraman—Alonzo Musuraca
Reviewed—12-17-32

HEAD HUNTERS OF PAPUA
Dist.—Reliance Pictures
Running Time—45 mins.
Reviewed—9-7-32

HEART OF NEW YORK
Dist.—Warner Bros.
Running Time—78 mins.
Cast—Joe Smith, Charles Dale, George Sidney, Anna Appel, Ruth Hall, Aline MacMahon, Ann Brody, Harold Waldrigge, Marion Byron, Donald Cook, Oscar Felt, George MacFarlane, Charles Coleman
Director—Mervyn LeRoy
Author—David Freedman
Original Title—"Mendel, Inc."
Scenarists—Arthur Caesar, Houston Branch
Dialoguers—Arthur Caesar, Houston Branch
Editor—Perry Morse
Cameraman—James Van Tress
Reviewed—3-6-32
Released—3-26-32

HEART PUNCH
Dist.—Mayfair
Running Time—64 mins.
Cast—Lloyd Hughes, Marion Shilling, George Lewis, Wheeler Oakman, Mae Busch, Walter Miller, Gordon DeMain, James Leong
Director—Breezy Eason
Author—Frank Howard Clark
Scenarist—F. Howard Neville
Dialoguer—John Thomas Neville
Editor—Jeanne Spencer
Cameraman—George Meehan
Reviewed—10-18-32

1932 RELEASES
SEASON
1932-33

Series of 15 Melodramatic Productions
ALL CLASS PICTURES

The Woman Decides  Limping Man
Why Saps Leave Home  Keepers of Youth
Strictly Business  Her Strange Desire
Shadow Between  Gables Mystery
My Wife's Family  Fascination
Men Like These  East of Shanghai
Carmen  Bridegroom for Two

Last Release

"THE MAN WHO WON"
Played Roxy Theatre 7th Ave.

Produced by British International Pict., Ltd.

POWERS PICTURES, INC.
P. A. Powers
723 7th Ave., New York City
HEARTS OF HUMANITY
Dist.—Majestic
Running Time—65 mins.
Tom McGuire
Director—Christy Cabanne
Author—Olga Printzlau
Scenarist—Edward T. Lowe
Dialoguer—Edward T. Lowe
Editor—Don Lindberg
Cameraman—Charles Stumar
Reviewed—9-21-32

HEIMATERDE
(German)
(The Land of My Country)
Dist.—Transcontinental Pictures
Running Time—80 mins.
(Produced in Germany)
Cast—Hans Adalbert Schlettow, Maria Solved, Mary Kid, Edvard von Winterstein
Director—Constantin David
Cameraman—Montuori & Deluca
Reviewed—11-11-32

HE LEARNED ABOUT WOMEN
Dist.—Paramount
Cast—Stuart Erwin, Susan Fleming, Alison Skirpworth, Gordon Westcott, Grant Mitchell, Sidney Toler, Tom Ricketts, Claude King, Gertrude Norman, Gertrude Messinger, Geneva Mitchell, Dorothy Granger, Irving Bacon
Director—Lloyd Corrigan
Author—Lloyd Corrigan
Scenarists—Harlan Thompson, Ray Harris
Cameraman—Charles Lang

HELL FIRE AUSTIN
Dist.—TFH
Running Time—70 mins.
Director—Forrest Sheldon
Author—Forrest Sheldon
Scenarists—Betty Burbridge, Forrest Sheldon
Cameramen—Ted McCord, Joe Nova
Recording Engineers—H. R. Hobson, Don Peters
Reviewed—6-22-32
Released—6-26-32

HELLO TROUBLE
Dist.—Columbia
Running Time—63 mins.
Director—Lambert Hillyer
Author—Lambert Hillyer
Scenarist—Lambert Hillyer
Dialogue—Lambert Hillyer
Editor—Gene Milford
Cameraman—Benjamin Kline
Recording Engineer—George Cooper
Reviewed—10-12-32

HELL'S HEADQUARTERS
Dist.—Mayfair Pictures
Running Time—63 mins.
Cast—Jack Mulhall, Barbara Weeks, Frank Mayo, Phillips Smalley, Fred Parker, Everett Brown
Director—Andrew L. Stone
Author—Morton S. Parker
Scenarist—Morton S. Parker
Dialoguer—Morton S. Parker
Editor—Frank Atkinson
Cameraman—Eugene Kronjager
Recording Engineer—Carl N. Crane
Reviewed—5-15-32
Released—4-15-32

HELL'S HIGHWAY
Dist.—RKO
Running Time—78 mins.
Director—Rowland Brown
Authors—Rowland Brown, Samuel Ornitz, Robert Tasker
Scenarists—Rowland Brown, Samuel Ornitz, Robert Tasker
Dialoguers—Rowland Brown, Samuel Ornitz, Robert Tasker
Editor—William Hamilton
Cameraman—Edward Kronjager
Recording Engineer—John Tribby
Reviewed—9-27-32
Released—9-23-32

HELL'S HOUSE
Dist.—Capital Film Exchange
Running Time—72 mins.
Cast—Junior Durkin, Pat O'Brien, Bette Davis, Junior Coughlan, Charles Grapewin, Emma Dunn, Morgan Wallace, Hooper Atchley, Wallace Clark, James Marcus, Mary Alden
Director—Howard Higgin
Author—Howard Higgin
Scenarists—Paul Gangelin, B. Harrison Orkow
Dialoguers—Paul Gangelin, B. Harrison Orkow
Editor—Edward Schroeder
Cameraman—Allen S. Siegel
Reviewed—2-14-32

HER MAD NIGHT
Dist.—Mayfair
Running Time—67 mins.
Cast—Irene Rich, Conway Tearle, Mary Carlisle, Kenneth Thomson, William B. Davison
Director—E. Mason Hopper
Author—John Thomas Neville
Scenarist—John Thomas Neville
Dialoguer—John Thomas Neville
Editor—Byron Robinson
Cameraman—Jules Kronjager
Reviewed—10-12-32

HER STRANGE DESIRE
Dist.—Powars Pictures
Running Time—61 mins.
(Produced in England)
Cast—Laurence Olivier, Nora Swinburne, Norman McKinnell, Guy Newall, Ronald Frankau, Elso Lancaster, Henry Wenman
Director—Maurice Elvey
Author—Edgar Middleton
Original Title—"Potiphar's Wife"
Scenarist—Edgar Middleton
Reviewed—8-5-32

HERZBLUT
(German)
(Heartblood)
Dist.—Transcontinental Pictures
Running Time—78 mins.
(Produced in Italy)
Director—Constantin David
Author—Luigi Pirandello
Cameraman—Ubaldo Arata
Reviewed—10-4-32

HIGH PRESSURE
Dist.—Warner Bros.
Running Time—74 mins.
Director—Mervyn LeRoy
Author—S. J. Peters
Original Title—"Hot Money"
Scenarist—Joseph Jackson
Dialogue—Joseph Jackson
Editor—RALPH DAWSON
Cameramen—Robert Kurre
Reviewed—1-31-32
Released—1-30-32

HIGH SPEED
Dist.—Columbia
Running Time—64 mins.
Director—D. Ross Lederman
Author—Harold Shumate
Scenarist—Adelle Buffington
Dialogue—Adelle Buffington
Cameraman—Teddy Tetzlaff
Recording Engineer—George Cooper
Reviewed—4-10-32

HIRSEKORN GRIEF EIN
(German)
(Hirsekorn Butts In)
Dist.—Capital Film Exchange
Running Time—85 mins.
(Produced in Germany)
Color
enhances, emphasizes and explains
and it beautifies

Color
is an asset which wisely should be
considered as essential to the mod-
ern production as sound and music.

Gustav Brock
Acad. M. P. Arts & Scs.
Soc. M. P. Engineers
Officer d'Academie de France

BEN VERSCHLEISER
PRODUCER

“BREACH OF PROMISE”
(Co-starring Chester Morris and Mae Clarke)
HORSE FEATHERS

Dist.—Paramount
Running Time—70 mins.
Cast—Four Marx Brothers (Groucho, Harpo, Chico and Zeppo), Thelma Todd, David Landau, Florence McKnight, James Pierce, Nat Pendleton, Reginald Barlow, Robert Grieg
Director—Norman McLeod
Authors— Bert Kalmar, Harry Ruby, S. J. Perelman
Music & Lyrics— Kalmar & Ruby
Cameraman—June
Reviewed—8-12-32

HOTEL CONTINENTAL

Dist.—World-Wide
Running Time—60 mins.
Director—Christy Cabanne
Authors—F. Hugh Herbert, Paul Perez
Scenarists—Warren B. Duff, F. Hugh Herbert, Paul Perez
Dialoguers—F. Hugh Herbert, Paul Perez
Editor—Rose Lowinger
Cameraman—Ira Morgan
Recording Engineer—Conson Jowett
Reviewed—3-20-32
Released—2-21-32

HOT SATURDAY

Dist.—Paramount
Running Time—75 mins.
Cast—Cary Grant, Nancy Carroll, Randolph Scott, Edward Woods, Lillian Bond, William Collier, Jr., Jane Darwell, Rita LaRoy, Rose Coughlan, 2nd, Oscar Apfel, Jessie Arnold, Grady Sutton
Director—William Seiter
Author—Harvey Ferguson
Scenarists—Seton I. Miller, Josephine Lovett, Joseph Moncure March
Cameraman—Arthur L. Todd
Reviewed—11-5-32

HOUND OF THE BASKERVILLES

Dist.—First Division
Running Time—72 mins.
(Produced in England)
Cast—John Stuart, Reginald Bach, Robert Redel, Fred Lloyd, Heather Angel, Wilfred Shine, Sybil Jane, Henry Halliwell, Elizabeth Vaughan
Director—V. Gareth Grendrey
Author—Arthur Conan Doyle
Scenarist—Edgar Wallace
Dialoguer—Edgar Wallace
Editor—Ian Dalrymple
Cameraman—Bernard Knowles
Reviewed—4-10-32
Released—4-15-32

1932 RELEASES

HOUSE DIVIDED, A

Dist.—Universal
Running Time—70 mins.
Cast—Walter Huston, Kent Douglass, Helen Chandler, Vivien Oakland, Frank Hagney
Director—William Wyler
Author—Oliver Edens
Scenarists—John B. Clymer, Dale Van Every
Dialoguer—John Huston
Cameraman—Charles Stumar
Recording Engineer—C. Roy Hunter
Reviewed—1-10-32

HOUSE OF DEATH (Russian)

Dist.—Amkino
Running Time—76 mins.
(Produced in Russia)
Cast—N. P. Chmelioff, N. A. Podgornyi, N. M. Radin, N. M. Vitov, G. G. Kuznetsov, V. V. Belokourov
Director—V. F. Fedorov
Author—F. M. Dostoievski
Scenarist—Victor Shklovski
V. M. Pronin
Reviewed—8-13-32
Released—8-12-32

HUDDLE

Dist.—M-G-M
Running Time—104 mins.
Cast—Ramon Novarro, Madge Evans, Una Merkel, Ralph Graves, John Arledge, Frank A. berton, Jane Richmond, Martha Sleeper, Henry Armetta, Ferike Boros, Rock-cliff Fellows, Joe Sayers
Director—Sam Wood
Author—Francis Wallace
Scenarists—Robert Lee Johnson, Arthur S. Hyman
Dialoguer—Walter Hall Smith, C. Gardner Sullivan
Editor—Hugh Wynn
Cameraman—Charles Wenstrom
Reviewed—5-29-32
Released—5-14-32

HUMAN TARGETS

Dist.—Big 4
Running Time—61 mins.
Cast—Buzz Barton, Francis X. Bushman, Jr., Pauline Parker, Franklin Farnum, Edward Cobb, Ted Adams, Louis Kent, Nanhi Price, Helen Gibson, John Ince, Edgar Lewis, Fred Toones
Director—J. P. McGowan
Author—George Morgan
Scenarist—George Morgan
Dialoguer—George Morgan
Editor—Fred Bain
Cameraman—Edward Kull
Recording Engineer—George Hutchins
Reviewed—1-24-32
Released—1-10-32

HURRA! EIN JUNGE!

(1915)
Dist.—Capital Film Exchange
Running Time—85 mins.
(Produced in Germany)
ALAN JAMES

Director

“COME ON TARZAN” (Ken Maynard)

“FARGO EXPRESS” (Ken Maynard)

“TOMBSTONE CANYON” (Ken Maynard)

“PHANTOM THUNDERBOLT” (Ken Maynard)

“THE LONE AVENGER” (Ken Maynard)

KEN MAYNARD
Productions

for
UNIVERSAL PICTURES
HUSBAND’S HOLIDAY

Dist.—Paramount
Running Time—69 mins.
Director—Robert Milton
Author—Ernest Pascal
Original Title—“The Marriage Bed”
Scenarists—Ernest Pascal, Viola Brothers Shore
Dialoguers—Ernest Pascal, Viola Brothers Shore
Cameramen—Charles Rosher
Reviewed—1-3-32

HYPNOTIZED

Dist.—World Wide
Running Time—70 mins.
Director—Mack Sennett
Authors—Mack Sennett, Arthur Ripley
Scenarists—John A. Waldron, Harry McCoy, Earle Rodney, Gene Towne
Dialoguers—John A. Waldron, Harry McCoy, Earle Rodney, Gene Towne
Editors—William Hornbeck, Francis Lyon
Cameramen—John W. Boyle, George Unholz
Reviewed—12-17-32
Released—12-5-32

I AM A FUGITIVE FROM A CHAIN GANG

Dist.—Warner Bros.
Running Time—76 mins.
Cast—Glenda Farrell, Helen Vinson, Preston Foster, David Landau, Sally Blane, Noel Francis, Berton Churchill, Edward McNamara, Robert Warwick, Oscar Apfel, Rosco Karns, Sheila Terry
Director—Mervyn LeRoy
Author—Robert E. Burns
Scenarists—Howard J. Green, Brown Holmes
Dialoguers—Howard J. Green, Brown Holmes
Editor—William Holmes
Cameramen—Sol Polito
Reviewed—10-21-32
Released—11-19-32

IF I HAD A MILLION

Dist.—Paramount
Running Time—88 mins.
Cast—Gary Cooper, Wynne Gibson, George Raft, Charles Laughton, Richard Bennett, Jack Oakie, Frances Dee, Charlie Ruggles, Alison Skipworth, W. C. Fields, Mary Boland, Roscoe Karns, May Robson, Gene Raymond, Lucien Littlefield
Directors—Ernest Luitchs, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter, H. Bruce Humberstone
Author—Robert D. Andrews
Reviewed—12-3-32

IGLOO (S-SE)

Dist.—Universal Pictures
Cast—Native
Director—Ewing Scott
Author—Ewing Scott
Editor—Richard Cahan
Cameraman—Roy Klassky
Released—7-14-32

I KISS YOUR HAND, MADAME (S-SE)

Dist.—Stanley Dist. Corp.
Running Time—60 mins.
(Produced in Germany)
Cast—Marlene Dietrich, Harry Liedtke, Karl Hursar-Puffy
Director—Robert Land
Authors—Rolf E. Banlo, Robert Land
Scenarist—Robert Land
Editor—Ewing Bunzer
Title—Helene Turner
Cameraman—Robert Neppach
Reviewed—8-30-32

IL EST CHARMANT (French)

(Therm School)
Dist.—Paramount
Running Time—95 mins.
(Produced in France)
Cast—Henri Garat, Meg Lemonnier, Dranam, Baron Films, Moussia, Suzette O’nial Caisse, Mme. Demin
Director—Louis Mercanton
Author—Albert Willemetz
Scenarist—Albert Willemetz
Dialogue—Albert Willemetz
Cameraman—Harry Stradling
Reviewed—4-10-32

ILLEGAL

Dist.—Warner Bros.
Running Time—72 mins.
(Produced in England)

1932 RELEASES

Director—William McGann
Author—Irving Asher
Scenarist—Roland Pertwee
Cameraman—William Van Enger, C. J. Kneubuhl
Reviewed—9-29-32

IM GEHEIMDIENST (German)

(On Secret Service)
Dist.—Ufa
Running Time—67 mins.
(Produced in Germany)
Cast—Willy Fritsch, Brigitte Helm, Oskar Homolka, Theodor Loos, Karl Ludwig Diehl, Harry Hardt, Ferdinand Hart, Tamara Desni, Edvard von Winterstein, Friedrich Kaysler, Alfred Beirle
Director—Gustav Uccicky
Author—Walter Reisch
Scenarist—Walter Reisch
Dialoguer—Walter Reisch
Cameraman—Carl Hoffman
Reviewed—3-6-32

IMPATIENT MAIDEN

Dist.—Universal
Running Time—72 mins.
Director—James Whale
Author—Donald Henderson
Clarke
Original Title—“Impatient Virgin”
Scenarists—Richard Schayer, Winifred Dunn
Director—Donald Henderson
Cameraman—Arthur Edeson
Editor—Clarence Kolster
Record Engineer—C. Roy Hunter
Reviewed—3-6-32
Released—3-1-32

INFORMATION KID

Dist.—Universal
Cast—Tom Brown, James Gleason, Maureen O’Sullivan, Andy Devine, Mickey Rooney
Director—Kurt Neumann
Author—Gerald Beaumont
Scenarist—Earl Snell
Cameraman—Arthur Edeson

IN THE DAYS OF THE CRUSADERS (S-SE)

Dist.—Monopole Film Corp.
Running Time—75 mins.
(Produced in Italy)
Cast—Alberto Pasquali, Alfredo Robert, Franca Sala, Romualdo, Joube Bice Jani, Elena Baranduitchi, Donatella Gemmo, Enna De Radi
Director—Conte Gullo Antamoro
Titles—Franklin Murray
Editor—Pierre Arnaud
Reviewed—9-27-32

159
EDWARD LUDWIG
DIRECTOR

“They Just Had to Get Married”
(ZASU PITTS—SLIM SUMMERVILLE—UNIVERSAL)

Exhibitor Reports in Motion Picture Herald—

“This picture is positively the outstanding comedy drama of all time.”—De Luxe Theatre, Gerber, Okla.

“Here, gentlemen, seems to be the answer to a showman’s prayer. An absolute clean up. Picture well gagged and audience ate it up. Don’t let this slip by you.”—State Theatre, Nashville, Ill.

“This is a super comedy. Will appeal to all classes and types of audiences. Good for any day of the week.”—Char-Bell Theatre, Rochester, Ind.

RICHARD WALLACE
Director

“THE MASQUERADER”
(Starring Ronald Colman)

A SAMUEL GOLDWYN PRODUCTION
UNITED ARTISTS

Dave A. Epstein
6777 Hollywood Blvd.
Gl. 6237
FLORA LE BRETON

Motion Picture Producer

Specializing in the production of novelty Short Subjects

Now Producing a Series of 26 Hilariously Funny Single Reelers

First Release—
“CRAZY MAZIE SERIES”

In production at
Fox Eastern Studios
New York City
LA CHANCE (French) (Luck)
Dist.—Paramount
Running Time—70 mins.
(Produced in France)
Cast—Marie Bell, Marcel Andre, Françoise Rosay, Pierre de Guingand, Fernand Fabre
Director—Rene Guissart
Author—Yves Mirande
Scenarist—Yves Mirande
Dialoguer—Yves Mirande
Cameraman—D’Andre Dantan
Reviewed—6-5-32

LA COUTURIERE DE LUNE-
VILLE (French) (The Dressmaker from Lune-
ville)
Dist.—Paramount
Running Time—93 mins.
(Produced in France)
Cast—Madeleine Renaud, Pierre Blanchon, Jeanne Fusier-Gir, Armand Lurville
Director—Harry Lachman
Author—Alfred Savor
Scenarist—Alfred Savoir
Dialoguer—Alfred Savoir
Reviewed—10-14-32

LADIES OF THE BIG HOUSE
Dist.—Paramount
Running Time—76 mins.
Cast—Sylvia Sidney, Gene Ray-
mond, William Tabbert, Rock-
cliffe Fellows, Earle Foote, Frank Sheridan, Purnell Pratt, Edna Bennett, Esther Howard, Fritz Ridgeway, Ethel Lyons, Lila Beaver, Miriam Goldina, Hilda Vaughn, Jane Darwell, Mary Foy, Noel Francis, Theodor von Eltz
Director—Marion Gering
Author—Ernest Booth
Scenarist—Louis Weitzenkorn
Cameraman—David Abel
Recording Engineer—Edward Sullivan
Reviewed—1-3-32

1932 RELEASES


Director—Stephen Roberts
Authors—Grover Jones, William Slavens McNutt
Scenarists—Grover Jones, Wil-
liam Slavens McNutt
Camerasman—Harry Fischbeck
Reviewed—7-16-32.

LADY WITH A PAST
Dist.—RKO Pathé
Running Time—70 mins.
Cast—Constance Bennett, Ben Lyon, David Manners, Astrid Allwyn, Meena Kennedy, Nella Walker, Blanche Frederici, Al-ert Conti, Don Alvarado, John Roach, Donald Dillaway, Freeman Wood, Cornelius Keefe, George Irving, Arnold Lucy
Director—Edward H. Griffith
Author—Harriet Henry
Scenarist—Horace Jackson
Dialoguer—Horace Jackson
Editor—Charles Craft
Camerasman—Hal Mohr
Recording Engineer—D. A. Cutler
Reviewed—2-21-32
Released—2-19-32

LAND OF WANTED MEN
Dist.—Monogram
Running Time—62 mins.
Cast—Billy Cody, Andy Shu-
ford, Gibson Gowland, Sheila Manners, Jack Richardson, Frank Lackteen, James Mar-
cus
Director—Harry Fraser
Author—Harry Fraser
Scenarist—Harry Fraser
Dialoguer—Harry Fraser
Camerasman—Archie Stout
Recording Engineers—Balsys and Phillips
Reviewed—2-21-32

LA RONDE DES HEURES
(French) (The Dance of the Hours)
Dist.—First Division
Running Time—81 mins.
(Produced in France)
Cast—Andre Bauge, Fran
cine Mussey, Gilberte Savary, Paula Andral, George Treville, Pierre Stephen, Leon Be-
lieres
Director—Alexander Ryder
Author—Henry Folk
Scenarist—Louis d’Yves
Dialoguer—Louis d’Yves
Reviewed—1-31-32

KREUZER (Kongo)
KONGO
KOEIGIN DER UNTERWELT (German) (Queen of the Underworld)
KONGO
KREUZER EMDEN (German) (Cruiser Emden)
KYRITZ-PYRITZ (German) (World’s Trade Exchange
KORYNDE}

163
GENERAL CONSULTANT
ON ALL
RECORDING PROBLEMS

MUSICAL TRACKS
SYNCHRONIZING
SOUND EFFECTS
TAX-FREE MUSIC

ORIGINAL MUSIC SCORES
FOR DUBBING
TRANSLATIONS

JAMES C. BRADFORD
723 Seventh Ave.
New York City
Suite 601
Telephone
LONGacre 5-8189

B. K. BLAKE
MOTION PICTURE CONSULTANT
PRODUCER—DIRECTOR
OF
UNUSUAL FILMS

As the Film Daily Year Book goes to press, I am producing
and personally directing my 22nd production,
"IT'S IN THE BAG."

220 West 42nd Street
New York City
Tel.: WIs. 7-0610
LAST INSULT, THE (S)
Dist.—Amkino
Running Time—63 mins.
Cast—Natives (Produced in Russia)
Director—Mikhail Doronin
Scenarist—Peter Moslajin
Reviewed—10-26-32
Released—10-21-32

LAST MAN
Dist.—Columbia
Running Time—80 mins.
Cast—Charles Bickford, Constance Cummings, Alec B. Francis, Alan Roscoe, Robert Ellis, Jimmy Wang, Johnny Ebert, Bill Williams, Al Smith, Hal Price, Kit Guard, Ed Le Saint, Jack Carlisle, George McGill, Jack Richardson, Bill Sundholm, Bob St. Angelo.
Director—Howard Higgins
Scenarist—Keene Thompson
Director—Gene Havelick
Cast—Benjamin Kline
Recording Engineer—Glenn Rominger
Reviewed—9-17-32

LAST MILE
Dist.—World Wide
Running Time—75 mins.
Director—Sam Bischoff
Author—John Wexley
Scenarist—Seton I. Miller
Dialogue—Seton I. Miller
Editor—Rose Loewinger
Cameras—Arthur Edeson
Reviewed—8-26-32
Released—8-21-32

LAST RIDE
Dist.—Universal
Running Time—64 mins.
Cast—Dorothy Revier, Virginia Browne Faire, Charles Morton, Frank Mayo, Tom Santschi, Francis Ford, Bobby Dunn
Director—Duke Worne
Author—Arthur Hoerl
Scenarist—Arthur Hoerl
Dialogue—Arthur Hoerl
Cameras—A. A. Anderson
Reviewed—2-14-32

LAUGHTER IN HELL
Dist.—Universal
Director—Edward L. Cahn
Author—Jim Tully
Scenarist—Tom Reed
Dialogue—Russell Hopton
Cameras—John Stumar

LA VECCHIE SIGNORA
(Italian)
(The Old Lady)
Dist.—Empa Film
Running Time—97 mins.
(Produced in Italy)
Cast—Emma Gramatica, Antonio Falconi, Memo Banassi, Camillo Pilatto, A. Maria Donsera, N. Maria Bonara, V. DeSica, N. Dondi, D. Wanda, Sacri Panto, L. Simoneschii
Director—Amleto Palermi
Authors—Amleto Palermi, Orsino Orsini
Reviewed—12-1-32

LAW AND ORDER
Dist.—Universal
Running Time—70 mins.
Director—Edward Cahn
Author—W. R. Burnett (From "Saint Johnson")
Scenarists—John Huston, Tom Reed
Dialogue—John Huston, Tom Reed
Editor—Milton Carruth
Cameras—Jackson Rose Recording Engineer—C. Roy Hunter
Reviewed—3-6-32
Released—2-7-32

LAW OF THE NORTH
Dist.—Monogram
Running Time—56 mins.
Cast—Bill Cody, Andy Shuford, Nadine Dore, W. L. Thorne, Al St. John
Director—Harry Fraser
Author—Harry Fraser
Cameras—Archie Stout
Recording Engineer—Balsley & Phillips
Reviewed—8-20-32

LAW OF THE SEA
Dist.—Monogram
Running Time—64 mins.
Cast—William Farnum, Rex Bell, Sally Blane, Priscilla Dean, Eva Southern, Ralph Ince, Sid Saylor, Jack Clifford, Frank Larse, Wally Albritton
Director—Otto Brower
Cameras—Archie Stout
Recording Engineers—Balsley and Phillips
Reviewed—5-1-32
Released—1-20-32

LAW OF THE WEST
Dist.—Sono Art-World Wide
Running Time—50 mins.
Cast—Bob Steele, Nancy Drexel, Ed Brady, Harry Steele, Bell, Charlie West, Earl Dwire, Dick Dickinson, Rose Plymmer
Director—Robert N. Bradbury
Author—Robert N. Bradbury
Scenarist—Robert N. Bradbury
Dialogue—Robert N. Bradbury
Editor—Charles Hunt
Cameras—Archie Stout, Wil Cline

1932 RELEASES

Recording Engineer—John Stranksy
Reviewed—3-20-32
Released—3-20-32

LAWYER MAN
Dist.—Warners
Running Time—72 mins.
Cast—William Powell, Joan Blondell, Helen Vinson, Claire Dodd, SheilaERRY, Harold Heber, Allan Dinehart, Allen Jenkins, Kenneth Thomson, Curley Wright, David Landau, Rockliffe Fellowes
Director—William Dietrie
Author—Max Trel
Scenarists—Rian James, James Seymour
Cameras—Robert Kurlie
Reviewed—12-23-32

LE BAL (French)
Dist.—Proteck Trading Co.
Running Time—70 mins.
(Produced in France)
Cast—Andrew Lefaur, Germaine Dermoz, Danielle Darieux, Marguerite Pierre, Greville, Pierre de Guingand
Director—William Thiie
Author—Irene Nemirovsky
Scenarist—P. Foder, K. Siodmak
Reviewed—9-29-32

LE MYSTERIEUX DE LA VILLA ROSE (French)
(Mystery of the Villa Rose)
Dist.—First Division
Running Time—90 mins.
(Produced in France)
Cast—Simone Vaudry, Helene Mansan, Mme. Ael, Baron, J. George Peclet, Hanley, Montis, Jean Mercanton, Leon Mathot
Director—Jean Mercanton
Author—A. E. W. Mason
Reviewed—1-17-32

LENA RIVERS
Dist.—Tiffany
Running Time—61 mins.
Director—Phil Rosen
Author—Mary J. Holmes
Scenarists—Stuart Anthony, Warren B. Duff
Dialogue—Stuart Anthony, Warren B. Duff
Cameras—Ira Morgan
Recording Engineer—Conor Dowett
Reviewed—4-3-32
Released—3-28-32

LE ROI DES RESQUEULRS
(French)
(King of Gate Crashers)
Dist.—Proteck
Running Time—85 mins.
(Produced in France)
Cast—Georges Milton, Pierre Kay, M. Garat, Mady Berry, Helen Perdrieres
RALPH CEDER

Writer and Director

Original Story

"WHEN THE MOON SHINES"
(Universal)

Management
Lichtig and Englander
Hollywood, Calif.

PAUL ROE CRAWLEY

Art Director

"Second Hand Wife" (Fox)
"Crooked Circle" (World Wide)
"Heaven on Earth" (Universal)
"The Bat Whispers" (United Artists)
"Alibi" (United Artists)

Modern Sets for
"Topaze" (RKO)

Winner of Academy of Motion
Picture Arts and Sciences Art Direction
Award for Work on "The Dove"
G. A. DURLAM PRODUCTIONS

Season 1933-34

(In Production)

"MARCH OF EMPIRE"

Following Productions

"ROMANTIC AMERICAN"
"JOHN PAUL JONES"
"CAPTAIN COURAGE"

921 HOLLINGSWORTH BLDG. Address: LOS ANGELES, CALIF.

MUSIC TRACKS!!
SOUND EFFECTS!!

ORIGINAL AND AUTHENTIC OF EVERY DESCRIPTION
AVAILABLE FOR ALL PURPOSES

On Film
And Disc

CUT YOUR SYNCHRONIZING COST

SYNCHRO SCREEN SERVICE

"MAGIC VAULT" SERIES

The Travelogue Unusual

Vivid picturization of Commander Dyott's Thrilling Adventures

A SERIES OF 13
ONE REEL TRAVELOGUES

Packed with

ACTION — THRILLS — SUSPENSE

EFFECTIVE DIALOGUE

with

SPECIAL SCORES OF ORIGINAL MUSIC

FEATURETTES, INC.

729 Seventh Avenue, New York City

BRyant 9-7096 Room 507
LOVE BOUND
Dist.—Peerless
Running Time—67 mins.
Cast—Natalie Moorhead, Jack Mulhall, Edmund Breese, Montagu Love, Roy D'Arcy, Clara Kimball Young
Director—Robert Hill
Author—J. Gilbert
Scenarist—George Plympton
Reviewed—7-8-32

LOVE IN HIGH GEAR
Dist.—Mayfair
Running Time—66 mins.
Director—Frank Strayer
Author—Donald Douglas
Scenarist—George B. Seitz
Dialoguerc—Donald Douglas
Editor—Byron Robinson
Recording Engineer—O. B. Mills
Reviewed—5-8-32
Released—5-1-32

LOVE IS A RACKET
Dist.—First National
Running Time—72 mins.
Cast—Douglas Fairbanks, Jr., Frances Dee, Ann Dvorak, Lee Tracy, Warren Hymer, Lyle Talbot
Director—William Wellman
Author—Rian James
Scenarist—Courtney Terrett
Dialoguerc—Courtney Terrett
Editor—William Holmes
Camaramer—Sid Hickox
Reviewed—5-29-32
Released—6-25-32

LOVE ME TONIGHT
Dist.—Paramount
Running Time—62 mins.
Cast—Maurice Chevalier, Jeanette MacDonald, Charlie Ruggles, George Butterworth, Myrna Loy, C. Aubrey Smith, Elizabeth Patterson, Ethel Griffies, Blanchle Friderici, Joseph Caawethorn, Ethel Wels
Director—Rouben Mamoulian
Authors—Leopold Marchand, Paul Arment
Composer—Richard Rodgers, Lorenz Hart
Scenarists—Samuel Hoffenstein, Waldo Marig Young, George Marion, Jr.
Camaramer—Victor Milner
Reviewed—8-13-32

LOUSET, KONIGIN VON PREUSSEN (German)
Dist.—Associated Cinemas of America
Running Time—96 mins.
(Produced in Germany)
Cast—Hendrik Porten, Gustaf Gründgens, Ekkehard Arentz, Wladimir Gaidorow, Helene Fehdmer, Paul Guenther
Director—Carl Froelich
Author—Walter von MoL
Scenarist—Fred Hildenbrandt
Camaramer—Friedel Behn-Grund
Reviewed—10-6-32
Released—10-4-32

LURE OF THE RING (S-SE)
Dist.—Worldart Film Corp.
Running Time—35 mins.
Cast—Jack Dempsey
Reviewed—1-31-32

MADAME BUTTERFLY
Dist.—Paramount
Running Time—85 mins.
Director—Marlion Gering
Authors—John Luther Long, David Belasco
Scenarists—Josephine Lovett, Joseph Moncure March
Camaramer—David Abel
Reviewed—12-24-32

MADAME RACKETEER
Dist.—Paramount
Running Time—72 mins.
Cast—Alison Skipworth, Richard Bennett, Evelyn Knapp, George Raft, Robert McWade, Gertrude Messinger, John Breeden, Oscar Apfel, Robert Homans, Arthur Hoyt, Eleanor Wesselhoef
Director—Alexander Hall, Harry Wagstaff Gribble
Authors—Malcolm Stuart Boylan, Harvey Gates
Scenarists—Malcolm Stuart Boylan, Harvey Gates
Camaramer—Henry Sharp
Reviewed—7-23-32

MADISON SQUARE GARDEN
Dist.—Paramount
Running Time—70 mins.
Director—Harry Joe Brown
Author—Thomson Burton
Scenarists—P. J. Wolfson, Allen Rivkin
Camaramer—Henry Sharp
Reviewed—10-14-32

MAEDCHEN IN UNIFORM (German)
(Girls in Uniform)
Dist.—Kirmsky & Cochran
Running Time—90 mins.

1932 RELEASES

(Produced in Germany)
Cast—Emilia Anda, Dorothea Wieck, Hedwig Schlichter, Hertha Thiele, Ellen Schwannecke
Director—Leontine Sagan
Scenarist—Christa Winsloe
Author—Christa Winsloe
Dialoguerc—Christa Winsloe
Reviewed—9-23-32
Released—9-21-32

MAGIC NIGHT
Dist.—United Artists
Running Time—85 mins.
(Produced in England)
Cast—Jack Buchanan, Anna Neagle, Clive Currie, William Kendall, Herbert Patrick, Gib McLaughlin, Clifford Hewshery, O. B. Clarence, Aubrey Fitzgerald, Gina Mallo, Peggy Cartwright, Muriel Aked, Joyce Rand
Director—Herbert Wilcox
Authors—Holt Morvell, George Postford
Reviewed—11-3-32
Released—10-8-32

MAKE ME A STAR
Dist.—Paramount
Running Time—70 mins.
Cast—Stuart Erwin, Joan Blondell, ZaSu Pitts, Ben Turpin, Charles Sellon, Florence Roberts, Ken Jerome Eddy, Arthur Hoyt, George Templeton, Ruth Donnelly, Sam Hardy, Oscar Apfel, Katherine Clare Ward, Frank Mills, Polly Walters, Victor J. Stedall, Bob Vernon, Snub Pollard, Bud Jamison, Nick Thompson
Director—William Beaudine
Author—Harry Leon Wilson (from "Merton of the Movies")
Scenarists—Sam Mintz, Walter DeLeon, Arthur Kober
Camaramer—Allan Siegler
Reviewed—7-2-32

MALAY NIGHTS
Dist.—Mayfair Pictures Corp.
Cast—Johnnie Mack Brown, Dorothy Burgess, Ralph Ince, Raymond Hatton, Carmelita Geraghty, George Smitb, Lionel Belmore, Mary Jane
Director—E. Mason Hopper
Author—Glenn Ellis
Scenarist—John Thomas Neville
Dialoguerc—John Thomas Neville
Editor—Byron Robinson
Camaramer—Jules Cronjager
Recording Engineer—Dean Daly

MAN ABOUT TOWN
Dist.—Fox
Running Time—71 mins.
-- 1933 --

"One Way Passage"—Warner Brothers-First National
"Okay America"—Universal Pictures Corporation
"Destination Unknown"—Universal Pictures Corporation
"S O S Iceberg"—Universal Pictures Corporation

Directed by
TAY GARNETT

ROMER GREY PICTURES CORP.
(subsidiary of)

Announcing
ZANE GREY ADVENTURE PICTURES

Studio and executive offices
3680 BEVERLY BLVD.

LOS ANGELES, CAL.
MAN FROM NEW MEXICO
Dist.—Monogram
Running Time—61 mins.
Director—J. P. McGowan
Author—Frederick Ryter
Scenarist—Harry Hoyt
Dialoguer—Harry Hoyt
Cameraman—Edward Kull
Reviewed—8-24-32

MAN FROM YESTERDAY
Dist.—Paramount
Running Time—71 mins.
Cast—Clive Brook, Claudette Colbert, Charles Boyer, Andy Devine, Alan Mowbray, Yola D'Avril, Barbara Leonard, Ronald Gossey
Director—Berthold Viertel
Authors—Nell Blackwell, Roland Edwards
Scenarist—O. H. P. Garrett
Reviewed—6-25-32
Released—6-24-32

MANAGEMENT PARADE
Dist.—Warner Bros.
Running Time—78 mins.
Director—Lloyd Bacon
Author—Samuel Shipman
Scenarists—Robert Lord, Houston Branch
Dialoguers—Robert Lord, Houston Branch
Editor—Bill Holmes
Cameraman—Dev Jennings
Reviewed—1-3-32
Released—1-16-32

MANHATTAN TOWER
Dist.—Remington
Running Time—67 mins.
Director—Frank Strayer
Author—David Hempstead, Jr.
Scenarist—Norman Houston
Dialoguer—Norman Houston
Editor—Harry Reynolds
Cameraman—Ira Morgan
Reviewed—11-2-32

MAN'S LAND, A
Dist.—Allied Pictures
Running Time—65 mins.
Cast—Hoot Gibson, Marion Shilling, Ethel Wales, Robert Ellis, Charles King, Bill Nye, Bill Robbins, Al Bridge, Hal Burney

1932 RELEASES

MAN AGAINST WOMAN
Dist.—Columbia
Running Time—70 mins.
Director—Irving Cummings
Author—Keene Thompson
Scenarist—Jo Swerling
Cameraman—Teddy Tetzlaff
Recording Engineer—George Cooper
Reviewed—12-17-32

MAN BRAUCHT KEIN GELD
(German)
(His Majesty, King Ballyho)
Dist.—Capitol
Running Time—87 mins.
(Produced in Germany)
Cast—Heinz Riehm, Hans Moser, Hans Junkermann, Ida Wuest, Heddy Kiesler
Director—Carl Boese
Author—F. Altenkirsh
Scenarists—Karl Noti, Hans Willheim
Dialoguets—Karl Noti, Hans Willheim
Reviewed—11-17-32

MAN CALLED BACK
Dist.—Tiffany
Running Time—79 mins.
Cast—Conrad Nagel, Doris Kenyon, John Halliday, Juliette Compton, Reginaid Owen, Alan Mowbray, Mona Maris, Gilbert Emery, Mae Busch, John T. Murray
Director—Robert Florey
Author—Andrew Soutar (from "Silent Thunder")
Scenarist—Robert Presnell
Dialoguer—Andrew Soutar
Editor—Martin C. G. Cohn
Cameraman—Henry Sharpe
Recording Engineer—Joseph Kane
Reviewed—7-15-32
Released—7-17-32

MAN FROM HELL'S EDGES
Dist.—World Wide
Running Time—63 mins.
Cast—Bob Steele, Nancy Drexel, Julian Rivero, Robert Homans, George Hayes, Pewee Holmes, Earl Dwire, Dick Dickinson, Perry Murdock
Director—Robert N. Bradbury
Author—Robert N. Bradbury
Scenarist—Robert N. Bradbury
Dialoguer—Robert N. Bradbury
Editor—Carl Pierson
Cameraman—Wilford Cline
Recording Engineer—John Stansky
Reviewed—5-29-32
Released—6-5-32

MAN WHO PLAYED GOD
Dist.—Warner Bros.
Running Time—81 mins.
Director—John G. Adolfi
Author—Governor Morris
Scenarists—Julian Josephson, Maude Howell
Dialoguers—Julian Josephson, Maude Howell
Editor—William Holmes
Cameraman—James Van Trees
Reviewed—2-14-32
Released—2-20-32

MARK OF THE SPUR
Dist.—Big 4
Running Time—60 mins.
Cast—Bob Custer, Lillian Rich, Lafe Mc Knee, George Chasebro, Charles Edler, Franklin Farnum, Annabelle Driver, Blackie Whiteford, Bud Osborne, Frank Ball, Jack Long
Director—J. P. McGowan
Author—Frederick Chapin
Scenarist—Frederick Chapin
Editor—Fred Bain
Cameraman—Edward Kull
Reviewed—6-3-32
Released—2-10-32

MATA HARI
Dist.—M-G-M
Running Time—90 mins.
Cast—Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone, C. Henry Gordon,
JOHN KRIMSKY & GIFFORD COCHRAN

Present

"MAEDCHEN IN UNIFORM"

"Year’s Best Picture"


Distributed by: FILMCHOICE, INC.

33 WEST 42nd ST., NEW YORK

Telephone LONGacre 5-7274
1932 RELEASES

Scenarist—A. Macheret
Cameraman—A. Galperin
Released—12-30-32

MEN LIKE THESE
Dist.—Powers Pictures
Running Time—45 mins.
(Produced in England)
Director—Walter Summers
Constructors—John F. Meed, James A. Marchant, Leslie Norman
Editor—Walter Mycroft
Cameramen—Jack Parker, Horace Wheddon
Recording Engineer—Alex Murray
Reviewed—1-10-32

MEN OF AMERICA
Dist.—Radio
Cast—Bill Boyd, Charles (Chic) Sale, Dorothy Wilson, Ralph Ince, H. Armetta, Inez Palange, Theresa Maxwell Conover, Alphonse Ethier, Ling
Director—Ralph Ince
Authors— Humphrey Pearson, Henry Mccarty
Scenarist—Samuel Ornitz, Jack Jungmeyer
Released—12-9-32

MENSCH OHNE NAMEN
(German)
(The Man Without a Name)
Dist.—Ufa
Running Time—90 mins.
(Produced in Germany)
Cast—Werner Krauss, Hertha Thiele, Helene Thimig, Mathias Wieman, Maria Bard, Julius Falkenstein
Director—Gustav Ucicky
Author—Robert Liebmann
Cameraman—Carl Hoffman
Recording Engineer—Erich Leistner
Reviewed—11-10-32

MEN OF CHANCE
Dist.—RKO Radio
Running Time—68 mins.
Cast— Ricardo Cortez, Mary Astor, John Halliday, Kitty Kelly, Ralph Ince, George Davis, Tom Francis, James Donlin
Director—George Archainbaud
Author—Louis Weitzenkorn
Scenarists—Wallace Smith, Louis Stevens
Dialoguers—Wallace Smith, Louis Stevens
Editor—Arcie Marshak
Cameramen—Nick Musuraca
Recording Engineer—Clem Portman
Reviewed—1-3-32
Released—1-8-32

MEINE FRAU, DIE HOCH- staplerin (German)
(My Wife, The Adventuress)
Dist.—Ufa
Running Time—75 mins.
(Produced in Germany)
S. S. MILLARD

Presents

"MAD MOMENTS OF YOUTH"
A Special Box Office
Road Show Attraction

also

"GNU"
Animal Feature Production

REPUBLIC STUDIO, HOLLYWOOD, CAL.

---

It takes Courage to be
A Little Different!

But the Reward is for those who Dare!

Your Public Will Appreciate
Your Regular Presentation
of the Selected

GERMAN and FRENCH
Musical and Dramatic Films from Leading
European Producers

Distributed in the U. S. A. by

PROTEX PICTURES
CORPORATION: LEO BRECHER, President
32 EAST 58th STREET, NEW YORK

SEND FOR LATEST LIST OF RELEASES
More than ever

THE SPICE OF THE PROGRAM

ANDY CLYDE
Comedies
Starring the famous "Young Old Man" character beloved by millions.

MORAN & MACK
Comedies
Starring the "Two Black Crows" in a series of box-office featurettes.

MERMAID
Comedies
Starring HARRY LANGDON

TORCHY
Comedies
Starring RAY COOKE as the mischievous "Torchy" of the famous Sewell Ford stories.

VANITY
Comedies

THE GLEASONS'
Sports Featurettes

THE
GREAT HOKUM
Mystery

KRAKATOA
First sensational pictures of great under-sea volcano in eruption. Three-reel special

Kendall-deVally OPERALOGUES
World famous grand operas in popular tabloid form.

From slapstick comedy to tabloid opera - the greatest

Presented by E.W. HAMMOND
THE BABY STARS
in
Baby Burlesks
The single-reel sensation of the season.

SPIRIT OF THE CAMPUSS
featuring
Reinald Werrenrath
and the Alumni Glee Club

TOM HOWARD
Comedies
On radio, stage or screen, he's always a hit.

BROADWAY GOSSIP
The columnist news reel.

Lyman H. Howe's
HODGE-PODGE
Some sense and some nonsense from everywhere.

TERRY-TOONS
Cartoon fun that has never failed

CAMERA ADVENTURES
Odd people, strange places, and always a thrill.

DO YOU REMEMBER?
The good old days...fun in the gay nineties.

BRAY'S NATURGRAPHS
Intimate glimpses of the life of woodland, field and stream.

BATTLE FOR LIFE
The drama of the never-ending struggle of nature.

Distributed in U.S.A. by
FOX FILM CORPORATION

* Educational Pictures
"THE SPICE OF THE PROGRAM"
Famous Authors * Famous Stars * Every one a K.O. punch—on the screen and at the box-office

TRAILING THE KILLER

"In a class by itself—for all classes of fans."

—VARIETY

The CROOKED CIRCLE

by RALPH SPENCE

with BEN LYON · ZASU PITTS
JAMES GLEASON · IRENE PURCELL

One of the biggest laughs of any season

MORAN AND MACK

in

MACK SENNETT'S

greatest and funniest comedy feature

HYPNOTIZED

BREACH OF PROMISE

from the story "Obscurity"

by RUPERT HUGHES

with

CHESTER MORRIS

"Entirely out of the beaten track"

—FILM DAILY

Presented by E. W. Hammons

Distributed in U. S. A. by Fox Film Corporation
All Broadway Runs

HOTEL CONTINENTAL
Played the Roxy, N.Y.C.

STRANGERS OF THE EVENING
Played the Paramount, N.Y.C.

THE MAN CALLED BACK
Played the Rialto, N.Y.C.

THE LAST MILE
Played the Capitol, N.Y.C.

THOSE WE LOVE
Played Loew's Paradise, N.Y.C.

FALSE FACES
Played the Paramount, N.Y.C.

UPTOWN NEW YORK
Played the Paramount, N.Y.C.

THE DEATH KISS
Played the Roxy, N.Y.C.

AUCTION IN SOULS
Released February 23

A STUDY IN SCARLET
Released March 26

Presented by E. W. Hammons

Distributed in U.S.A. by Fox Film Corporation
Martin G. Cohn
Supervising Film Editor
K.B.S. PRODUCTIONS

LAST MILE
UPTOWN NEW YORK
FALSE FACES
DEATH KISS
AUCTION IN SOULS

Sam Bischoff
MISSING REMBRANDT
Dist.—First Division
Running Time—78 mins.
(Produced in England)
Cast — Arthur Wontner, Ian Fleming, Minnie Raynor, Fran-
cis L. Sullivan, Dino Galvani, Miles Mander, Jane Welsh, Phillip Hewland, Anthony Hol-
lis, Herbert Lomas, Ben Wel-
don.
Director—Leslie Hiscott
Author—Sir Arthur Conan Doyle
Scenarists—Cyril Twyford, H. Fowler Meir
Dialoguers—Cyril Twyford, H. Fowler Meir
Editor—Jack Harris
Camerasman—Sydney Blythe
Recording Engineer—Bayham Honi
Reviewed—3-27-32
Released—7-20-32

MISS PINKERTON
Dist.—First National
Running Time—66 mins.
Cast—Joan Blondell, George Brent, Mae Madison, John Wray, Ruth Hall, Alan Lane,
C. Henry Gordon, Donald Dillaway, Elizabeth Patterson, Blanche Friderici, Mary Doran,
Holmes Herbert, Lucien Littlefield, NigeI de Brulier, Eulalie Jensen
Director—Lloyd Bacon
Author—Mary Roberts Reinhart
Scenarists—Lillian Hayward, Nevin Bush
Dialoguers—Lillian Hayward, Nevin Bush
Editor—Ray Curtis
Camerasman—Barney McGill
Reviewed—7-9-32
Released—7-30-32

MONSTER WALKS
Dist.—Mayfair
Running Time—63 mins.
Cast—Rex Lease, Vera Reynolds, Sheldon Lewis, Mischa Auer, Martha Mattox, Sidney Bracy,
Sleep 'N Eat
Director—Frank Strayer
Author—Robert Ellis
Scenarist—Robert Ellis
Dialoguer—Robert Ellis
Editor—Byron Robinson
Camerasman—Jules Cronjager
Recording Engineer—George Hutchins
Reviewed—2-7-32
Released—2-10-32

MONTE CARLO MADNESS
Dist.—First Division
Running Time—71 mins.
(Produced in Monte Carlo)
Cast — Sari Maritza, Hans Al-
ers, Charles Redgie, Helen Haye, John Deverill, Thomas Weguelin, Phillip Manning, C. Hooper Trask
Director—Hans Schwarz
Authors—Hans Muller, Franz Schulz
Scenarists—Hans Muller, Franz Schulz
Dialoguers—Hans Muller, Franz Schulz
Camerasman—Hermann Fritz-
sch
Reviewed—6-5-32
Released—7-1-32

MORITZ MACHT SEIN GLUECK
(Produced in Germany)
Dist.—Capital Film Ex.
Running Time—67 mins.
Cast—Siegfried Arno, Dorothea Dieselle
Reviewed—9-10-32
Released—9-9-32

MOST DANGEROUS GAME
Dist.—RKO
Running Time—63 mins.
Cast—Joel McCrea, Fay Wray, Robert Armstrong, Leslie Banks, Hale Hamilton
Directors—Irving Pichel, Ernest B. Schoedsack
Author—Richard Connell
Scenarist—James Creelman
Editor—Archie Marshek
Camerasman—Henry Gerrard
Recording Engineer—Clem Port-
man
Reviewed—8-12-32
Released—8-19-32

MOVIE CRAZY
Dist.—Paramount
Running Time—81 mins.
Cast—Harold Lloyd, Constance Cummings, Kenneth Thomson, Sidney Jarvis, Eddie Fether-
stone, Robert McWade, Louise Gasser, Philo, Spencer Charters, Harold Goodwin, Lucy Beaumont, DeWitt Jen-
nings, Mary Doran, Noah Young, Constantine Romanoff, Arthur Housman
Director—Clyde Bruckman
Authors—Agnes Christine John-
son, John Grey, Felix Adler
Scenarist—Vincent Lawrence
Dialoguer—Vincent Lawrence
Editor—Bernard Burton
Camerasman—Walter Lundin
Reviewed—8-12-32

MOUTHPIECE, THE
Dist.—Warner Bros.
Running Time—90 mins.
Cast—Warren William, Sidney Fox, Mac Madison, John Wray, Aline MacMahon, Polly Walthers, Ralph Ince.
Directors—James Flood, Elliott Nugent
Author—Frank Collins
Scenarist—Earl Baldwin
Dialoguer—Earl Baldwin

1932 RELEASES
Editor—George Amy
Cameraman—Barney McGill
Reviewed—4-24-32
Released—5-7-32

MR. ROBINSON CRUDE
Dist.—United Artists
Running Time—70 mins.
Cast—Douglas Fairbanks, Maria Alba, William Farnum, Earle Browne
Director—Edward Sutherland
Author—Tom J. Geraghty
Scenarist—Tom J. Geraghty
Dialoguer—Tom J. Geraghty
Editor—Robert Kern
Camerasman—Max Dupont
Recording Engineer—Walter Pahlman
Reviewed—9-23-32
Released—8-19-32

MUMMY, THE
Dist.—Universal
Cast—Boris Karloff, Zita Jo-
ghan, David Manners, Edward Van Sloan, Arthur Byron, Bramwell Fletcher, Noble Johnson, Leonard, Mad- 
Katheryn Byron, Eddie Kane, Tony Marlow, Maes Crane, Arnold Grey, Henry Victor
Director—Karl Freund
Authors—Nina Wilcox Putnam, Richard Schayer
Scenarist—John L. Balderston
Camerasman—Charles Stumar
Released—11-22-32

MURDER AT DAWN
Dist.—Big 4
Running Time—61 mins.
Cast—Josephine Dunn, Jack Mulhall, Mischa Auer, Martha Mattax, Craufurd Kent, Phil-
lips Smalley, Marjorie Beebe, Al Cross, Frank Ball, Eddie Boland
Director—Richard Thorpe
Author—Barry Barringer
Scenarist—Barry Barringer
Dialoguer—Barry Barringer
Reviewed—2-28-32
Released—2-22-32

MURDERS IN THE RUE MORGUE
Dist.—Universal
Running Time—75 mins.
Cast—Bela Lugosi, Sidney Fox, Leon Waycoff, Bert Roach, Brandon Hurst, Noble John-
son, D'Arcy Corrigan, Betty Ross Clarke
Director—Robert Florey
Author—Edgar Allan Poe
Scenarists—Tom Reed, Dale Van Ever
Dialoguer—John Huston
Editor—Milton Carruth
Philip A. Scheib

Musical Director - Composer

Scoring and Conducting

SYNCHRONIZING SERVICE
203 West 146th St.,
New York City

by FRANK MOSER and PAUL TERRY

PAUL TERRY

creators of

PAUL TERRY TOONS

Educational Pictures

"THE STICE OF THE PROGRAM"
MY WIFE'S FAMILY
Dist.—Powers Pictures
Running Time—80 mins.
(Produced in England)
Cast—Gene Gerrard, Murial Angulus, Amy Veness, Charles Patton, Dodo Watts, Tom Helmore, Molly Lamont, Ellen Pollock, Jimmy Godden
Director—Monty Banks
Scenarists—Fred Duprez, Val Valentine
Dialoguers—Fred Duprez, Val Valentine
Editor—A. C. Hammond
Camera man—Claude Fries-Greene
Recording Engineer—Cecil B. Thornton
Reviewed—3-13-32
Released—4-15-32

MY PAL, THE KING
Dist.—Universal
Cast—Tom Mix, Mickey Rooney, Paul Hurst, Noel Francis, Finis Barton, Stuart Holmes, James Kirkwood, Jim Thorpe, Christian Frank, Clarissa Selwynne, Ferdinand Schumann-Heink, Wallis Clark, Tony
Director—Kurt Neumann
Author—Richard Schayer
Scenarists—Jack Natteford, Tom Crizer
Dialoguers—Jack Natteford, Tom Crizer
Camera man—Dan Clark
Released—8-4-32

MYSTERY RANCH
Dist.—Fox
Running Time—56 mins.
Cast—George O'Brien, Cecilia Parker, Charles Middleton, Charles Stevens, Forrester Harvey, Noble Johnson, Roy Stewart, Virginia Herdman, Betty Francisco, Russ Powell
Director—David Howard
Author—Stewart Edward White (from "The Killers")
Scenarist—Al Cohn
Dialoguer—Al Cohn
Editor—Paul Weatherwax
Camera man—Joseph August
Recording Engineer—Albert Protzman
Reviewed—7-1-32
Released—6-12-32

NEW MORALS FOR OLD
Dist.—M-G-M
Running Time—74 mins.
Cast—Robert Young, Margaret Perry, Lewis Stone, Laura Hope Crews, Myrna Loy, Donald Cook, Jean Hersholt, Ruth Selwyn, Kathryn Crawford, Louise Closer Hale, Mitchell Lewis, Elizabeth Patterson, Lillian Harmer
Director—Charles F. Brabin
Author—John Van Druten
(From "After All")
Dialoguers—Zelda Soars, Wanda Tuchock
Editor—William S. Gray
Camera man—John Moscal
Reviewed—6-24-32
Released—6-4-32

NICE WOMEN
Dist.—Universal
Running Time—72 mins.
Cast—Sidney Fox, Frances Dee, Alan Mowbray, Lucille Gleason, James Barton, Kenneth Seiling, Carmel Myers, Leonard Carey, Jo Wallace, Patsy O'Byrne, Florence Enright, Russell Gleason
Director—Edwin H. Knopf
Author—William A. Grew
Scenarists—Edwin H. Knopf, Gladys Lehman
Dialoguer—Edwin H. Knopf
Editor—Robert Carlisle
Camera man—Charles Stumer
Recording Engineer—C. Roy Hunter
Reviewed—2-21-32

NIE WIEDER LIEBE (German)
(No More Love)
Dist.—UFA
Running Time—80 mins.
(Produced in Germany)
Cast—Lillian Harvey, Harry Liedtke, Felix Bressart, Margo Lion, Oscar Marion, Julius Falkenstein, Herman Spielmans, Theo Lingen, Raoul Langen, Louis Brody, Constantine Kasler, Rina Maria, Hans Behal
Director—Anatol Litwak
Author—Julius Berstl
Scenarists—V. Cube, A. Litwak
Author—Julius Berstl
Scenarists—V. Cube, A. Litwak
Camera men—Franz Planer, Robert Baberske
Reviewed—1-17-32

NIGHT AFTER NIGHT
Dist.—Paramount
Running Time—70 mins.
Cast—George Raft, Constance Cummings, Wynne Gibson, Mae West, Alison Skipworth, Roscoe Karns, Al Hill, Louis Calhern, Harry Wallace, Dink Templeton, Bradley Page, Marty Marty
Director—Archie Mayo
Author—Louis Bromfield
Scenarist—Vincent Lawrence
Camera man—Ernest Haller
Reviewed—10-29-32

1932 RELEASES

NIGHT BEAT, THE
Dist.—Mayfair
Cast—Jack Mulhall, Patsy Ruth Miller, Walter McGrail, Ernie Adams
Director—George Seitz
Scenarist—Scott Darling
Camera man—Jules Cronjager

NIGHT CLUB LADY
Dist.—Columbia
Running Time—70 mins.
Cast—Adolphe Menjou, Skeets Gallagher, Mayo Methot, Albert Conti, Blanche Friderici, Nat Pendleton, Ruthelma Stevens, Gerald Fielding, Greta Grandstedt, Ed Brady, Lee Phelps, George Humbert, Niles Welch, William von Brincken, Teru Shimada
Director—Irving Cummings
Author—Anthony Abbot
Scenarist—Robert Riskin
Dialoguer—Robert Riskin
Camera man—Teddy Tetzlaff
Recording Engineer—George Cooper
Reviewed—8-27-32

NIGHT COURT
Dist.—M-G-M
Running Time—90 mins.
Cast—Phillips Holmes, Walter Huston, Anita Page, Lewis Stone, Mary Carlisle, John Miljan, Joan Hersholt, Tully Marshall, Noel Francis
Director—W. S. Van Dyke
Authors—Mark Hellingers, Charles Beahan
Scenarists—Bayard Veiller, Lenore Coffee
Editor—Ben Lewis
Camera man—Norbert Brodine
Reviewed—5-29-32
Released—4-23-32

NIGHT MAYOR
Dist.—Columbia
Running Time—68 mins.
Director—Ben Stoloff
Author—Sam Marx
Scenarist—Gertrude Purcell
Dialoguer—Gertrude Purcell
Editor—Maurice Wright
Camera man—Teddy Tetzlaff
Reviewed—11-26-32

NIGHT OF JUNE 13
Dist.—Paramount
Running Time—70 mins.
AL CHRISTIE

Producing

VANITY COMEDIES

Supervising

ANDY CLYDE COMEDIES

and

MORAN and MACK COMEDIES

For

EDUCATIONAL PICTURES

E. W. HAMMONS, President

THE BABY

PRODUCED BY

STAR SERIES

JACK HAYS

BUSTER

SHIRLEY TEMPLE
NO GREATER LOVE
Dist.—Columbia
Running Time—70 mins.
Cast—Dickie Moore, Richard Bennett, Alexander Carr, Beryl Mercer, Alec Francis, Betty Jane Graham, Mischa Auer, Tom McGuire, Martha Mattox, Helen Jerome Eddy
Director—Lewis Seiler
Author—Isadore Bernstein
Scenarist—Lou Breslow
Cameraman—William Thompson
Reviewed—5-15-32
Released—5-13-32

NO LIVING WITNESS
Dist.—Mayfair
Running Time—67 mins.
Director—Gordon DeMain
Author—E. Mason Hopper
Scenarist—Norman Houston
Dialogue—Norman Houston
Recording Engineer—Dean Daly
Reviewed—9-13-32

NO MAN OF HER OWN
Dist.—Paramount
Running Time—85 mins.
Cast—Clark Gable, Carole Lombard, Dorothy Mackaill, Grant Mitchell, George Barbier, Elizabeth Patterson, J. Farrell MacDonald, Tommy Conlon, Walter Walker, Paul Ellis, Lillian Harner, Frank McGlynn, Sr.
Director—Wesley Ruggles
Authors — Edmund Goulding, Benjamin Glazer
Scenarists — Maurine Watkins, Milton H. Gropper
Cameraman—Leo Tover
Reviewed—12-31-32

1932 RELEASES

NO ONE MAN
Dist.—Paramount
Running Time—73 mins.
Cast — Carole Lombard, Ricardo Cortez, Paul Lukas, Juliette Compton, George Barbier, Virginia Hammond, Arthur Priestson, Frances Moffett, Irving Bacon
Director—Lloyd Corrigan
Author—Rupert Hughes
Scenarists—Percy Heath, Sidney Buchman, Agnes Brand Leary
Dialogue—Percy Heath, Sidney Buchman, Agnes Brand Leary
Cameraman—Charles Lang
Reviewed—1-24-32
Released—1-30-32

OFFICE GIRL
Dist.—RKO Radio
Running Time—85 mins.
(Produced in England)
Cast—Renate Muller, Jack Hubert, Owen Nares, Morris Harvey
Director—Victor Saville
Author — Franz Schulz (from "The Private Secretary")
Scenarist—Victor Saville
Reviewed—3-13-32
Released—4-8-32

OKAY AMERICA
Dist.—Universal
Running Time—80 mins.
Director—Richard Oswald
Author—Heinz Goldberg, Fritz Wendhausen
Cameraman—Mutz Greenbaum
Reviewed—9-7-32

1914: THE LAST DAYS BEFORE THE WAR (German and English)
Dist.—Capital Film Exchange
Running Time—78 mins.
(Produced in Germany)
Director—Richard Oswald
Author—Heinz Goldberg, Fritz Wendhausen
Cameraman—Mutz Greenbaum
Reviewed—9-7-32

OLD DARK HOUSE, THE
Dist.—Universal
Cast—Boris Karloff, Melvyn Douglas, Charles Laughton, Gloria Stuart, Lilian Bond, Ernest Thesiger, Eva Moore, Raymond Massey, Bremner Wills, John Dudgeon
Director—James Whale
Author—J. B. Priestley
Scenarist—Benn W. Levy
presents
"ANDY CLYDE COMEDIES"

under supervision
AL CHRISTIE

Direction by
HARRY J. EDWARDS

NATHAN, WOODARD
and FAIRBANKS

Producing

"BATTLE FOR LIFE" SERIES

Under the personal supervision of

STACY WOODARD

for

EDUCATIONAL PICTURES
ONCE IN A LIFETIME
Dist.—Universal
Running Time—75 mins.
Cast—Jack Oakie, Sidney Fox, Aline MacMahon, Russell Hopton, ZaSu Pitts, Louise Fazenda, Gregory Ratoff, Onslow Stevens, Robert McWade, Jobyna Howland, Claudia Morgan, Gregory Gaye, Eddie Kane, Johnnie Morris, Mona Maris, Carol Tevis, "Deacon" McDaniels, Frank LaRue.
Director—Russell Mack
Author—Mass Hart, George Kaufman
Scenarist—Seton I. Miller
Cameraman—George Robinson
Reviewed—9-22-32

ONE HOUR WITH YOU
Dist.—Paramount
Running Time—80 mins.
Cast—Maurice Chevalier, Jeanette MacDonald, Genevieve Tobin, Charles Ruggles, Roland Young, George Barbier, Josephine Dunn, Richard Carle, Charles Judels, Barbara Leonard.
Director—Ernst Lubitsch
Author—Lothar Schmidt
Scenarist—Samson Raphaelson
Dialoguer—Samson Raphaelson
Cameraman—Victor Milner
Reviewed—3-6-32
Released—3-25-32

ONE MAN LAW
Dist.—Columbia
Running Time—61 mins.
Director—Lambert Hillyer
Author—Lambert Hillyer
Scenarist—Lambert Hillyer
Dialoguer—Lambert Hillyer
Cameraman—Mack Stengler
Recording Engineer—Russell Malmgren
Reviewed—2-14-32

ONE WAY PASSAGE
Dist.—Warner Bros.
Running Time—69 mins.
Director—Tay Garnett
Author—Robert Lord
Scenarists—Wilson Mizner, Joseph Jackson
Dialoguers—Wilson Mizner, Joseph Jackson
Editor—Ralph Dawson

OUT OF SINGAPORE
Dist.—William Steiner
Running Time—61 mins.
Cast—Noah Beery, Dorothy Burgess; Montague Love, Miriam Seegar, George Walsh, Jimmy Aubrey
Director—Charles Hutchinson
Author—Fred Chapin
Scenarist—Francis Nettleford
Recording Engineer—Freeman Lang
Reviewed—9-16-32

PACK UP YOUR TROUBLES
Dist.—M-G-M
Running Time—68 mins.
Cast—Stan Laurel, Oliver Hardy, Donald Dillaway, Jackie Lyn, Mary Carr, James Finlayson, Richard Cramer, Adele Watson, Teal Kennedy, Charles Middleton, Muriel Evans, Grady Sutton, Montague Shaw, Billy Gilbert, Richard Tucker
Directors—George Marshall, Raymond McCarey
Dialoguer—H. M. Walker
Editor—Richard Currier
Cameraman—Art Lloyd
Recording Engineer—James Greene
Reviewed—10-1-32
Released—9-17-32

PAINTED WOMAN
Dist.—Fox
Running Time—70 mins.
Cast—Spencer Tracy, Peggy Shannon, William Boyd, Irving Pichel, Raul Roulien, Murray Kinnell, Laska Winter, Chrispin Martin, Paul Porcasi, Stanley Fields, Wade Boteler, Jack Kennedy, Dewey Robinson
Director—John Blystone
Author—Alfred C. Kennedy
Scenarist—Guy Bolton
Dialoguer—Leon Gordon
Editor—Alex Troffey
Cameraman—Ernest Palmer
Recording Engineer—Eugene Grossman
Reviewed—9-16-32

PANAMA FLO
Dist.—RKO Pathe
Running Time—72 mins.
Cast—Helen Twelvetrees, Robert Armstrong, Charles Bickford, Marjorie Peterson, Maeude Eburne, Paul Hurst, Ernie Adams, Reina Velez, Hans Joby
Director—Ralph Murphy
Author—Garrett Fort
Scenarist—Garrett Fort
Dialoguer—Garrett Fort
Editor—Charles Craft
Cameraman—Arthur Miller
Reviewed—8-23-32
Released—10-22-32

1932 RELEASES

Recording Engineer—L. J. Meyers
Reviewed—1-24-32
Released—1-29-32

PARISIAN ROMANCE, A
Dist.—Allied Pictures
Running Time—76 mins.
Cast—Lew Cody, Marion Shilling, Gilbert Roland, Joyce Compton, Yola D'Avril, Nicholas Sousassin, George Lewis, Luis Alberni, James Eagles, Paul Porcasi, Helen Jerome Eddy, Nadine Dore, Bryant Washburn
Director—Chester M. Franklin
Author—Octave Feuillet
Scenarist—F. Hugh Herbert
Dialoguer—F. Hugh Herbert
Editor—Mildred Johnston
Cameraman—Harry Neuman
Tom Galligan
Reviewed—10-14-32

PARTNERS
Dist.—RKO Pathe
Running Time—62 mins.
Cast—Tom Keene, Nancy Drexel, Bobby Adelson, Otis Harlan, Victor Potel, Lee Shumway, Billy Franey, Carlton King, Ben Corbett, Fred Burns
Director—Fred Allen
Author—Donald W. Lee
Editor—Walter Thompson
Cameraman—Harry Jackson
Recording Engineer—Richard Tyler
Reviewed—2-28-32
Released—1-8-32

PASSIONATE PLUMBER
Dist.—M-G-M
Running Time—73 mins.
Cast—Buster Keaton, Jimmy Durante, Irene Purcell, Polly Moran, Gilbert Roland, Mona Maris, Maeude Eburne, Henry Armetta, Paul Porcasi, Jean del Val, August Tollaire
Director—Edward Sedgwick
Author—Jacques Deval (from "Her Cardboard Lover"
Scenarist—Laurence E. Johnson
Dialoguer—Ralph Spence
Editor—William S. Gray
Cameraman—Norbert Brodine
Reviewed—3-13-32
Released—2-6-32

PASSION OF ST. FRANCIS
Dist.—Monopole Film Co.
Running Time—75 mins.
(Produced in Italy)
ARVID E. GILLSTROM

Producing and Directing

"HARRY LANGDON COMEDIES"

For

EDUCATIONAL PICTURES

MERMAID COMEDIES
Drumztkoi Baranovitch, Donatella Gemmo, Bice Jani, Enna de Rasi
Director—Giulio Antamoro
Scenario—Prof. Otello Sforza
Editor—Pierro Arnaud
Cameraman—G. Gengarelli, F. Risi
Reviewed—12-23-32
PASSPORT TO HELL, A
Dist.—Fox
Running Time—75 mins.
Cast—Elissa Landi, Paul Lukas, Warner Oland, Alexander Kirkland, Donald Crisp, Earle Foxe, Vera Morrisson, Yola d'Avril, Ivan Simpson, Eva Dennison, Anders Van Hayden, Bert Sprott, William von Brinker
Director—Frank Lloyd
Author—Harry Hervey
Scenario—Bradley King
Editor—Bradley King
Cameraman—John Seitz
Recording Engineer—A. L. Von Kirbach
Reviewed—8-25-32
PASSPORT TO PARADISE
Dist.—Mayfair
Running Time—67 mins.
Director—George B. Seitz
Author—George B. Seitz
Scenario—George B. Seitz
Editor—Byron Robinson
Cameraman—Jules Cronjager
Recording Engineer—Earl Crain
Reviewed—7-15-32
PAYMENT DEFERRED
Dist.—M-G-M
Running Time—75 mins.
Cast—Charles L a u g h t o n , Maureen O'Sullivan, Dorothy Peterson, Verree Teasdale, Neil Hamilton, Ray Milland, Halliwell Hobbes, William Stack, Billy Bevan
Director—Lothar Mendes
Author—Jeffrey Dell
Scenario—Ernest Vajda, Claudine West
Editor—Frank Sullivan
Cameraman—M. B. Gerstad
Reviewed—11-10-32
Released—10-8-32
PEACH O' RENO
Dist.—Radio
Running Time—63 mins.
Cast—Bert Wheeler, Robert Woolsey, Dorothy Lee, Zelma O'Neal, Joseph Cawthorn, Cora Witherspoon, Sam Hardy, Arthur Hoyt, Mitchell Harris
Director—William A. Seiter
Author—Tim Whelan
Scenario—Ralph Spence
Editor—Ralph Spence
Reviewed—12-27-31
Released—1-1-32
PENAL CODE, THE
Dist.—Freuler Films Asso.
Cast—Regis Toomey, Helen Cohan, Pat O'Malley, Robert Ellis, Virginia True Boardman, Henry Lill, Leander DeCor- dova, John Ince, Murdoch MacQuarrie, Olin Francis, Jack Cheetham, Barney Furey, James Eagles, Julie Griffith, Dorothy Sinclair, Elizabeth Poule, Jean Porter, Albert Richman, Henry Henna, Jack Grant
Director—George Melford
Author—Edmund T. Lowe
Scenario—F. Hugh Herbert
Editor—Fred Bain
Cameraman—Edward Kull
Recording Engineer—Earl Crain
Released—12-23-32
PENGUIN POOL MURDER, THE
Dist.—RKO
Running Time—70 mins.
Cast—Edna May Oliver, James Gleason, Mae Clarke, Robert Armstrong, Donald Cook, Clarence H. Wilson, Edgar Kennedy, Mary M a s o n , Rochelle Hudson, Guy Usher, James Donlan, Joe Hermann, William LeMaire, Gustav von Seyffertitz
Director—George Archainbald
Author—Stuart Palmer
Scenario—Willis Goldbeck
Editor—Jack Kitchin
Cameraman—Henry Gerrard
Recording Engineer—Hugh McDowell, Jr.
Reviewed—12-2-32
Released—12-30-32
PHANTOM EXPRESS
Dist.—Majestic
Running Time—70 mins.
Director—Emory Johnson
Author—Emory Johnson
Scenario—Emory Johnson, Laird Doyle
Dialoguers—Emory Johnson, Laird Doyle
Editor—S. Roy Luby
Cameraman—Ross Fisher
Reviewed—9-21-32
PHANTOM OF CRESTWOOD, THE
Dist.—RKO
Running Time—77 mins.
Cast—Ricardo Cortez, Karen Morley, Anita Louise, Pauline Frederick, H. B. Warner, Sam Hardy, Mary Duncan, Skeets Gallagher, Robert McWade, Gavin Gordon, Robert Elliott, Ivan Simpson, Hilda Vaughn, George E. Stone, Matty Kemp, Tom Douglas, Clarence F. Wilson, Eddie Sturgis
Director—J. Walter Ruben
Authors—Bartlett Cormack, J. Walter Ruben
Scenario—Bartlett Cormack
Cameraman—Henry Gerrard
Recording Engineer—Danny Cutler
Reviewed—10-18-32
Released—10-14-32
PHANTOM PRESIDENT
Dist.—Paramount
Running Time—80 mins.
Cast—George M. C o h a n , Claudette Colbert, Jimmy Durante, George Barbler, Sidney Toler, Louise Mackintosh, Jameson Thomas, Julius McVicker
Director—Norman Taurog
Author—George F. Worts
Scenario—Walter DeLeon, Har- lan Thompson
Music & Lyrics—Rodgers & Hart
Cameraman—David Abel
Reviewed—9-23-32
PLAY GIRL
Dist.—Warner Bros.
Running Time—60 mins.
Director—Ray Enright
Author—Maude Fulton
Scenario—Maurine Watkins
Dialoguer—Maureine Watkins
Editor—Owen Marks
Cameraman—Gregg Toland
Reviewed—3-20-32
Released—3-12-32
PLEASURE
Dist.—Artclass
Running Time—70 mins.
Cast—Conway Tearle, Carmel Myers, Frances Dade, Paul Page, Roscoe Karns, Lina Bas- quette, Harold Goodwin
Director—Otto Brower
Author—John Varley
Scenario—Jo von Ronkel, Thomas Thitley
Dialoguers—Jo von Ronkel, Thomas Thitley
RACKETY RAX
Dist.—Fox
Running Time—70 mins.
Director—Alfred Werker
Author—Joel Sayre
Scenarists—Ben Markson, Lou Breslow
Cameraman—L. W. O'Connell
Recording Engineer—Frank MacKenzie
Reviewed—11-2-32
Released—10-23-32

RADIO PATROL
Dist.—Universal
Cast—Robert Armstrong, Russell Hopton, Lila Lee, June Clyde, Andy Devine, Onslow Stevens, John L. Johnson, Harry Woods, Sidney Toler, Jack LaRue, Joe Girard
Director—Edward Cahn
Author—Tom Reed
Scenarist—Tom Reed
Dialoguer—Tom Reed
Cameraman—Jackson Rose
Reviewed—6-2-32

RAIN
Dist.—United Artists
Running Time—93 mins.
Director—Lewis Milestone
Authors—John Colton, C. Randolph, W. Somerset Maugham
Scenarist—Maxwell Anderson
Editor—W. Duncan Mansfield
Cameraman—Oliver Marsh
Recording Engineer—Frank Grenzbach
Reviewed—10-14-32
Released—10-22-32

RAINBOW TRAIL
Dist.—Fox
Running Time—60 mins.
Director—David Howard
Author—Zane Grey
Scenarists—Barry Connors, Philip Klein
Dialoguers—Barry Connors, Philip Klein
Cameraman—Daniel Clark
Recording Engineer—Albert Protzman
Reviewed—1-31-32
Released—1-3-32

RASPUTIN AND THE EMPRESS
Running Time—135 mins.
Dist.—M-G-M
Cast—John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynyard, Tal Alexander, C. Henry Gordon, Edward Arnold, Gustav von Seyffertitz
Director—Richard Boleslavsky
Author—Charles MacArthur
Scenarist—Charles MacArthur
Editor—Tom Helz
Cameraman—William Daniels
Reviewed—12-28-32

REBECCA OF SUNNYBROOK FARM
Dist.—Fox
Running Time—80 mins.
Cast—Maristan Nixon, Ralph Belamy, Mae Marsh, Louise Crosser Hale, Alphonz Ehrer, Sarah Padden, Alan Hale, Eula Guy, Charlotte Henry, Claire McDowell, Ronald Harris, Willis Marks, Lucille Ward, Tommie Conlon, Wally Abright
Director—Alfred Santell
Authors—Kate Douglas Wiggins, Charlotte Thompson
Scenarists—S. N. Behrman, Sonya Levien
Dialoguers—S. N. Behrman, Sonya Levien
Cameraman—Glenn MacWilliams
Recording Engineer—Joseph Aiken
Reviewed—7-9-32
Released—7-3-32

RECKONING THE
Dist.—Peerless
Running Time—63 mins.
Cast—Sally Blane, James Murray, Edmund Breslin, Bryan Washburn, Pat O'Malley, Tom Jackson
Director—Harry Frazer
Author—Dwight Cummings
Scenarist—Leon Lee
Dialoguer—Leon Lee
Reviewed—4-3-32

RED DUST
Dist.—M-G-M
Running Time—83 mins.
Cast—Clark Gable, Jean Harlow, Gene Raymond, Marjorie Astor, Donald Crisp, Tully Marshall, Forrester Harvey, Willie Fung
Director—Victor Fleming
Author—Wilson Collision
Scenarist—John Mahin
Editor—Blanche Sewell
Cameraman—Harold Rosson
Reviewed—11-5-32
Released—10-22-32

RED HAIRRED ALIBI
Dist.—Tower
Running Time—72 mins.
Cast—Merna Kennedy, Theodore von Eltz, Grant Withers, Purnell Pratt, Huntley Gordon, John Vosburgh, Paul Porcasi, Arthur Hoyt, Shirley Temple, Marion Lessing

1932 RELEASES

Director—Christy Cabanne
Author—Wilson Collision
Scenarist—Edward T. Lowe, Jr.
Dialoguer—Edward T. Lowe, Jr.
Editor—Irving Birnbaum
Cameraman—Harry Forbes
Recording Engineer—Corson Jowett
Reviewed—10-15-32

RED HEADED WOMAN
Dist.—M-G-M
Running Time—74 mins.
Cast—Jean Harlow, Chester Morris, Lewis Stone, Leila Hyams, Una Merkel, Henry Stephenson, May Robson, Charles Boyer, Harvey Clark
Director—Jack Conway
Author—Katharine Brush
Scenarist—Anita Loos
Editor—Blanche Sewell
Cameraman—Alfred Rosson
Reviewed—7-1-32
Released—6-25-32

RENDEZVOUS (German)
Dist.—Henry Kaufman
Running Time—81 mins.
(Produced in Germany)
Cast—Ralph Arthur Roberts, Alexandra Engstroen, Walter Rilla, Fritz Schulz, Szoke Szakall, Luise Enichl, Trude Lieske, Paul Morgan, Margaret Kupfer
Director—Carl Bosse
Authors—Jacques Bousquet, Henry Falk
Scenarists—Jacques Bousquet, Henry Falk
Dialoguer—Walter Hasenclever
Cameraman—Otto Kanteurek
Reviewed—5-1-32

RENEGADES OF THE WEST
Dist.—Radio
Cast—Tom Keene, Betty Furness, Rosco Ates, Rockliffe Fellows, Carl Miller, Jack Pennick, Max Wagner, James Mason, Joseph Girard, Josephine Ramous, Roland Southern, Bill Frany
Director—Casey Robinson
Author—Frank Richardson Pierce
Scenarist—Albert Shelby LeVino
Cameraman—Al Seiger
Recording Engineer—Hugh McDowall
Released—11-25-32

RESERVE HAT RUH (German)
(Reserve on Furlough)
Dist.—New Era
Running Time—100 mins.
(Produced in Germany)
Cast—Claire Rommer, Lucie Englich, Senta Soeneland, Paul Hoerberger, Fritz Kammers
Director—Max Obal
Authors—B. E. Luthge, Karl Noti

191
1932 RELEASES

Scenarists—B. E. Luthge, Noel Noti
Dialoguers—B. E. Luthge, Karl Noti
Editor—Else Baum
Cameraman—Hugo Kawezyinski, Guido Seebier
Recording Engineer—Emil Specht
Reviewed—4-17-32

RESERVED FOR LADIES
Dist.—Paramount
Running Time—71 mins.
(Produced in England)
Cast—Leslie Howard, George Grossmith, Benita Hume, Elizabeth Allan, Morton Shelton, Martita Hunt, Gilbert Davis, Anne Esmond, Cyril Ritchard, Ben Field
Director—Alexander Korda
Author—Ernest Vajda (From "Service For Ladies")
Reviewed—5-22-32
Released—6-20-32

REVOLT IN THE DESERT (S-SE)
Dist.—Amkino
Running Time—80 mins.
(Produced in Russia)
Cast—Zinaida Zanoni, Evgraf Zhachovski, I. Kutchenkov
Director—Nicolai Tikhonov
Author—Maria Smirnova
Scenarist—Mario Smirnova
Cameraman—Nikolai Frantzin
Reviewed—4-17-32

RICH ARE ALWAYS WITH US
Dist.—First National
Running Time—73 mins.
Director—Alfred E. Green
Author—E. Pettit
Scenarist—Austin Parker
Dialoguer—Austin Parker
Editor—George Marks
Cameraman—Ernest Haller
Reviewed—5-15-32
Released—5-21-32

RICHTHOSEN (S) (German)
Dist.—Symon Gould
Running Time—75 mins.
(Produced in Germany)
Reviewed—11-18-32

RIDE HIM, COWBOY
Dist.—Warner Bros.
Running Time—61 mins.
Cast—John Wayne, Ruth Hall, Henry B. Walthall, Harry Griibbon, Otis Harlan, Charles Sellon, Frank Hagney
Director—Fred Allen
Author—Kenneth Perkins

(Produced in England)
Cast—Patrick Curwen, Franklin Dyall, Carol Goodner, Gordon Harker, Esmond Knight, Arthur Stratton, Henry Halife, Dorothy Bartlam, Kathleen Joyce, John Longden, Eric Stanley
Director—Walter Forde
Author—Edgar Wallace
Scenarists—Angus McPhail, Robert Stevenson
Dialoguers—Edgar Wallace
Editor—Brian Wallace
Cameraman—Leslie Howson, Alec Spryce
Recording Engineers—Harold King, Marcus Cooper
Reviewed—6-5-32
Released—6-25-32

ROADHOUSE MURDER
Dist.—RKO Radio
Running Time—77 mins.
Cast—Eric Linden, Dorothy Jordan, Bruce Cabot, Phyllis Clare, Roscoe Ates, Furrnell Pratt, Gustav Seyffertitz, David Landau, Roscoe Karns.
Director—J. Walter Ruben
Author—Laslo Bus Fekeets (from "Lame Dog Inn")
Scenarist—J. Walter Ruben
Dialoguers—J. Walter Ruben, Gene Fowler
Editor—Jack Kitchen
Cameraman—J. Roy Ruben
Recording Engineer—John Trilby
Reviewed—5-1-32
Released—5-6-32

ROAD TO LIFE (Russian)
Dist.—Amkino
Running Time—101 mins.
(Produced in Russia)
Director—Nikolai Ekk
Author—Nikolai Ekk
Cameraman—Y. Pronin
Recording Engineer—E. Nesterov
Reviewed—1-31-32
Released—1-27-32

ROAR OF THE DRAGON
Dist.—RKO Radio
Running Time—68 mins.
Director—Wesley Ruggles
Authors—George Kibbe Turner, Merian C. Cooper, Jane Bigelow (from "Passage to Hong Kong")
Scenarist—Howard Estabrook
Editor—William Hamilton
Cameraman—Edward Cronjager
Recording Engineer—J. E. Tribby
Reviewed—7-27-32
Released—6-8-32

RIDER OF DEATH VALLEY
Dist.—Universal
Cast—Tom Mix, Lois Wilson, Fred Kohler, Forrest Stanley, Willard Robertson, Edith Fellows, Tony, Mae Busch, Otis Harlan, Max Ascher, Pete Morris, Edmund Cobb
Director—A. Rogell
Author—Jack Cunningham
Scenarist—Jack Cunningham
Dialoguer—Al Martin
Cameraman—Dan Clark
Reviewed—5-26-32

RIDERS OF THE DESERT
Dist.—Sono Art-World Wide
Running Time—63 mins.
Cast—Bob Steele, Gertrude Messinger, Al St. John, George Hayes, John Elliott, H. B. Carpenter, Jose Dominguez, Greg Whitespear, Louis Carver, Tex O'Neil
Director—Robert N. Bradbury
Author—Wellwyn Totman
Scenarist—Wellwyn Totman
Dialoguer—Wellwyn Totman
Editor—Carl Pierson
Cameraman—Archie Stout
Recording Engineer—John Stransky
Reviewed—4-25-32

RIDIN' FOR JUSTICE
Dist.—Columbia
Running Time—61 mins.
Cast—Buck Jones, Mary Doran, Russell Simpson, Walter Miller, Bob McKenzie, William Walling, Billy Engle, Hank Mann
Director—Ross Lederman
Author—Harold Shumate
Scenarist—Harold Shumate
Dialoguer—Harold Shumate
Editor—Murice Wright
Cameraman—Benjamin Kline
Recording Engineer—Glenn Rominger
Reviewed—1-10-32

RIDING TORNADO
Dist.—Columbia
Running Time—64 mins.
Cast—Tim McCoy, Shirley Grey, Wallace MacDonald, Russell Simpson, Montague Love, Wheeler Oakman, Vernon Dent, Lafe McKee
Director—D. Ross Lederman
Author—William Colt MacDonald
Scenarist—Kurt Kempler
Dialoguer—Kurt Kempler
Editor—Otto Meyer
Cameraman—Benjamin Kline
Recording Engineer—Glenn Rominger
Reviewed—7-1-32

RINGER, THE
Dist.—First Division
Running Time—60 mins.
1932 RELEASES

ROCKABYE
Dist.—RKO Pathe
Running Time—71 mins.
Cast—Constance Bennett, Joel McCrea, Paul Lukas, Jobyna Howland, Charles Middleton, Walter Pidgeon, June Filmer, Virginia Hammond, Walter Catlett, Clara Blandick
Director—George Cukor
Author—Lucia Bronder
Scenarists—Jane Murfin, Kubec Glasmon
Editor—George Hively
Cameraman—Charles Rosher
Reviewed—12-3-32
Released—11-25-32

ROEDA DAGEN (Swedish)
Dist.—Scandinavian Talking Pictures
Running Time—78 mins.
(Produced in Sweden)
Cast—Sigurd Wallen, Dagnar Eb-besen, Sture Lagerwall, Lill Tollie Zellman, John Brunius, Nils Jacson
Director—Gustaf Edgren
Author—Erik Lindorm
Scenarists—Solve Gerstrand, Gustaf Edgren
Dialoguers — Solve Gerstrand, Gustaf Edgren
Reviewed—5-29-32

RONNY (German)
Dist.—Ufa
Running Time—72 mins.
(Produced in Germany)
Cast—Kathe von Nagy, Willy Fritsch, Otto Wallburg, Willi Grill
Director—Reinhold Schunzel
Authors—Emmerich Pressburger, Reinhold Schunzel
Scenarists—Emmerich Pressburger, Reinhold Schunzel
Dialoguers—Emmerich Pressburger, Reinhold Schunzel
Reviewed—4-17-32

RUBACOURI (Italian)
(Heart Breaker)
Dist.—Transcontinental Pictures
Running Time—70 mins.
(Produced in Italy)
Cast—Armando Falconi, Mary Kid, Egon Stief, Grazia del Rio, Tina Lattanzzi, Mercedes Brignoni
Director—Guido Brignone
Authors—Gino Rocca, Dino Falconi
Scenarists—Gino Rocca, Dino Falconi
Dialoguers—Gino Rocca, Dino Falconi
Camerasman—Massimo Terzano
Reviewed—3-13-32

SADDLE BUSTER, THE
Dist.—RKO Pathe
Running Time—64 mins.
Cast—Tom Keene, Helen Foster, Marion Quillan, Robert Frazer, Richard Carlyle, Fred Burns, Harry Bowen, Charles Quigley, Charles Whittaker, Ben Corbett, Al Taylor
Director—Fred Allen
Author—Cherry Wilson
Scenarist—Oliver Drake
Dialoguer—Oliver Drake
Editor—Walter Clemens
Camerasman—Ted McCord
Reviewed—7-8-32
Released—3-19-32

SALLY OF THE SUBWAY
Dist.—Mayfair Pictures
Running Time—63 mins.
Cast—Jack Mulhall, Dorothy Revier, Blanche Meahaffy, Huntley Gordon, Harry Semels, Crawford Kent, John Webb, Dililo Bill Burke
Director—George B. Seitz
Scenarist—George B. Seitz
Dialoguer—George B. Seitz
Editor—Byron Robinson
Camerasman—Julian Cronjager
Recording Engineer—James Stanley
Reviewed—1-14-32
Released—1-12-32

SAVAGE, THE
Dist.—Freuler Films Assoc.
Cast—Rochelle Hudson, Walter Byron, Harry Myers, Adolph Miler, Ted Adams, Floyd Shackelford
Director—Harry L. Fraser
Author—N. Brewster Morse
Scenarist—N. Brewster Morse
Dialoguer—Brewster Morse
Editor—Fred Bain
Camerasman—Edward Kull
Recording Engineer—Homer Ackerman
Reviewed—12-5-32

SCANDAL FOR SALE
Dist.—Universal
Running Time—75 mins.
Director—Russell Mack
Author—Emile Gauvreau (from "Hot News"
Scenarists—Ralph Graves, Robert Keith
Dialoguer—Ralph Graves
Camerasman—Karl Freund
Reviewed—4-10-32
Released—4-10-32

SCARFACE
Dist.—United Artists
Running Time—90 mins.
Director—Howard Hawks
Author—Ben Hecht
Scenarii—Sloan I. Miller, John Lee Mahin, W. R. Burnett
Dialoguers—Sloan I. Miller, John Lee Mahin, W. R. Burnett
Camerasman—Lee Garmes, L. W. O’Connell
Reviewed—4-17-32
Released—4-9-32

SCARLET BRAND
Dist.—Big 4
Running Time—59 mins.
Director—J. P. McGowan
Author—Ethel Hill
Scenarist—Ethel Hill
Dialoguer—Ethel Hill
Editor—Fred Bain
Camerasman—Edward Kull
Recording Engineer—Earl N. Crain
Reviewed—8-3-32
Released—5-9-32

SCARLET DAWN
Dist.—Warner Bros.
Running Time—58 mins.
Director—William Dieterle
Author—Mary McCall (from "Revels"
Scenarists—Niven Busch, Erwin Gelsey
Dialoguers—Niven Busch, Erwin Gelsey, Douglas Fairbanks, Jr.
Editor—James Morley
Camerasman—Ernest Haller
Reviewed—11-5-32
Released—11-12-32

SCARLET WEEK-END, A
Dist.—Maxim Prods.
Running Time—63 mins.
Cast—Dorothy Revier, Gideon von Eltz, Phyllis Barrington, Niles Welch, Douglas Cosgrove, Virginia Bruce, William Desmon, Eddie Phillips, Charles K. French, Sheila Manners, Nora Hayden, Vance Farrar, Chubby Colman
Director—George Melford
Author—Willis Kent (from "Woman in Purple Pajamas"
Editor—Ruth Wright
Camerasman—William Nobles
Reviewed—9-23-32
Released—11-30-32

SCHOEN IST DIE MANOEVERZEIT (German)
(Beautiful Maneuver Time)
Dist.—World’s Trade Exchange
Running Time—80 mins.
(Produced in Germany)
Cast—Ida Wuest, Greta Theimer, Lillian Ellis, Suzi Ralph, Olga Bassoff, Eugen Neufeld, Albert Paulig, Oscar Sabo, Paul Heldemann, Vicky Werkmeis—
1932 RELEASES

SECRETS

SCHUBERT'S

1932

Cast—
Running
Cameraman
Scenarist
Authors
Director
Cast—
Running
Dist.
Dialoguer—
Authors
Director
Cast—
Dist.
Dialoguer—
Director
Authors
Dialoguer—
Recording Engineer—
Author—
Scenarist—
Cameraman—
Recording Engineer—
Pete Clark
Released—12-15-32

SEIN SCHEIDUNGSGRUND
(German)
(grounds for divorce)
Dist.—Ufa
Running Time—79 mins.
(produced in Germany)
Cast—Johannes Riemann, Blan-
dine Ebinger, Lien Deyers, Helne Salfner, Paul Hebler, Julius Falkenstein, Harry Halm, Leopold V. Ledebur
Director—Alfred Zeisler
Authors—Franz Arnold, Max Jungk
Scenarists—Franz Arnold, Max Jungk
Dialoguers—Franz Arnold, Max Jungk
Cameramen—Franz Planer, Bern-
hard Wentzel
Recording Engineer—Gerhard Goldbaum
Reviewed—2-21-32

70,000 WITNESSES

Dist.—Paramount
Running Time—71 mins.
Cast—Phillips Holmes, Dorothy Jordan, Charles Ruggles, Johnny Mack Brown, J. Far-
rell MacDonald, Lew Cody, David Landau, Kenneth Thom-
son, George Rosem. Big Williams, Walter Hiers, Paul Page, Reed Howes, John David Horsley
Director—Ralph Murphy
Author—Courtland Fitzsimmons
Scenarists—Garrett Fort, Robert N. Lee
Dialoguers—P. J. Wolfson, Al-
len Rikvin
Cameramen—Henry Sharp
Reviewed—9-3-32

SHADOW BETWEEN

Dist.—Powers Pictures
Running Time—86 mins.
(produced in England)
Cast—Godfrey Tearle, Kathleen O’Regan, Olga Linda, Henry Caine, Henry Wenman, Ar-
thur Chensley, Mary Jerrold, Hubert Harben
Director—Norman Walker
Author—Dion Titheridge
Scenarist—Norman Walker
Dialoguer—Dion Titheridge
Cameraman—Claude Friesen-
Greene
Recording Engineer—Cecil V. Throuton
Reviewed—3-20-32
Released—5-1-32

SHANGHAI EXPRESS

Dist.—Paramount
Running Time—80 mins.
Cast—Marlene Dietrich, Clive
Brook, Anna May Wong, War-
er Oland, Eugene Pallette, Lawrence Grant, Louise Clos-
sler Hale, Gustav von Seyffer-
titz, Emile Chautard
Director—Josef von Sternberg
Author—Harry Hervey
Scenarist—Jules Furthman
Cameraman—Lee Garmes
Reviewed—2-21-32
Released—2-12-32

SHERLOCK HOLMES

Dist.—Fox
Running Time—65 mins.
Cast—Clive Brook, Miriam Jor-
dan, Ernest Torrence, Regi-
ald Owen, Howard Leeds, Alan Mowbray, Herbert Mun-
din, Montague Shaw, Arnold Lucy, Lucien Prival, Roy D’Arcy, Stanley Fields, Eddie Dillon, Robert Graves, Jr., Brandon Hurst, Claude King
Director—William K. Howard
Author—Conan Doyle
Scenarist—Bertram Milhauser
Dialoguer—Bertram Milhauser
Cameraman—George Barnes
Recording Engineering—Albert Protzman
Reviewed—11-12-32
Released—11-6-32

SHE WANTED A MILLION-
AIRe

Dist.—Fox
Running Time—80 mins.
Cast—Joan Bennett, Spencer Tracy, Una Merkel, James Kirkwood, Dorothy Peterson, Douglas Cogrovie, Donald Dill-
away, Lucille La Verne, Tet-
su Komai
Director—John Blystone
Author—Sonya Levien
Scenarist—William Anthony Mc-
Guire
Dialoguer—William Anthony McGuire
Editor—Ralph Dixon
Cameraman—John Selitz
Recording Engineer—C. Clayton Ward
Reviewed—2-14-32
Released—2-21-32

SHOP ANGEL

Dist.—Tower Prods
Running Time—71 mins.
Cast—Homes Herbert, Marion Shilling, Anthony Bushell, Walter Byron, Creighton Hale, Dorothy Christy
Director—E. Mason Hopper
Author—Isola Forrester
Scenarist—Edward T. Lowe
Dialoguer—Edward T. Lowe
Cameraman—William Hyer
Reviewed—3-6-32
Released—2-23-32

SHOPWORN

Dist.—Columbia
Running Time—72 mins.
Cast—Barbara Stanwyck, Regis Toomey, ZaSu Pitts, Lucien Littlefield, Clara Blandick,
Come In... Mr. Winchell!

These Coming Paramount Pictures Won't Be A Secret Long!
Clattering Presses Campaigns As These Make Their Bid For

MAURICE CHEVALIER

in

"A Bedtime Story"

"COLLEGE HUMOR"

with

Bing Crosby . . . . . Frances Dee
Burns & Allen . . . . Jack Oakie

"THE STORY OF TEMPLE DRAKE"

with

Miriam Hopkins . . . Jack La Rue

"EAGLE AND THE HAWK"

with

Fredric March • Jack Oakie • Cary Grant
MARLENE DIETRICH
in
"The Song of Songs"

"INTERNATIONAL HOUSE"
with
Joyce . . . W. C. Fields
Sara Maritza

"PICK UP"
with
Sylvia Sidney . . . George Raft

'THE TRUMPET BLOWS'
with
George Raft . . . Miriam Hopkins
When—
ASSASSINS’ BULLETS FLY . . .
ANGRY RIVERS RUN WILD . . .
SPEED RECORDS TOPPLE . . .
WORLD AFFAIRS ARE BORN . . .
CANNONS BELCH DEATH . . .

Place Your Bets on

**Paramount News**

Out of life . . . onto your screen . . . FIRST! Scoop after scoop dot the five year history of Paramount News!

EMANUEL COHEN
Editor-In-Chief

**THE EYES AND EARS OF THE WORLD**
SIBERIAN PATROL (Russian)
Dist.—Amkino
Running Time—61 mins.
(Produced in Russia)
Cast—A. Zhutayev, M. Kedrov, V. Kargalin, V. Vanin, I. Chuelev
Director—J. Protazanov
Author—Vesvolod Ivanov
Scenarist—J. Protazanov
Dialoguer—J. Protazanov
Cameraman—K. Klementzov
Reviewed—5-13-32
Released—5-13-32

SIGN OF FOUR
Dist.—World Wide
Running Time—74 mins.
(Produced in England)
Cast—Arthur Wonntner Isla Bevan, Ian Hunter, Gilbert Davis, Graham Soutten, Edgar Norfolk, Herbert Lomar, Claire Greet, Miles Malleson, Roy Emerton, Togo, Mr. Burchett, Kynaston Reeves
Director—Graham Cutts
Author—Sir Arthur Conan Doyle
Scenarist—W. P. Lipscomb
Editor—Otto Ludwig
Casters—Robert G. Martin, Robert DeGrasse
Reviewed—7-22-32
Released—8-14-32

SIGN OF THE CROSS, THE
Dist.—Paramount
Running Time—115 mins.
Director—Cecil B. DeMille
Author—Wilson Barrett

SILVER LINING
Dist.—United Artists
Running Time—75 mins.
Cast—Maureen O'Sullivan, Betty Compson, Montagu Love, John Worsmond, Mary Doran, Wally Albright, John Holland, Martha Matlax, Grace Valence
Director—Alran Crossan
Author—Hal Conklin
Scenarist—Gertrude Orr
Dialoguer—Gertrude Orr
Editor—Doris Draugh
Cameraman—Robert Planck
Reviewed—1-17-32 (Reviewed as "Thirty Days")
Released—4-16-32

SINGIN' IN THE SUN
Dist.—Paramount
Running Time—70 mins.
Director—Alexander Hall
Author—Mildred Cram
Scenarist—Vincent Lawrence, Waldemar Young, Samuel Hoffenstein
Dialoguer—Vincent Lawrence, Waldemar Young, Samuel Hoffenstein
Cameraman—Ray June
Reviewed—5-15-32
Released—5-13-32

SIN'S PAY DAY
Dist.—Mayfair Pictures
Running Time—61 mins.
Director—George B. Seitz
Author—Gene Morgan, Betty Burbridge
Scenarist—Gene Morgan, Betty Burbridge
Dialoguer—Gene Morgan, Betty Burbridge
Editor—Byron Robinson
Cameraman—Jules Cronjager
Recording Engineer—James Stanley
Reviewed—3-13-32
Released—3-1-32

SINISTER HANDS
Dist.—Willis Kent
Running Time—65 mins.
Cast—Jack Mulhall, Phyllis Barrington, Crawford Kent, Mischa Auer, Louis Nataheaux, Gertie Messinger, Lloyd Ingraham, Jimmie Burs, Phillips Smallcy, Helen Foster, Lillian West, Fletcher Norton, Bess Flowers, Russell Collar
Director—Armand Schaeffer
Author—Norton Parker (from "The Seance Mystery")
Reviewed—6-5-32

SIX HOURS TO LIVE
Dist.—Fox
Running Time—80 mins.
Cast—Warner Baxter, Miriam Jordan, John Boles, George Marion, Cyril Mather, Irene Ware, Halliwell Hobbes, Edwain Maxwell, John Davidson, Edward McWade, Dewey Robinson, William Dieterle

1932 RELEASES
"-the best show in town!"
1932 RELEASES

**SKY BRIDE**
Dist.— Paramount
Running Time— 78 mins.
Cast—Richard Arlen, Jack Oakie, Virginia Bruce, Robert Coogan, Charles Starrett, Louise Closer Hale, Tom Douglas, Harold Goodwin
Director—Stephen Roberts
Author—Waldemar Young
Scenarists—Joseph L. Mankiewicz, Agnes BrandLeahy, Grover Jones
Dialoguers—Joseph L. Mankiewicz, Agnes BrandLeahy, Grover Jones
Cameraman—David Abel, Chas. Marshall
Reviewed—4-24-32
Released—4-29-32

**SKY DEVILS**
Dist.— United Artists
Running Time— 89 mins.
Cast—Spencer Tracy, William Boyd, George Cooper, Ann Dvorak, Billy Bevan, Yola d’Avril, Forrester Harvey, William B. Davidson, Jerry Miley
Director— Edward Sutherland
Authors—Joseph Moncure March, Edward Sutherland
Scenarists—Joseph Moncure March, Edward Sutherland
Cameraman—Gaetano Gaudio
Recording Engineer—William Fox
Reviewed—1-24-32
Released—3-12-32

**SKYSCRAPER SOULS**
Dist.— M-G-M
Running Time— 80 mins.
Director— Edgar Selwyn
Author— Faith Baldwin (from "Skyscraper")
Scenarist— C. Gardner Sullivan
Dialoguer—Elmer Harris
Editor—Tom Held
Cameraman—William Daniels
Reviewed—8-5-32
Released—7-16-32

**SLIGHTLY MARRIED**
Dist.— Chesterfield
Running Time— 65 mins.
Cast—Evelyn Knapp, Walter Byron, Marie Prevost, Jason Robards, Robert Ellis, Dorothy Christy
Director—Richard Thorpe

**SMILIN’ THROUGH**
Dist.— M-G-M
Running Time— 97 mins.
Cast— Norma Shearer, Frederic March, Leslie Howard, O. P. Heggie, Ralph Forbes, Beryl Mercer, Margaret Seddon, Forrester Harvey
Director—Sidney Franklin
Authors—Jane Cowl, Jane Murfin
Scenarists— Ernest Vajda, Claudine West
Dialoguers—Donald Ogden Stewart, James Bernard Fagan
Editor—Margaret Booth
Cameraman—Lee Garmes
Reviewed—10-15-32
Released—9-24-32

**SNIPER** (Russian)
Dist.—Amkino
Running Time— 74 mins.
(Produced in Russia)
Cast—Boris Shlikhting, Peter Sobolevsky
Director—S. Timoshenko
Author—S. Timoshenko
Scenarist—S. Timoshenko
Cameraman—V. Donashhevsky
Reviewed—6-27-32
Released—8-25-32

**SO BIG**
Dist.— Warner Bros.
Running Time— 90 mins.
Director—William A. Wellman
Author—Edna Ferber
Scenarists—J. Grubb Alexander, Joseph Jackson
Dialoguers—J. Grubb Alexander, Joseph Jackson
Editor—William Holmes
Cameraman—Sid Hickox
Reviewed—5-1-32
Released—4-30-32

**SOCIETY GIRL**
Dist.— Fox
Running Time— 67 mins.
Cast—James Dunn, Peggy Shannon, Spencer Tracy, Walter Byron, Bert Hanlon, Marjorie Gateson, Eula Guy Todd
Director—Sidney Lanfield
Authors— John Larkin, Jr., Charles Beahan

**SOIL IS THIRSTY** (Russian)
Dist.—Amkino
Running Time— 60 mins.
(Produced in Russia)
Cast—L. Vikhreft, Kiba Androniskova, Misha Vinogradoff, I. Akzonof, N. Sanof, S. Sietof, D. Knosovsky
Director—D. Raizman
Author—S. Yemolinsky
Cameraman—L. Kosmatov
Reviewed—5-8-32
Released—5-5-32

**SON-DAUGHTER, THE**
Dist.— M-G-M
Running Time— 79 mins.
Cast— Ramon Novarro, Helen Hayes, Lewis Stone, Warner Oland, Ralph Morgan, Louise Clower Hale, H. B. Warner
Director—Clarence Brown
Authors—George M. Scarborough, David Belasco
Scenarists— John Goodrich, Claudine West
Dialoguer—Leon Gordon
Editor—Morgan Booth
Cameraman—Oliver T. Marsh
Reviewed—12-31-32
Released—12-23-32

**SON OF OKLAHOMA**
Dist.— World Wide
Running Time— 63 mins.
Cast— Bob Steele, Josie Sedwick, Robert Homans, Julian Rivero, Carmel Laroux, Earl Dwire, Henry Roquemore
Director— R. N. Bradbury
Author— R. N. Bradbury
Scenarists— Burl Tuttle, George Hull
Dialoguers— Burl Tuttle, George Hull
Cameraman— Archie Stout
Reviewed—10-26-32
Released—7-17-32

**SOUL OF MEXICO** (S-SE)
Dist.— Unknown
Running Time— 75 mins.
(Produced in Mexico)
Cast— Ronald Reed (Ernesto Gilien), Alicia Ortiz
Director— David Kirkland
Cameraman— Jules Cronjager
Reviewed—2-7-32

**SOUTH OF SANTE FE**
Dist.— Sono Art—World Wide
Cast— Bob Steele, Janis Elliot, Ed Dunn, Chris Pin Martin, Captain Garcia
Director— Bert Glennon
Author— G. A. Durlam
Released—1-8-32
"the best show in town!"

WILLIAM LE BARON
Paramount Productions

NIGHT AFTER NIGHT
HOT SATURDAY
HELLO EVERYBODY! (Kate Smith)
SHE DONE HIM WRONG (Mae West)

In Preparation
COLLEGE HUMOR
(Bing Crosby—Jack Oakie)
DEAD RECKONING
1932 RELEASES

STOKER, THE
Dist.—Allied
Running Time—70 mins.
Cast—Monte Blue, Dorothy Burgess, Noah Beery, Richard Tucker, Natalie Moorhead, Charles Stevens, Clarence Gelder, Harry Vejar, Chris Martin
Dialoguer—Chester M. Franklin
Author—Peter B. Kyne
Scenarist—F. Hugh Herbert
Director—Harry Neumann
Reviewed—7-16-32

STOWAY
Dist.—Universal
Cast—Fay Wray, Betty Francis, Leon Waycoff, Roscoe Karns, Lee Moran, James Gordon, Maurice Black, Montagu Love, Knute Erickson, Paul Porcasi
Director—Phil Whitman
Author—Norman Springer
Reviewed—11-4-32

STRANGE CASE OF CLARA DEANE
Dist.—Paramount
Running Time—78 mins.
Cast—Wynne Gibson, Pat O'Brien, Frances Dee, Dudley Digges, George Barbier, Russell Gleason, Florence Britton, Lee Kohler, Arthur Pierson, Clara Blandick, Cora Sue Collette
Dialoguers—Louis Gasnier, Max Marcin
Author—Arthur M. Brillant
Scenarist—Max Marcin
Cameraman—Henry Sharp
Reviewed—5-6-32

STRANGE INTERLUDE
Dist.—M-G-M
Running Time—110 mins.
Cast—Norma Shearer, Clark Gable, Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall, Mary Alden, Tad Alexander
Director—Robert Z. Leonard
Author—Eugene O'Neill
Scenarists—Bess Meredyth, C. Gardner Sullivan
Dialoguers—Bess Meredyth, C. Gardner Sullivan
Editor—Margaret Booth
Cameraman—Lee Garmes
Reviewed—7-8-32
Released—12-30-32

STRANGE JUSTICE
Dist.—RKO
Running Time—72 mins.
Cast—Marian Marsh, Reginald Denny, Richard Bennett, Norman Foster, Irving Pichel, Thomas Jackson, Nydia Westman
"the best show in town!"

LOTHAR MENDES

Director

"STRANGERS IN LOVE"
(Paramount)

"PAYMENT DEFERRED"
(M-G-M)

"LUXURY LINER"
(Paramount)

Paramount Pictures
STRANGER
Scenarist—William A. Drake
Cameraman—Merritt Gerstad
Recording Engineer—L. E. Day
Reviewed—10-21-32
Released—10-7-32

STRANGE LOVE OF MOLLY LOUVAIN
Dist.—First National
Running Time—70 mins.
Director—Michael Curtiz
Author—Maureen Watkins
Scenarists—Erwin Gelsey, Browne Holmes
Dialoguers—Erwin Gelsey, Browne Holmes
Editor—James Borby
Cameraman—Robert Kurrle
Reviewed—5-8-32
Released—5-28-32

STRANGER IN TOWN
Dist.—Warner Bros.
Cast—Chic Sale, Ann Dvorak, David Manners, Noah Beery, Raymond Hatton, Maude Ebrine, Lyle Talbot, John Larkin, Jessie Arnold
Director—Erlo Kenton
Author—Carl Erickson (from "Without Consent")
Scenarists—Carl Erickson, Harry Theew
Dialoguers—Carl Erickson, Harry Theew
Editor—James Morley
Cameraman—Dev Jennings
Reviewed—7-9-32
Released—8-6-32

STRANGERS IN LOVE
Dist.—Paramount
Running Time—76 mins.
Cast—Frederic March, Kay Francis, Stuart Erwin, Juliette Compton, George Barbier, Sidney Tolley, Earle Foxe, Lucien Littlefield, Leslie Palmer, Gertrude Howard, Ben Taggart, John M. Sullivan
Director—Lothar Mendes
Author—William J. Locke (from "The Shorn Lamb")
Scenarists—Grover Jones, William Slaven's McNutt
Dialoguers—Grover Jones, William Slaven's McNutt
Cameraman—Henry Sharp
Reviewed—3-6-32
Released—3-4-32

STRANGERS OF THE EVENING
Dist.—Tiffany
Running Time—70 mins.

SUNSET TRAIL
Dist.—Tiffany
Running Time—62 mins.
Cast—Ken Maynard, Ruth Hiatt, Frank Rice, Philo McCullough, Buddy Hunter, Dick Alexander
Director—B. Reeves Eason
Author—Ben Cohn
Scenarist—Ben Cohn
Dialoguer—Ben Cohn
Editor—S. Ray Luby
Cameraman—Arthur Reed
Recording Engineer—John Stranisky
Reviewed—1-17-32
Released—1-3-32

SYMPHONY OF SIX MILLION
Dist.—RKO Radio
Running Time—85 mins.
Cast—Richard Corth, Irene Dunne, Anna Appel, Gregory Ratoff, Lita Chevret, Noel Madison, Helen Freeman, John St. Polis
Director—Gregory LaCava
Author—Fannie Hurst
Scenarists—Bernard Schubert, J. Walter Ruben
Dialoguers—Bernard Schubert, J. Walter Ruben, James Seymour
Cameraman—Leo Tover
Recording Engineer—George Ellis
Reviewed—4-10-32
Released—4-20-32

TANGLED DESTINIES
Dist.—Mayfair
Running Time—64 mins.
Cast—Lloyd Whitlock, Doris Hill, Glenn Tryon, Vera Reynolds, Sidney Bracey, Gene Morgan, Ethel Wales, Sid Saylor, Mona Lindley, James Leong, William Burt, Henry Hall, William Humphrey
Director—Frank Strayer
Author—Edward T. Lowe
Scenarists—Edward T. Lowe, Byron Robinson
Cameraman—Jules Cronjager
Reviewed—10-19-32

TANGLED FORTUNES
Dist.—Big Four
Cast—Buzz Barton, Francis X. Bushman, Jr., Caryl Lincoln, Edmund Cobb, Charles Hertzinger, Frank Ball, Francis Ford, Jack Long, Fargo Bussey, Ezrell Poole
Director—J. P. McGowan
Author—Frank Howard Clark
"the best show in town!"

CHARLES R. ROGERS

Producing

Eight Pictures That Are DIFFERENT — With Typical Rogers All-Star Box-Office Casts

Releasing Thru

Paramount Pictures
TEMPEST

Director—Frank Howard Clark
Author—Edward Kull
Recording Engineer—Earl N. Crain
Released—3-22-32

TARZAN, THE APE MAN

Dist.—M-G-M
Running Time—99 mins.
Cast—Nell Hamilton, Maureen O'Sullivan, C. Aubrey Smith, Doris Lloyd, Forrester Harvey, Irvy Williams, Johnny Weissmuller
Director—W. S. Van Dyke
Author—Edgar Rice Burroughs
Scenarist—Cyril Hume
Dialoguer—Ivor Novello
Editor—Ben Lewis, Tom Held
Cameramen—Harold Rosson, Clyde De Vinne
Reviewed—3-27-32
 Released—4-2-32

TAXI

Dist.—Warner Bros.
Running Time—70 mins.
Cast—James Cagney, Loretta Young, George E. Stone, Dorothy Burgess, Ray Cooke, Matt McHugh, Jelia Bennett, Guy Kibbee, George MacFarlane, Nat Pendleton, Berton Churchill
Director—Roy Del Ruth
Author—Kenyon Nicholson (from "Blind Spot")
Scenarists—Kubec Glasmon, John Bright
Dialoguers—Kubec Glasmon, John Bright
Cameramen—James Van Trees
Reviewed—1-10-32
Released—1-28-32

TEILNEHEMER ANTWORTET NICHT (German)

(The Party Does Not Answer)
Dist.—Capitol
Running Time—78 mins.
Produced in Germany
Cast—Gustav Gründgens, Dorothée Wieck, Gustav Dießl, Oskar Sima, Tibor von Halmai, Truus van Alton, Vladimir Sokoloff
Directors—Rudolph Katscher, Marc Soklin
Authors—Eis & Katscher
Cameramen—Franz Planer
Reviewed—12-1-32

TEMPEST (German)

(Sturme der Leidenschaft)
Dist.—Ufa
Running Time—80 mins.
Produced in Germany
Cast—Emil Jannings, Anna Sten, Franz Nicklisch, Anton Pointner, Otto Wernicke, Trude Hesterberg, Julius Falkenstein
Director—Robert Siodmak
Authors—Robert Liebmann, Hans Muller
Scenarists—Robert Liebmann, Hans Muller

Dialoguers—Robert Liebmann, Hans Muller
Editor—Victor Gertler
Cameraman—Gunter Rittau
Recording Engineer—Fritz Thiery
Reviewed—3-20-32

10-CIU Z PAWIAKA (S-SE)

(10 Condemned)
Dist.—Polish Film Corp.
Running Time—95 mins.
Produced in Poland
Director—Richard Orydny
Author—Captain Jana Jura-Gorzczewskiego
Cameraman—Zbigniew Gnianidowski
Reviewed—4-24-32

TENDERFOOT, THE

Dist.—First National
Running Time—70 mins.
Director—Ray Enright
Authors—Arthur Caesar, Monty Banks, Earl Baldwin (from "Butter and Egg Man")
Scenarists—Arthur Caesar, Monty Banks, Earl Baldwin
Dialoguers—Arthur Caesar, Monty Banks, Earl Baldwin
Editor—Owen Marks
Cameramen—Gregg Toland
Reviewed—5-22-32
Released—6-18-32

TESS OF THE STORM COUNTRY

Dist.—Fox
Running Time—80 mins.
Cast—Janet Gaynor, Charles Farrell, Dudley Digges, June Clyde, George Meeker, Edward Pawley, Claude Gillingwater, Matty McVicker, Del Witt Jennings, Eleanor Hunt, Marjorie Peterson, Louise Carter, Bruce Warren, Sara Padden
Director—Alfred Santell
Author—Grace Miller White
Scenarists—S. N. Behrman, Sonya Levien, Rupert Hughes
Cameraman—Hal Mohr
Recording Engineer—W. D. Flick
Reviewed—11-19-32

TEXAS BAD MAN, THE

Dist.—Universal
Running Time—63 mins.

1932 RELEASES

Director—Edward Laemmle
Author—Jack Cunningham
Scenarist—Jack Cunningham
Cameraman—Dan Clark
Released—6-30-32

TEXAS BUDDIES

Dist.—World Wide
Running Time—63 mins.
Cast—Bob Steele, Nancy Drexel, Francis McDonald, Harry Semels, George Hayes, Dick Dionensen, Slade Hurlbert, Bill Dyer
Director—R. N. Bradbury
Author—R. N. Bradbury
Scenarist—R. N. Bradbury
Cameraman—R. N. Bradbury
Reviewed—10-19-32
Released—8-28-32

TEXAS CYCLONE

Dist.—Columbia
Running Time—63 mins.
Cast—Tim McCoy, Shirley Grey, Wheeler Oakman, John Wayne, Wallace MacDonald, James Farley, Harry Cording, Vernon Dent, Walter Breen, Mary Gordon
Director—D. Ross Lederman
Author—William Colt MacDonald
Scenarist—Randall Faye
Dialoguer—Randall Faye
Editor—Otto Meyer
Cameraman—Ben Kline
Recording Engineer—Glenn Rominger
Reviewed—7-8-32

TEXAS GUN FIGHTER

Dist.—Tiffany
Running Time—63 mins.
Cast—Ken Maynard, Sheila Mann, Richard Ingrams, Harry Woods, Bob Fleming, Edgar Lewis, Jim Mason
Director—Phil Rosen
Author—Ben Cohn
Scenarist—Ben Cohn
Dialoguer—Ben Cohn
Editor—Harry J. Cohn
Cameraman—Jackson Rose
Recording Engineer—John Strangsky
Reviewed—2-14-32
Released—2-21-32

TEXAS PIONEERS

Dist.—Monogram
Running Time—54 mins.

Cast—Bob Steele, Nancy Drexel, James Anderson, Ken Maynard, Harry Semels, George Hayes, Dick Dionensen, Slade Hurlbert, Bill Dyer
Director—Edward Laemmle
Author—Jack Cunningham
Scenarist—Jack Cunningham
Cameraman—Dan Clark
Released—6-30-32

1932 RELEASES
"-the best show in town!"

HARRY JOE BROWN

Associate Producer

CHAS. R. ROGERS PRODS.

DIRECTION

Madison Square Garden
Billion Dollar Scandal
I Love That Man
(Tentative)

SUPERVISION

The Noble Experiment
Strictly Personal
Beer Baron
(Tentative)
THEY JUST HAD TO GET MARRIED
Dist.—Universal
Running Time—69 mins.
Cast—Slim Summerville, ZaSu Pitts, Roland Young, Verree Teasdale, Fifi D'Orsay, C. Aubrey Smith, Robert Greig, David Landau, Elizabeth Patterson, Walis Clark, Vivien Oakland, Cora Sue Collins, David L. Tiltotton, William Burress, Louise MacIntosh, Bertram Marburgh, Virginia Howell, James Donlan, Henry Armetta
Director—Edward Ludwig
Author—Cyril Harcourt
Scenarist—H. M. Walker, Gladys Lehman
Cameraman—Edward Snyder

THEY NEVER COME BACK
Dist.—Arclace
Running Time—67 mins.
Cast—Regis Toomey, Dorothy Sebastian, Greta Grandstedt, Eddie Woods, Earle Foxe, Gertrude Aster, George Byron, Jack Richardson, Jack Silver, Little Billy, James J. Jeffries
Director—Fred Newmeyer
Author—Arthur Hoerl
Scenarist—Arthur Hoerl
Dialoguers—Arthur Hoerl, Sherman Lowe
Cameraman—James Diamond
Recording Engineer — W. M. Dalgleish
Reviewed—5-1-32

THIRTEENTH GUEST
Dist.—Monogram
Running Time—69 mins.
Cast—Ginger Rogers, Lyle Talbot, J. Farrell McDonald, James Eagles, Eddie Phillips, Erville Alderson, Robert Klein, Crawford Kent, Frances Rich, Ethel Wales, Phillips Smalley, Paul Hurst, William Davidson
Director—Albert Ray
Author—Armitage Trail
Scenarist—Frances Hyland, Arthur Hoerl
Dialoguer—Armitage Trail
Reviewed—8-9-32

THIRTEEN WOMEN
Dist.—RKO
Running Time—74 mins.

1932 RELEASES

Waycoff, Edward LeSaint, Clarence Geldert, Violet Seaton
Director—George Archainbaud
Author—Tiffany Thayer
Scenarist—Bartlett Carmack
Editor—Buddy Kimball
Cameraman—Leo Tovar
Recording Engineer—Hugh McDowell
Reviewed—10-15-32
Released—9-16-32

THIS IS THE NIGHT
Dist.—Paramount
Running Time—78 mins.
Cast—Lily Damita, Charlie Ruggles, Roland Young, Thelma Todd, Carroll Grant, Grady Bacon, Claire Dodd, Davison Clark
Director—Frank Tuttle
Authors—Avery Hopwood, Rene Peter, Henri Falk (From "Poulette")
Scenarist—George Marion, Jr.
Dialoguer—George Marion, Jr.
Cameraman—Victor Milner
Reviewed—4-17-32
Released—4-8-32

THIS RECKLESS AGE
Dist.—Paramount
Running Time—80 mins.
Cast—Charles Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles, Frances Dee, Frances Starr, Maude Eburne, David Landau, Reginald Barlow, Mary Carlisle, Allen Vincent, Eddie Quillan, Grady Sutton, Harry Templeton, Leonard Carey
Director—Frank Tuttle
Author—Lewis Beach
Scenarist—Joseph L. Mankiewicz
Dialoguer—Joseph L. Mankiewicz
Cameraman—Henry Sharp
Reviewed—1-10-32
Released—1-9-32

THIS SPORTING AGE
Dist.—Columbia
Running Time—67 mins.
Cast—Jack Holt, Evalyn Knapp, Hardie Albright, Walter Byron, J. Farrell MacDonald, Ruth Weston, Nora Lane, Shirley Palmer, Hal Price
Directors—Andrew W. Bennison, A. P. Erickson
Author—J. K. McGuinness
Scenarist—Dudley Nichols
Dialoguer—Dudley Nichols
Editor—Maurice Wright
Cameraman—Teddy Tetzlaff
Recording Engineer—George Cooper
Reviewed—10-1-32

THOSE WE LOVE
Dist.—World Wide
Running Time—76 mins.
Cast—Mary Astor, Kenneth Mac-
HARRY HERVEY

Originals

"THE SHANGHAI EXPRESS"

"DEVIL AND THE DEEP"
(PARAMOUNT)

"A PASSPORT TO HELL"
(FOX)

"DESTROYER"
(COLUMBIA)

"CONGAI"
(IN COLLABORATION WITH CARLETON HILDRETH)

"PRESTIGE"
(RKO)
THUNDER BELOW

Dist.—Paramount
Running Time—67 mins.
Director—Richard Wallace
Author—Thomas Rourke
Scenarists—Josephine Lovett. Sidney Buchman
Cameraman—Charles Lang
Reviewed—6-18-32
Released—6-17-32

TIGER SHARK

Dist.—First National
Running Time—80 mins.
Director—Howard Hawks
Author—Houston Branch
Scenarist—Wells Root
Editor—Th omas Pratt
Cameraman—Tony Gaudio
Reviewed—8-23-32
Released—9-24-32

TINGEL TANGEL (German)

Dist.—New Era
Running Time—83 mins.
(Produced in Germany)
Cast—Elizabeth Pinajeff, Ernest Verebes, Fritz Kampers, Katta Sterna, Bruno Auen, Julius Falkenstein, Alfred Braun, Austin Egen
Director—Jaap Speyer
Author—A. Alexander
Cameraman—Brummond
Reviewed—3-20-32

TOM BROWN OF CULVER

Dist.—Universeal
Director—William Wyler
Authors—George Green, Dale Van Every
Scenarist—Tom Buckingham
Cameraman—Charles Stumar
Released—7-21-32

TOMBSTONE CANYON

Dist.—World-Wide
Running Time—62 mins.
Cast—Ken Maynard, Cecelia Parker, Sheldon Lewis, Frank Brownlee, Jack Clifford, George Gershwin, Lufe McKee, Edward Hall, Sr.
Director—Alan James
Author—Claude Rister
Reviewed—12-25-32

1932 RELEASES

TOMORROW AND TOMORROW

Dist.—Paramount
Running Time—80 mins.
Director—Richard Wallace
Author—Philip Barry
Scenarist—Josephine Lovett
Dialogue—Josephine Lovett
Cameraman—Charles Lang
Reviewed—1-31-32
Released—2-5-32

TOO BUSY TO WORK

Dist.—Fox
Running Time—70 mins.
Cast—Will Rogers, Marion Nixon, Dick Powell, Frederick Burton, Constantine Romanoff, Douglas Corrigan, Louise Beavers, Jack O'Hara
Director—John Blystone
Author—Benn Ames Williams
Scenarist—Barry Conners, Philip Klein
Dialogue—Barry Conners, Philip Klein
Cameraman—Charles Clarke
Recording Engineer—Eugene Grossman
Reviewed—12-3-32
Released—11-13-32

TORMENTO (Italian)

(Torman)
Dist.—Bruno Valletty
Running Time—61 mins.
(Produced in U. S.)
Cast—Lisa Macchi, Rino Naldi, Paul Cremona, Cesare Vanoni, Luigi Colombo
Director—Bruno Valletty
Author—A. Cirdelli-Cerrai
Editor—Max de Vegas
Cameraman—Ernest Miller
Recording Engineer—James Stanley
Reviewed—7-20-32

TRAILING THE KILLER

Dist.—World Wide
Running Time—64 mins.
Cast—Francis McDonald, Helen Conklin, Jose de la Cruz, Peter Rigas, Toms London, Caesar, the Wolf Dog
Director—Herman C. Raymaker
Author—Jackson Richards
Scenarist—Jackson Richards
Dialogue—Jackson Richards
Recording Engineer—W. C. Smith
Reviewed—12-2-32
Released—12-4-32
"the best show in town!"

WILLIAM A. SEITER

PRODUCTIONS

"HELLO EVERYBODY"
(KATE SMITH)

"HOT SATURDAY"
(NANCY CARROLL)

"IS MY FACE RED?"
(RICARDO CORTEZ)

"CAUGHT PLASTERED"
(WHEELER and WOOLSEY)

"PEACH O'RENO"
(WHEELER and WOOLSEY)

"GIRL CRAZY"
TRAPEZE (German)
Dist.—Prolox
Running Time—80 mins.
(Produced in Germany)
Cast — Anna Sten, Reinhold
Burnt, Adolf Wohlbruck, Otto
Wallburg, Curt Gerron.
Director—A. E. Dupont
Author—Alfred Machard
Scenarists — Rudof Katscher,
Egon Eis
Dialoguers — Rudoft Katscher,
Egon Eis
Cameraman — Friedel Behn-
Grund, Akos Farkas
Recording Engineer — Walter
Ruehland
Reviewed—5-8-32

TRIAL OF VIVIENNE WARE
Dist.—Fox
Running Time—60 mins.
Cast — Joan Bennett, Donald
Cook, Skeets Gallagher, ZaSu
Pitts, Lillian Bond, Alan Dine-
hart, Herbert Mundin, How-
ard Phillips, Noel Madison,
J. Maurice Sullivan, Ruth
Selynn, William Pawley,
Maude Eburne, Eddie Dillon,
Nora Lane, Jamieson Thomas,
Christian Rub, Bert Hanson
Director—William K. Howard
Author—Kenneth Ellis
Scenarists—Philip Klein, Barry
Connors
Dialoguers—Philip Klein, Barry
Connors
Editor—Ralph Dietrich
Cameraman—Ernest Palmer
Recording Engineer — Albert
Protzman
Reviewed—5-1-32
Released—5-1-32

TROTTE TEODOR (Swedish)
(Tired Theodore)
Dist.—First Division
Running Time—78 mins.
(Produced in Sweden)
Cast—Valdemar Dolquist, Karin
Swanstrom, Kakan Westergren,
Brita Appelgren, Fritiof
Billqvist, Maritta Marke
Director—Gustaf Edgren
Author—Soele Cederstrand
Scenarist—Soele Cederstrand
Cameraman—Soele Cederstrand
Reviewed—5-17-32

TROUBLE IN PARADISE
Dist.—Paramount
Running Time—83 mins.
Cast—Miriam Hopkins, Kay
Francis, Herbert Marshall,
Charles Ruggles, Edward
Everett Horton, C. Aubrey
Smith, Robert Greig
Director—Ernst Lubitsch
Author—Laszlo Aladar
Scenarists—Grover Jones, Sam-
son Raphaelson
Cameraman—Victor Milner
Reviewed—11-10-32

TWO AGAINST THE WORLD
Dist.—Warner Bros.
Running Time—80 mins.
Cast—Constance Bennett, Neil
Hamilton, Allen Vincent,
Helen Vinson, Gavin Gordon,
Maude Truax, Clara Blanckid,
Allan Mowbray, Roscoe Karns,
Leila Bennett, Oscar Apfel,
Eulalie Jensen, Louise Carter,
Walter Walker, Hale Ham-
ton, Harold Entwistle, Harold
Nelson
Director—Archie Mayo
Authors—Marion Dix, Jerry Hor-
win (from "A Dangerous
Set")
Scenarist—Sheridan Gibney
Editor—Bert Levy
Cameraman—Charles Rosher
Reviewed—8-20-32
Released—9-3-32

TWO-FISTED JUSTICE
Dist.—Monogram
Running Time—63 mins.
Cast — Tom Tyler, Barbara
Weeks, Babbie Nelson, John
Elliott, G. D. Wood, Kit
Guard, Bill Walling, Pedro
Regis, Carl DeLoue, Yolanda
Canutt, Joe Mills
Director—G. A. Durlam
Author—G. A. Durlam
Scenarist—G. A. Durlam
Dialoguer—G. A. Durlam
Cameraman—Archie Stout
Recording Engineers—Balsley and
Phillips
Reviewed—2-14-32

TWO-FISTED LAW
Dist.—Columbia
Running Time—64 mins.
Cast—Tim McCoy, Alice Day,
Wheeler Oakman, Tully Mar-
shall, Wallace MacDonald,
John Wayne, Walter Brennan,
Richard Alexander
Director—D. Ross Lederman
Author—William Colt MacDon-
al
Scenarist—Kurt Kempler
Dialoguer—Kurt Kempler
Editor—Otto Meyer
Cameraman—Benjamin Kline
Reviewed—8-30-32

TWO KINDS OF WOMEN
Dist.—Paramount
Running Time—75 mins.
Cast—Miriam Hopkins, Phillips
Holmes, Wynne Gibson, Stuart
Erwin, Long Richel, Stanley
Fields, James Crane, Vivienne
Osborne, Josephine Dunn, Rob-
ert Emmett O’Connor, Larry
Steers, Adrienne Ames, Claire
Dodd, Terence Ray, June
Nash, Kent Taylor, Edwin
Maxwell, Lindsay McHarrie
Director—William C. deMille
Author—Robert E. Sherwood
(From "This Is New York")
Scenarist—Benjamin Glazer
Dialoguer—Benjamin Glazer
Cameraman—Kar1 Struss
Reviewed—1-17-32

TWO SECONDS
Dist.—First National
Running Time—68 mins.
Cast—Edward G. Robinson, Viv-
ienne Osborne, Preston Fos-
ter, J. Carroll Naish, Guy
Kibbee, Adrienne Dore, Walter

1932 RELEASES

Walker, Dorothya Wolbert, Ed-
ward McWade, William Jan-
ney, Berton Churchill, Lew
Brice, Franklin Parker, Fred-
erick Howard, Helen Philips,
June Gittelson, Jill Bennett,
Luana Walters, Otto Hoffman
Director—Mervyn LeRoy
Author—Lester Elliott
Scenarist—Harvey Thew
Dialoguer—Harvey Thew
Editor—Terrill Morse
Cameraman—Sol Polito
Reviewed—7-22-32
Released—6-4-32

TULANE VS. SOUTHERN
CALIFORNIA
Dist.—Warner Bros.
Running Time—45 mins.
Reviewed—1-24-32

TU SERAS DUCHESSE
(French)
(You’ll Be A Duchess)
Dist.—Paramount
Running Time—85 mins.
(Produced in France)
Cast—Marie Glory, Fernand
Gravey, Pierre Etechure,
Doriane, Pierre Feuillere, Paul
Clerget, Jean Gobet, Andre
Berley
Director—Rene Guissart
Author—Yves Mirande
Scenarist—Yves Mirande
Dialoguer—Yves Mirande
Cameraman—Andre Dantan
Reviewed—5-15-32

UNASHAMED
Dist.—M-G-M
Running Time—75 mins.
Cast—Helen Twelvehies, Robert
Young, Lewis Stone, Jean
Hersholt, John Miljan,
Monroe Owsley, Robert Warwick,
Gertrude Michael, Wilfred
North, Tommy Jackson, Louise
Beaver
Director—Harry Beaumount
Author—Bayard Veiller
Scenarist—Bayard Veiller
Dialoguer—Bayard Veiller
Editor—William S. Gray
Cameraman—Norbert Brodine
Reviewed—7-15-32
Released—6-2-32

UNDER-COVER MAN
Dist.—Paramount
Running Time—70 mins.
Cast—George Raft, Nancy Car-
roll, Roscoe Karns, Gregory
Ratoff, Lew Cody, Noel
Francis, David Landau, Paul
Porcas, Layland Hodgson,
William Janney, George Davis
Director—James Flood
Author—John Wiltach
Scenarist—Thomson Britis, Gar-
rett Fort, Francis Faragoh
Cameraman—Victor Milner
Reviewed—12-3-32

213
"the best show in town!"

NORMAN TAUROG

Director

• • •

"THE PHANTOM PRESIDENT"

"A BEDTIME STORY"

MARION GERING

Director

•

"LADIES OF THE BIG HOUSE"

"DEVIL AND THE DEEP"

"MADAME BUTTERFLY"

Paramount Pictures
'UNION
DIST.—WARNER BROS.
RUNNING TIME—80 MINS.
CAST—MARION MARCH, REGIS TOO-
MEY, WARREN WILLIAM, ANITA
PAGE, EMMA DUNN, JOYCE
COMPTON, J. FARRAR MACDON-
ALD, JUDITH VOSSELL, NORMAN
FOSTER, DOROTHY APPLBEY,
MAUDE EBURNE, CLAIRE DODD,
PUL POCSAL, MARY DONA,
MURRAY KINNELL, WALTER MC-
GRAL.
DIRECTOR—ARCHIE MAYO
AUTHORS—CHARLES KENYON, MAUDE
FULTON (FROM "SKYLINE")
SCENARIOS—CHARLES KENYON.
MAUDE FULTON
DIALOGUERS—CHARLES KENYON,
MAUDE FULTON
EDITOR—GEORGE MARKS
CAMERAMAN—SIEG HICKOX
REVIEWED—1-3-32
RELEASED—1-2-32

UNEXPECTED FATHER, THE
DIST.—UNIVERSAL
RUNNING TIME—71 MINS.
CAST—SLIM SUMMERSVILLE, ZA-SU
PLTS, CORA SUE COLLINS, AL-
ISON SKIPWITH, DOROTHY CRIS-
TY, GRACE HAMPTON, CLAUDE
AL'ISTER, TYRELL DAVIS, TOM
O'BRIEN, RICHARD CRAMER
DIRECTOR—THORNTON V. FREELAND
AUTHOR—DALE VAN EVERY
DIALOGUERS—ROBERT KEITH, MAX
LIEF, DALE VAN EVERY
CAMERAMAN—JEROME ASH
REVIEWED—4-10-32
RELEASED—1-3-32

UNHOLY LOVE
DIST.—HOLLYWOOD PICTURES
RUNNING TIME—77 MINS.
CAST—H. B. WARNER, LILY LEU,
BERYL MERCER, JOYCE COMPTON,
LYLE TALBOT, IVAN LEBEDEFF,
JASON ROBARDS, KATHRYN WIL-
LIAMS, FRANCES RICH, RICHARD
CARLYLE
DIRECTOR—ALBERT RAY
AUTHOR—GUST'VE FLAUBERT (FROM
"MADAME BOVARY")
SCENARIIST—FRANCES HYLAND
EDITOR—MILDRED JOHNSTON
CAMERAMAN—HARRY NEWMANN,
TOM GALLIGAN
RECORDING ENGINEER—A. F. BLOTT
REVIEWED—8-26-32

UNION DEPOT
DIST.—FIRST NATIONAL
RUNNING TIME—75 MINS.
CAST—DOUGLAS FAIRBANKS, JR.,
JOAN BLONDELL, GUY KIBBEE,
ALAN HALE, GEORGE ROSNER,
DICKIE MOORE, RUTH HALL,
MAE MADISON, POLLY WALTERS,
GEO. ERNEST, DAVID LANDAU,
LILLIAN BOND, FRANK MCHUGH,
JUNIOR COGHILL, ADRIENNE DORE,
EARLE FOXE, MARY DORAN,
DOROTHY CHRISTY
DIRECTOR—ALFRED E. GREEN
AUTHORS—JOSE LURLE, GENE FOW-
LER, DOUGLAS DURKIN
SCENARIOS—KENYON NICHOLSON,
WALTER DELEON
DIALOGUERS—JOHN BRIGHT, KUBEC
GLASMON
EDITOR—JACK KILLIFER
CAMERAMAN—SOL POLITO
REVIEWED—1-17-32
RELEASED—1-30-32

UNIVERSITY OF SOUTHERN CALIFORNIA VS. NOTRE DAME
DIST.—SONO ART-WORLD WIDE
RUNNING TIME—50 MINS.
REVIEWED—1-24-32

UNWRITTEN LAW, THE
DIST.—MAJESTIC
RUNNING TIME—66 MINS.
CAST—GRETAS NISSEN, SKEETS GAL-
LAGHER, MARY BRAN, LOUISE
FAZENDA, LEO CODY, HEDDA
HOPPER, PURNELL PRATT,
THEODORE VON ELTER, MISCHA AER,
ARTHUR RANKIN, WILFRED LUCAS,
ERNIE ADAMS, HOWARD FORSHAY,
BETTY TIRE.
DIRECTOR—CHRISTY CABANNE
AUTHOR—JOHN KRAFFT
SCENARIIST—EDWARD T. LOWE
EDITOR—ORIS GARRETT
CAMERAMAN—IRA MORGAN
RECORDING ENGINEER—EARL CRAIN
REVIEWED—11-26-32

UPTOWN NEW YORK
DIST.—WORLD WIDE
RUNNING TIME—80 MINS.
CAST—JACK OAKIE, SHIRLEY GREY,
LEON WAYCOFF, GEORGE COOPER,
LEE MORAN, ALEXANDER CARR,
RAYMOND HATTON, HENRY ARME-
TTA
DIRECTOR—VICTOR SCHERTZINGER
AUTHOR—VIN D'ELMERS (FROM
"UPTOWN WASTE")
SCENARIIST—WARREN B. DUFF
DIALOGUER—WARREN B. DUFF
EDITOR—ROSE LOWINGER
CAMERAMAN—NOBERT BRODINE
RECORDING ENGINEER—HANS
WEEREN
REVIEWED—12-10-32
RELEASED—12-4-32

VANISHING FRONTIER
DIST.—PARAMOUNT
RUNNING TIME—65 MINS.
CAST—JOHNNY MACK BROWN,
EVELYN KNAPE, ZA-SU PLTS,
RAYMOND HATTON, J. FARRAR
MACDONALD, WALLACE MACD-
ONALD, BEN ALEXANDER, GEORGE
IRVING
DIRECTOR—PHIL ROSEN
AUTHOR—STUART ANTHONY
SCENARIIST—STUART ANTHONY
CAMERAMAN—JAMES S. BROWN
REVIEWED—9-17-32

VANITY FAIR
DIST.—HOLLYWOOD EXCHANGE
RUNNING TIME—67 MINS.
CAST—MYRNA LOY, CONWAY
TEARLE, BARBARA KENT, WALTER

1932 RELEASES

BYRON, ANTHONY BUSHELL, BILLY
BEVAN, MONTAGU LOVE, HER-
BERT BUNSTON, MARY FORBES,
LIONEL BELMORE, LILLYAN IRENE
DIRECTOR—CHESTER M. FRANKLIN
AUTHOR—WILLIAM M. THACKERAY
SCENARIIST—F. HUGH HERBERT
DIALOGUER—F. HUGH HERBERT
CAMERAMEN—HARRY NEUMANN,
TOM GALLIGAN
RECORDING ENGINEER—L. E. TOPE
REVIEWED—5-8-32

VANITY STREET
DIST.—COLUMBIA
RUNNING TIME—68 MINS.
CAST—CHARLES BICKFORD, HILDA
CHANDLER, MAYO METHOT,
GEORGE MEEEKER, ARTHUR HOYT,
RAYMOND HATTON, RUTH CHAN-
NING, DOLORES REY, CLAUDIA
MORGAN, ANN FAY, KATHARINE
BLEY, GEORGE MARSH, EDDIE
HENDRICK, EDDIE BOLAND
DIRECTOR—NICK GRINDE
AUTHORS—FRANK CAVETT, EDWARD
ROBERTS
SCENARIIST—GERTRUDE PURCELL
CAMERAMAN—JOHN CRAMER
RECORDING ENGINEER—GLENN ROM-
INGER
REVIEWED—10-18-32

VARMLANDERS, THE
(SWEDISH)
DIST.—SCANDINAVIAN TALKING
PICTURES
RUNNING TIME—90 MINS.
CAST—MATTHIAS TAUBE, HILDA
BORGSTROM, GOSA KJELLETS,
IVAN HEDQUIST, ANNA LISA
ERICSON, LINNEA EDGREN
DIRECTOR—GUSTAF EDGREN
AUTHOR—F. A. DAHLGREEN
MUSIC—ANDREAS RANDEL
REVIEWED—11-23-32

VIRGINS OF BALI
DIST.—PRINCIPAL DIST. CORP.
RUNNING TIME—46 MINS.
CAST—NI WAYAN TAGEL, NI
WAYAN UGBEMBON, T. KAERI,
MARIA
DIRECTOR—DEAN H. DICKASON
EDITOR—NATHAN CY BRAUNSTEIN
CAMERAMAN—LYMAN J. WIGGINS
RECORDING ENGINEER—S. CRAW-
FORDC ROROEY
REVIEWED—9-23-32

VIRTUE
DIST.—COLUMBIA
RUNNING TIME—87 MINS.
CAST—CAROLE LOMBARD, PAT
O'BRIEN, MAYO METHOT, JACK
LA RUE, WARD BOND, WILLARD
ROBERTSON, SHIRLEY GREY, ED
LE SAIN
DIRECTOR—EDDIE BUZZELL

215
-the best show in town!

RALPH MURPHY
DIRECTOR
Chas. R. Rogers Productions

---

"70,000 WITNESSES"
"STRICTLY PERSONAL"

---

WESLEY RUGGLES
DIRECTOR
PARAMOUNT PICTURES

Paramount Pictures
WASHINGTON WALKING DOWN BROAD-WAY
Dist.—Fox
Cast—James Dunn, Boots Mal- lory, Minna Gombell, ZaSu Pitts, Terrance Ray
Director—Erich Von Stroheim
Author—Dawn Powell
Scenarists—Erich Von Stroheim, Leon Spiegelgass
Dialogue—Erich Von Stroheim
Camera—James Howe
Recording Engineer—Edward Bernds
Reviewed—10-26-32

WAR CORRESPONDENT
Dist.—Columbia
Running Time—77 mins.
Cast—Jack Holt, Ralph Graves, Lila Lee, Victor Wong, Tetsu Komai
Director—Paul Sloane
Author—Keene Thompson
Scenarist—Jo Swerling
Dialogue—Jo Swerling
Editor—Gene Havelick
Camera—Benjamin Kline
Reviewed—8-13-32

WASHINGTON MASQUERADE
Dist.—M-G-M
Running Time—75 mins.
Director—Charles Brabin
Author—Henry Bernstein (from "The Claw")
Scenarists—John Meehan, Samuel Blythe
Dialogue—John Meehan, Samuel Blythe
Editor—Ben Lewis
Camera—Gregg Toland
Reviewed—7-22-32
Released—7-9-32

WASHINGTON MERRY-GO-ROUND
Dist.—Columbia
Running Time—78 mins.
Director—James Cruze
Author—Maxwell Anderson
Scenarist—Jo Swerling
Dialogue—Jo Swerling
Editor—Richard Cahoon

Cameramen—Ira Morgan, Teddy Tetzlaff
Recording Engineer—Lodge Cunningham
Reviewed—9-29-32

WATER GYPSIES
Dist.—Stanley
Running Time—76 mins.
(Produced in England)
Cast—Sari Maritza, Ann Todd, Peter Hunter, Ian Hunter, Richard Bird, Frances Doble, Harold Scott, Betty Shale, Moore Marriott, Barbara Gott, Charles Garry, Anthony Ireland, Lilli Anne, Kenneth Carlisle, Raymond Raikes
Director—Maurice Elvey
Author—A. P. Herbert
Reviewed—11-7-32

WAY BACK HOME
Dist.—RKO Radio
Running Time—81 mins.
Cast—Phillips Lord, Effie Palmer, Mrs. Phillips Lord, Bennett Kilpack, Raymond Hunter, Frank Albertson, Bette Davis, Oscar Apfel, Stanley Fields, Dorothy Peterson, Frankie Darro
Director—William A. Seiter
Author—Jane Murfin
Scenarist—Jane Murfin
Dialogue—Jane Murfin
Camera—J. Roy Hunt
Reviewed—1-17-32

WAYWARD
Dist.—Paramount
Running Time—71 mins.
Cast—Nancy Carroll, Richard Arlen, Pauline Frederick, John Litel, Margalo Gillmore, Burke Claude, Dorothy Stickney, Sidney Eaton, Gertrude Michael
Director—Edward Sloman
Author—Maeve Howe Farnham (from "Wild Beauty")
Scenarists—Gladys Unger, William Day
Dialogue—Gladys Unger, William Day
Editor—Arthur Ellis
Camera—William Steiner
Recording Engineer—C. A. Tut- hill
Reviewed—2-14-32
Released—2-19-32

WEEK-END IM PARADIES
(German)
(Week End in Paradise)
Dist.—Capital Film Exchanges
Running Time—80 mins.
(Produced in Germany)
Director—Robert Land
Authors—Robert Land, Neubach

1932 RELEASES

Scenarist—Leo Meyer
Dialogue—Hans May
Editor—Walter R. Lach
Camera—Willy Goldberger
Recording Engineer—Herman Haller
Reviewed—10-26-32

WEEK-END MARRIAGE
Dist.—First National
Running Time—66 mins.
Cast—Loretta Young, Norman Foster, Aline MacMahon, Geo. Brent, Grant Mitchell, Vivienne Osborne, Roscoe Karns, Sheila Terry, J. Farrell MacDonald, Louise Carter
Director—Thornton Freeland
Author—Faith Baldwin (from "Part-Time Wives")
Scenarist—Sheridan Gibney
Dialogue—Sheridan Gibney
Editor—Herbert Levy
Camera—Barney McGilli
Reviewed—6-5-32
Released—7-9-32

WEEK-ENDS ONLY
Dist.—Fox
Running Time—65 mins.
Director—Alan Crosland
Author—Warner Fabian (from "Week-End Girl")
Scenarist—William Conselman
Dialogue—Warner Fabian
Camera—Hal Mohr
Recording Engineer—Eugene Grossman
Reviewed—6-18-32
Released—6-19-32

WENN DIE SOLDATEN
(German)
(When the Soldiers . . .)
Dist.—George Schneider
Running Time—85 mins.
(Produced in Germany)
Cast—Gretl Theimer, Charlotte Ander, Ida Wuest, Hermann Thiemig, Paul Heidemann, Ernst Verebes, Oskar Marion, Otto Wallburg, Jack Mylong-Muontzen
Directors—J. & L. Fleck
Author—Karl Farkas
Scenarist—Karl Farkas
Camera—Eduard Hoesch
Recording Engineer—Carl Kroschke
Reviewed—11-2-32

WESTERN LIMITED
Dist.—Monogram
Running Time—65 mins.
"the best show in town!"

PARAMOUNT MUSICAL STAFF

"Present"

THE FOLLOWING OUTSTANDING MUSICAL PRODUCTIONS
FOR 1932

"One Hour With You"
"Tonight Is Ours"
"The Big Broadcast"
"The Broken Lullaby"
"The Miracle Man"

"This Is the Night"
"Shanghai Express"
"Hello Everybody"
"Farewell to Arms"
"Sign of the Cross"

"Love Me Tonight"
"Trouble in Paradise"
"Evenings for Sale"
"Blonde Venus"
"Madame Butterfly"

NAT W. FINSTON
DIRECTOR, DEPARTMENT OF MUSIC

GROVER JONES
WILLIAM SLAVENS McNUTT

PARAMOUNT

Among Others

"LADY AND GENT"
"THE NIGHT OF JUNE 13TH"
"TROUBLE IN PARADISE"
"THE BROKEN WING"
WHAT PRICE HOLLYWOOD
Dist.—RKO Pathe
Running Time—88 mins.
Cast—Constance Bennett, Lowell Sherman, Nell Hamilton, Gregory Ratoff, Brooks Bennett, Louise Beavers, Eddie Anderson
Director—George cukor
Author—Adela Rogers St. John
Running Time—88 mins.
Cameramen—Gene Fowler, Rowland Brown
Dialoguers—Jane Murfin, Ben Markson
Publisher—Jack Kitchen
Recording Engineer—George Ellis
Reviewed—6-22-32
Released—6-24-32

WHEN A FELLER NEEDS A FRIEND
Dist.—M-G-M
Running Time—67 mins.
Cast—Jackie Cooper, Charles Chick Sale, Ralph Graves, Dorothy Peterson, Andy Shuford, Helen Parrish, Donald Haines, Gus Leonard, Oscar Apfel
Director—Harry Pollard
Author—William Johnston (From "Limpy")
Running Time—67 mins.
Scenarists—Sylvia Thalberg, Frank Butler
Dialoguers—Sylvia Thalberg, Frank Butler
Publisher—William Levanway
Recording Engineer—Harold Rosson
Reviewed—5-15-32
Released—4-30-32

WHILE PARIS SLEEPS
Dist.—Fox
Running Time—66 mins.
Cast—Victor McLaglen, Helen Mack, William Bakewell, Jack La Rue, Rita La Roy, Mary什么东西被移除了
Running Time—66 mins.
Scenarist—Basil Woon
Recording Engineer—George Leverett
Reviewed—6-13-32
Released—5-8-32

WHISTLIN' DAN
Dist.—Tiffany
Running Time—65 mins.
Cast—Ken Maynard, Joy泽莱, Georges Renavent, Harlen E. Knight, Don Terry, Jesse Arnold, Jack Rockwell
Director—Phil Rossm
Publisher—Stuart Anthony
Recording Engineer—John Strand
Reviewed—3-13-32
Released—3-20-32

WIDOW IN SCARLET
Dist.—Mayfair
Running Time—64 mins.
Cast—Dorothy Reiver, Kenneth Harlan, Lloyd Whitlock, Glenn Tryon, Myrtle Stedman, Lloyd Ingraham, Harry Strong, Hal Price, Arthur Millet, William V. Mong, Phillips Smalley,
"the best show in town!"

MILTON H. GROPPER

WALDEMAR YOUNG

Writer

"NO MAN OF HER OWN"

"THE TRUMPET BLOWS"
(Screen Play)

WRITING FOR PARAMOUNT

1932 Productions

"The Sign of the Cross"

"Love Me Tonight"

"The Island of Lost Souls"

"Sinners in the Sun"

"Sky Bride"

and

the forthcoming Chevalier,
tentatively titled:

"A Bedtime Story"

*In Collaboration
WILD GIRL
Dir.—Fox
Running Time—78 mins.
Director—Raoul Walsh
Authors—Paul Armstrong, Bret Harte (from "Salomy Jane's Kiss")
Scenarists—Doris Anderson, Edwin Justus Mayer
Dialoguers—Doris Anderson, Edwin Justus Mayer
Editor—Jack Murray
Cameraman—Norbert Brodine
Recording Engineer—George Leverett
Reviewed—11-23-32
Released—10-9-32

WILD HORSE MESA
Dist.—Paramount
Director—Henry Hathaway
Author—Zane Grey
Scenarist—Harold Shumate, Frank Howard Clark
Cameraman—Arthur Todd

WILD WOMEN OF BORNEO (5-SE)
Dist.—First Division
Running Time—63 mins.
Director—Charles Ditz
Editor—Charles Ditz
Cameraman—Charles Calahan
Reviewed—4-24-32
Released—5-28-32

WINNER TAKE ALL
Dist.—Warner Bros.
Running Time—68 mins.
Cast—James Cagney, Marian Nixon, Virginia Bruce, Guy Kibbee, Clarence Muse, Alan Mowbray, Dickie Moore, Allen Lane, John Roche, Ralf Harolde, Clarence Wilson, Charles Coleman, Esther Howard, Renee Whitney, Harvey Perry, Julian Riviere

WISER SEX, THE
Dist.—Paramount
Running Time—76 mins.
Director—Berthold Viertel
Author—Clyde Fitch
Scenarists—Harry Hervey, Caroline Francke
Cameraman—George Folsey
Reviewed—3-13-32
Released—3-18-32

WITHOUT HONORS
Dist.—Artclass
Running Time—65 mins.
Cast—Harry Carey, Mae Busch, Mary Jane Irving, Gibson Gowland, Ed Brady, Lafe McKee, Jack Richardson, Tom London, Lee Sage, Pardner Jones
Director—William Nigh
Author—Lee Sage
Scenarists—Harry P. Christ, Lee Sage
Dialoguers—Harry P. Christ, Lee Sage
Cameraman—Edward Linden
Reviewed—1-10-32

WITH WILLIAMSON UNDER THE SEA
Dist.—Principal
Running Time—59 mins.
Reviewed—11-26-32

WOMAN COMMANDS, A
Dist.—RKO Radio
Running Time—83 mins.
Cast—Pola Negri, Basil Rathbone, Ronald Young, H. B. Warner, Anthony Bushnell, Reginald Owen, May Boley, Frank Reicher, George Baxter, Clem Louise Borden, David Newell
Director—Paul L. Stein
Author—Thilde Forster
Scenarist—Horace Jackson
Dialoguer—Horace Jackson
Editor—Dan Mandell
Cameraman—Hal Mohr
Recording Engineer—Earl Wollcott
Reviewed—1-31-32
Released—2-12-32

WOMAN DECIDES, THE
Dist.—Powers
Running Time—70 mins.
Cast—Adrienne Allen, Owen

1932 RELEASES

Nares, C. M. Hallard, David Hawthorne, Netta Wescott, Margaret Yarde, Winifred Oughton
Director—Miles Mander
Author—Miles Milleson
Scenarist—Miles Mander
Editor—J. W. Stokvis
Cameraman—Henry Gartner
Recording Engineer—Cecil V. Thornton
Reviewed—9-29-32

WOMAN FROM MONTE CARLO
Dist.—First National
Running Time—65 mins.
Director—Michael Curtiz
Authors—Claude Farerre, Lucien Nepoty
Scenarist—Harvey Thew
Dialoguer—Harvey Thew
Editor—Harold McLernon
Cameraman—Ernest Haller
Reviewed—1-3-32
Released—1-9-32

WOMAN IN BONDAGE
Dist.—Harold Auten
Running Time—72 mins.
(Produced in England)
Cast—Betty Stockfeld, Owen Nares, Allan Jones, George Curzon, Aubrey Mather
Director—Basil Dean
Author—"Sapper" (from "Impassive Footman")
Scenarist—"Sapper"
Dialoguer—"Sapper"
Editor—Ernest Aldridge
Cameraman—Robert Martin
Recording Engineer—A. D. Valentine
Reviewed—11-19-32
Released—11-18-32

WOMAN IN ROOM 13
Dist.—Fox
Running Time—67 mins.
Director—Henry King
Authors—Samuel Shipman, Max Marcin, Percival Wilde
Scenarist—Guy Bolton
Dialoguer—Guy Bolton
Editor—Al DeGaetano
"-the best show in town! -

MANUEL SEFF

"BLESSED EVENT"

"DEAD RECKONING"

ERWIN GELSEY

Warner Bros. Releases

STRANGE CASE OF MOLLY LOUVAIN—Lee Tracy
GRAND SLAM®—Loretta Young and Paul Lukas
SILVER DOLLAR®—Edward G. Robinson
JEWEL ROBBERY—Kay Francis and William Powell
THE STORY OF JIMMY DOLAN®—Douglas Fairbanks, Jr., and Loretta Young

Now Assisting B. P. SCHULBERG

*In Collaboration
YOUNG AMERICA
Dist.—Fox
Running Time—65 mlns.
Director—Frank Borzage
Author—John Frederick Ballard
Scenarist—William Conselman
Cameraman—George Schneiderman
Recording Engineer — Eugene Grossman
Reviewed—5-8-32
Released—4-17-32

YOUNG BRIDE
Dist.—RKO Pathe
Running Time—80 mlns.
Cast—Helen Twelvetrees, Eric Linden, Airline Judge, Rosco Ates, Polly Walters, Cliff Edwards, Blanche Friderici, Allen Fox
Director—William Seiter
Author—Hugh Stanislaus Stanne (From “Veneer”)
Scenarist—Garrett Fort
Dialoguers—Garrett Fort, Ralph Murphy, Jane Murfin
Editor—Joseph Kane
Cameraman—Arthur Miller
Recording Engineer—John Tribby
Reviewed—4-17-32
Released—4-8-32

YOU SAID A MOUTHFUL
Dist.—First National
Running Time—75 mlns.
Director—Lloyd Bacon
Author—William B. Dover
Scenarists—Robert Lord, Bolton Mallory
Dialoguers—Robert Lord, Bolton Mallory
Editor—Owen Marks
Cameraman—Richard Towers
Reviewed—11-18-32
Released—11-26-32

ZAPPATORE (5-SE)
(The Toiler)
Dist.—Napoli Films
Running Time—90 mlns.
Cast—Silvio Orsini, Mina Violetto, Anna MarteU, Tina Renaldi, Gustavo Sereno
Director—Gustavo Sereno
Reviewed—10-29-32

1932 RELEASES

Authors—Liberto Bovio, Guido Albano
Scenarist—Gustavo Vajda
Recording Engineer—Loulgi Orlando
Reviewed—4-3-32

ZIRKUS LEBEN (German)
(Circus Life)
Dist.—Foreign-American Films
Running Time—74 mlns.
(Produced in Germany)
Director—Heinz Paul
Author — Paula Busch, Fritz Falkenstein
Music—Ernst Erich Buder
Scenarist—Arthur Haase
Dialoguer—Fritz Falkenstein
Editor—Harry Dettmann
Cameramen — Victor Gluck, Georg Bruckbauer
Recording Engineer — Max Kagelmman
Reviewed—12-28-32

ZWEI HERZEN UND EIN SCHLAG (German)
(Two Hearts That Beat As One)
Dist.—Ufa
Running Time—120 mlns.
(Produced in Germany)
Cast—Lilian Harvey, Wolf Albeck-Redty, Rosa Valetti, Kurt Lilien, Otto Walburg, Herman Blass
Director—Wilhelm Thiele
Author—Birabeau & Dolley
Scenarist—Franz Schulz
Cameraman—Carl Hoffmann
Reviewed—9-10-32

ZWEI KRAWAT TEN (German)
(Two Neckties)
Dist.—Capital Film Exchange
Running Time—73 mlns.
(Produced In Germany)
Cast — Michael Bohmee, Olga Tschewowa, Ralph Arthur Roberts, Erika Glassner, Trude Lieske, Genia Nikolaleva, Julius Falkenstein, Theo Lingen, Carl Guttber
Director—Felix Beach
Author—Ladislau Vajda
Scenarist—Ladislau Vajda
Dialoguer—Georg Kaiser
Editor—Ernö Metzner
Cameraman—Otto Behrens
Recording Engineer — Nikolas Farkas
Reviewed—1-17-32

223
"- the best show in town!"

LAWRENCE HAZARD

Writer

Original
"FROM HELL TO HEAVEN"

For the Stage
"MANHATTAN MEDLEY"
"A MAN'S CASTLE"

casey robinson

writer director

charles t rogers prods

Paramount Pictures
FEATURES RELEASED

Since 1915

An eighteen-year record of 13,262 features released in this country between 1915 and 1932, including foreign and American-made productions.

Below is the code to distributors of pictures in the compilation. The actual list starts on page 230.

CODE TO DISTRIBUTORS

ABA—A. B. A. Films.
ABR—Abrams.
ACA—American Committee for Relief of Armenia.
ADP—Adolph Pollak
ACI—American Cinema.
ACT—Action Pictures.
ADV—Advanced.
AE—Associated Exhibitors.
AEP—Affiliated European Producers.
APF—Affiliated.
AGF—American General Films.
AIH—Asher.
AI—Associated Independent Productions.
AID—Aida Films.
AL—Atlantic.
ALD—Alder.
ALE—Alexander.
ALL—Alliance.
ALP—All Art Pictures.
AM—Amkino.
AMB—Ambassador.
AME—American.
AMC—Amalgamated.
AMU—American Mutual.
AN—Anchor.
ANT—Anti-Vice Motion Pictures.
AP—Allied Pictures.
APA—A-1 Producers and Distributors.
APD—Allied Producers and Distributors.
APF—Oscar Apfel.
APH—Associated Photoplays.
APO—Apollo.
APP—A. P. Plays.
APQ—Approved.
APR—Associated Producers.
AR—American Releasing Co.
ARA—Arfa Films.
ARB—Arc Films.
ARC—Artclass Pictures (Weiss Bros.)
ARF—Ar-Films.
ARL—Arista.
ARN—Arnaud.
ARO—Aristocrat.
ARP—Artistic Pictures.
ART—Artefact Pictures.
ARW—Arrow.
ASA—Asta.
ASS—Associated Cinemas.
AST—Astor.
ATA—American Trading Assn.
ATL—Atlas.
AUD—Audible Pictures.
AUC—Audio Cinema.
AUR—Aurora Film Corp.
AUS—Australian Films.
AUT—Capt. Harold Auten.
AY—Aywon.
AYC—Ayce.
BAC—Bac-Shaw, Miles & Fox.
BAE—Banner.
BAK—Baker-Hoffman.
BAR—Barclay.
BAR—Barcky.
BAT—Bartlett.
BAY—Bay-Owyn.
BB—B. B. Features.
BBF—Bacon-Backer Foursquare.
BE—Beacon.
BBG—George Beban.
BEH—Behrman Productions.
BEL—Bel Film.
BER—Berad.
BEN—Chester Bennett.
BET—Bernstein.
BHA—Bert Hall.
BI—British International.
BIP—Big Four.
BIG—Big Two.
BIL—Biltmore Productions.
BIS—Bishop.
BL—Bluebird.
BLA—Blair-Coan.
BLH—Blackon.
BLG—Richard Block.
BLU—Blumenthal.
BM—Balboa-Mutual.
BNE—British New Era.
BOL—H. Bollman.
BOT—Botonelli.
BOW—Bowes Productions.
BPI—Bureau of Public Information.
BR—C. C. Burr.
BRA—Brady-Paradise.
BBR—Brenda Pictures.
BRC—Brewster.
BRD—Bradley.
BRE—Brentwood-Mutual.
BRI—Briskin.
BRL—Brill.
BRO—Lee Brook Co.
BRU—Brunton Paradise.
BRX—Leo Brecher.
BUF—Buffalo Motion Picture Co.
BUL—Butler Productions.
BUN—Burnside.
BUR—H. B. Burroughs.
BUT—Butterfly.
CAF—Capital Foreign Attrac-
CAL—California Motion Pictures.
CAP—Capitol Film Exchange.
CAS—Castleton-Shipman.
CAT—Capitol Productions.
CB—Cohen-Brandt-Cohen (Col-
mula).
CBP—C. B. Price.
CC—Clark-Cornellius.
CEL—Celebrity Pictures.
CEP—Century Pictures.
CF—Cinema Francais.
CHA—Chadwick Pictures.
CHE—Chesterfield Pictures.
CHR—Charters.
CL—Cines.
CIN—Cinema Attractions.
CIR—Circle Film Attractions.
CLA—Claridge.
CLP—Classplay.
CLR—Russell Clark.
CLU—W. H. Clune.
CM—Columbia-Metro.
COD—C. O. D. Blanchfield.
COG—Congo Pictures.
COH—Max Cohen.
COL—Columbia.
COM—Commonwealth.
CON—Consolidated Met.
COP—Congo Pictures.
COQ—Conquest.
COR—Corona.
COS—Cosmos.
COT—Continental Pictures.
COU—Cosmart.
COV—Corl.
CF—Colywu Pictures.
"the best show in town!"

Barry Trivers

Writer

Current Assignment

"Funny Face"

With a grateful bow to
Mr. William LeBaron and
Mr. Edward Blatt

ALBERT LEWIS

Member

PRODUCTION STAFF

PARAMOUNT STUDIOS

HOLLYWOOD, CALIF.
CHARLES S. BELDEN
W R I T E R

"FOOL’S ADVICE"
(Orig.-Adaptation)
WARNER BROS.

"BUGLE CALL"
(Adaptation)
M. G. M.

"WAX MUSEUM"
(Original)
WARNERS.

"HOCK SHOP"* (Original)
ROGERS—PARAMOUNT

*In Collaboration.

BRIAN MARLOW
W r i t e r

"THE NIGHT OF JUNE 13th"
"CRIME OF THE CENTURY"
"SUPERNATURAL"

Management
Frank and Dunlap, Ltd.
A LIST of American-made and foreign productions released in this country between 1915 and 1932 is included on the following pages. Titles are followed by code letter to indicate distributors. For the code to these distributors see page 225.

Pictures released since the advent of sound are indicated as follows: AT—all talking; PT—part talking; S-SE—synchronized sound effects.

When a title cannot be found in this guide it is advisable to refer to the list of ORIGINAL TITLES which lists books and plays made into motion pictures under titles other than the original.

Full credits on 1932 releases may be had starting on page 121.

---

A B. C. of Love—PAT.12-14-19
A Nous La Liberte (AT-French)—AUT.5-22-32
Able's Irish Rose (S-SE)—PAT..12-22-28
Able Minded Lady—PSR.1922
Above All Law—PAR(reviewed as Mysteries of India)3-7-20
Abraham Lincoln—ATUA—10-30-21
Abraham Lincoln—FN..11-27-24
Abysmal Brute—U.4-15-23
Accidental Honeymoon—RSR..5-19-18
Acht Tage Glauch (AT-German)—FLI.8-2-31
Accompli—SA.2-22-17
According to Hoyle—WSR.1922
According to Law—MT..3-9-16
According to the Code—ES..7-20-16
Accused—Ind.1926
Ace High—F.6-30-19
Ace of Action—AE.1926
Ace of Cactus—SR.1924
Ace of Clubs—PAR.10-24-26
Ace of Hearts—U.10-30-21
Ace of the Saddle—U.7-13-19
Acquittal, The—U.10-21-23
Acquitted—AT.4-27-16
Acquitted—AT(COL)12-22-29
Across the Atlantic (S-SE)—WA..5-13-28
Across the Border—AT.1-29-22
Across the Continent—PAR.4-30-22
Across the Dead Line—U.1-8-22
Across the Deadline—ST.4-26-25
Across the Divide—AE.1922
Across the Pacific—WA.10-17-26
Across the Plains—AT.1928
Across the World With Mr. & Mrs. Martin Johnson—TPE.1-26-30
Across to Singapore—MG-M.5-6-28
Action—U.9-4-21
Action Craver—RA.1927
Action Galore—ARC.1926
Action of Souls—FN.6-19
Actress, The—MG-M.7-15-28
Adam and Eva—PAR.2-18-23
Adam and Eve—MG-M.8-14-27
Adam's Rib—PAR.3-4-23
Adelle—U.1-19-19
Adopted Son—M.11-8-17
Adorable Cheat—CHE.4-15-28
Adorable Deceiver—FBO.1926
Adorable Savage—U.8-8-20
Adoration (S-SE)—FN.12-16-28
Adventure—PAR.1928
Adventure in Hearts—PAR.1919
Adventure Mad—Par.5-13-28
Adventure Shop—VIT.1-5-19
Adventurer, The—MG-M.9-23-28
Adventurer, The—USA..2-22-17
Adventurer, The—F.4-7-20
Adventures in Pygmy Land—HOD.3-11-28
Adventures of Carol—WO.1927
Adventures of Maya—ELK.4-28-29
Adventurers—SEZ.1920
Adventurous Soul—HM.1928
Adventurous Sex—AE.6-21-25
Aelita (Revolt of the Robots) —AM.1929
Affair of the Follies, An—FN.3-13-27
Affair of Three Nations, An—PAT.11-4-15
Affairs of Anatol—PAR.9-18-21
Affairs of Lady Hamilton—HOD.4-29-21
Affinities—HOD.1922
Afghanistan—AM.10-6-29
Affame in the Sky—FBO.1927
Afrigh to Fight—U.7-23-22
Afrigh to Love—PAR.4-17-27
Afrigh to Talk (AT)—U.1932
Africa Speaks—COL.9-21-30
After a Million—SU.5-18-24
After Business Hours—PDC.6-28-25
After His Own Heart—M.1919
After Marriage—SU.11-8-25
After Midnight—SEZ.9-25-21
After Six Days—ARC.1922
After the Ball—FBO.1924
After the Fog (AT&S)—BE.1929
After the Fog—BE.1-19-03
After the Show—PAR.10-9-21
After the Storm—COL.5-27-28
After the Verdict—BNE.1-26-30
After the War—U.12-1-18
After Tomorrow (AT)—F.3-6-32
After Your Own Heart—F.8-7-21
Aftermath—CP..12-17-27
Aftermath—PAR.1924
Against All Odds—F.7-27-24
Against the Law—EP.1922
Age for Love (AT) —RA.11-15-31
Age of Consent (AT)—RKO..8-25-32
Age of Desire, The—FN.1-20-24
Age of Innocence, The—WA.1924
Agulis Frente Al Sol (AT-Spanish)—LST.1932
Ain't Love Funny—FBO.1926
Air Circus (PT&S)—F.9-9-28
Air Eagles (AT)—COT.12-27-31
Air Hawk—FBO.1925
Air Legion—RKO.1928
Air Mail (AT)—U.1932
Air Mail—PAR.3-29-25
Air Mail Pilot—HM.5-13-28
Air Patrol—U.1932
Air Police (AT)—WM.3-22-31
Alabaster Box—VIT.1917
Aladdin and the Wonderful Lamp—F.10-11-17
Aladdin from Broadway—VIT.3-15-17
Aladdin's Other Lamp—M.7-5-17
Alarm Clock Andy—PAR.3-21-20
Alaskan—PAR.9-21-24
Alaskan Adventure—AT.1926
Albany Night Boat—TIP.9-23-28
Alex the Great—FBO.3-18-28
Alexander Hamilton (AT)—WA.9-20-31
Alf's Button—FN.3-19-22
Ali Baba and the Forty Thieves—F.12-1-18
Alias French Gentle—AT—RKO.4-13-30
Alias Jimmy Valentine—M.4-11-20
Alias Jimmy Valentine (PT) & S—MG-M.11-18-28
Alias Julius Caesar—FN.1922
Alias Mary Brown—TRI.8-4-18
Alias Mary Flynn—FBO.5-17-25
"I SWEAR THAT I DIDN'T WRITE THIS BOOK!"

—and yet
Again
FILM DAILY
YEAR BOOK
SINGS
the PRAISES
of M-G-M!

"M-G-M Stars Make The Movie Skies HEAVEN"

MARION DAVIES  NORMA SHEARER  GRETA GARBO  JOAN CRAWFORD  MARIE DRESSLER  CLARK GABLE  WALLACE BEERY

JOHN BARRYMORE  ETHEL BARRYMORE  LIONEL BARRYMORE  JIMMY DURANTE  BUSTER KEATON  RAMON NOVARRO  JOHN GILBERT

LAUREL & HARDY  HELEN HAYES  JACKIE COOPER  WILLIAM HAINES  JEAN HARLOW  ROBERT MONTGOMERY
**BECAUSE** again M-G-M leads in the TEN BEST POLL (5 out of 10!)

**BECAUSE** M-G-M has greatest total of TEN BEST PICTURES covering all the years since the POLL started!

**BECAUSE** again an M-G-M star (Helen Hayes) wins the industry's highest acting honors and M-G-M tops all companies in the prize awards of the M. P. Academy.

**BECAUSE** again M-G-M tops the M. P. Herald list of box-office champions of the year with 6 out of 15.

**BECAUSE** in this book you will find that the most prominent STARS, the ablest DIRECTORS, the most successful WRITERS all bear the identifying symbol of greatness—

**METRO-GOLDWYN-MAYER**
BIG ONES

"GRAND HOTEL"—"SMILIN’ THRU"—"RED DUST"
"PROSPERITY"—"STRANGE INTERLUDE"

Followed by BIGGER ONES!

RASPUTIN AND THE EMPRESS (John, Ethel, Lionel
Barrymore)—TODAY WE LIVE (Joan Crawford)—HELL
BELOW (Robt. Montgomery, Madge Evans, Walter Huston,
Jimmy Durante, etc.)—WHITE SISTER (Helen Hayes, Clark
Gable)—TUGBOAT ANNIE (Dressler-Beery)—REUNION
IN VIENNA (John Barrymore, Diana Wynyard)—SOVIET!
(Watch!)—ESKIMO! (Watch!)—To mention only a few!

NOT FOR JUST A DAY—
NOT FOR JUST A YEAR—
BUT
ALWAYS!

M-G-M
"BIG HOUSE"
"MIN AND BILL"
"THE SECRET SIX"
"HELL DIVERS"
"CLEAR ALL WIRES"

GEORGE HILL
Productions
for
M-G-M
ROBERT Z. LEONARD

Director

"DIVORCEE"

"IT'S A WISE CHILD"

"BACHELOR FATHER"

"STRANGE INTERLUDE"
13,262 TITLES

Brazen Beauty—U. .... 9-15-18
Breach of Promise (AT)— WW. .... 11-23-32
Bread—MG .... 7-2-24
Bread—U .... 8-4-18
Bread Carrier—GLA .... 1928
Breaches the News to Mother— SE .... 7-25-19
Breaker, The—ES .... 12-7-16
Breakers Ahead—M .... 4-31-18
Breakfast at Sunrise—FN .... 10-16-27
Breaking Home Ties—AT .... 11-26-22
Breaking Into Society—FBO .... 1923
Breaking Point—PAR .... 4-13-24
Breaking Point—HOD .... 2-6-21
Break of Scandal—SCH .... 8-24-24
Break of the Gods—U .... 8-1-20
Breakless Moment—U .... 2-3-24
Bred in Old Kentucky—FBO .... 1926
Bred in the Bone—MU .... 12-30-15
Breed of Courage—FBO—F .... 1927
Breed of Men—ART .... 2-9-19
Breed of the Border—FBO .... 1925
Breed of the Sea—FBO .... 1926
Breed of the Sunsets—FBO .... 1928
Breed of the West (AT)—BIF .... 1930
Breezy Bill—SYN .... 9-14-30
Breezy Jim—TRI .... 1919
Brewster's Millions—PAR .... 2-6-21
Bride of Fear, The—F .... 12-28-18
Bride of Hate—INC .... 1-13-17
Bride of the Desert (AT)— RA. .... 11-24-29
Bride of the Regiment (AT)— FN .... 5-23-30
Bride of the Storm—WA .... 4-11-26
Bride 68 (PT-German)—TOB .... 4-20-30
Bridegroom for Two (AT)— PAT .... 10-30-30
Bride's Awakening—U .... 5-12-18
Bride's Confession—GRA .... 1922
Bride's Play—PAR .... 1-15-22
Bride's Silence—M .... 1-11-17
Bride, The—PAR .... 3-12-15
Bridge of San Luis Rey (PT & S)—M-G-M .... 4-28-29
Bridge of Sighs—WA .... 4-5-25
Brigades Burned—M .... 2-8-17
Bright Eyes—BI .... 7-6-30
Brigadier Gerard—U .... 3-23-16
Bright Lights (AT)—FN .... 1930
Bright Lights—MG .... 11-22-25
Bright Lights of Broadway— PRI .... 9-30-23
Bright Lights—FN (AT) .... 4-15-31
Bright Shawl—FN .... 4-22-23
Bright Skies—RC .... 1920
Bring 'Em Back Alive (AT) .... MGM .... 6-5-32
Bring Him In—VIT .... 10-23-22
Bringing Home Father—BL .... 5-31-17
Bringing Up Betty—WO .... 9-27-19
Bringing Up Father—M-G-M .... 3-25-28
Britton of the Seventh—VIT .... 6-11-16
Broad Daylight—U .... 10-29-22
Broad-Minded (AT)—FN .... 11-3-23
Broadway (AT & S)—U .... 6-2-29
RALPH BLOCK

M-G-M
DAVID O. SELZNICK
ASSOCIATE PRODUCER
for M-G-M

1932, Produced for
RKO Radio Pictures

BIRD OF PARADISE
SYMPHONY OF SIX MILLION
SWEEPINGS
KING KONG
ROCK-A-BYE
THE LOST SQUADRON
THE ANIMAL KINGDOM
THE GREAT JASPER
TOPAZE

WHAT PRICE HOLLYWOOD
IS MY FACE RED?
HELL'S HIGHWAY
THE MOST DANGEROUS GAME
LITTLE ORPHAN ANNIE
OUR BETTERS
STATE'S ATTORNEY
THE AGE OF CONSENT
PENGUIN POOL MURDER
A BILL OF DIVORCEMENT
THE PHANTOM OF CRESTWOOD
THE HALF-NAKED TRUTH
CHRISTOPHER STRONG
THE CONQUERORS
13,262 TITLES

Central Park (AT)—F.N.12-9-32
Century Daredevil—AGF.1929
Certain Rich Man—HOD

10-9-21
Certain Rich Man—SEZ
Certain Young Man—M.G.M.

6-17-28

Chain Invisible—EQ 4-27-16
Chain Lightning—ARW.3-19-22
Chain Lightning—F.18-17
Chains of Evidence—HAL

3-7-20

Chalk Marks—PDC.11-23-24
Chalice of Sorrows—BL.9-26-15
Challenge—AR.12-19-22
Challenge—PAT

12-14-16
Challenge Accepted—HOD

7-22-18

Challenge of Chance—WIL

7-6-19

Challenge of the Law—F

10-17-20

Chamber Mystery—ARW
Champ, The (AT)—MGM

11-13-31

Champion of Lost Causes—F

1-15-25

Chances (AT)—FN.6-14-31
Chandu the Magician (AT)—F.9-16-32

Chang—PAR

12-4-27

Chang and the Law—PS
Changing Husbands—PAR

6-29-24

Changing Women—VIT

8-18-18

Clanning of the Northwest—SEZ.1922
Chapero—ES

12-23-16

Chapter in Her Life—U.9-9-23
Charge It—EQU

5-29-21

Charge It to Me—PAT.4-27-19
Charge of the Gauchos—FBO

9-30-28

Charity Castle—AMU.9-13-17
Charity—Unknown

1928

Charlattan, The (The PT & S)—U

12-15-18

Charley's Aunt—COL.12-28-30
Charley's Aunt—PDC.2-15-25

1929

Charlie Caron Carries On

1929

Charlie Chan Carries On

1929

Charlie Chan's Treasure

1929

Charlotte—COM

11-29-17

Charlotte Loewenskold (AT)—Swedish)—STP.2-24-32

Charm School—PAR.1-9-21
Charmer—BL.8-30-17
Charmer—PAR.4-19-31
Charming Deceiver—PAR.4-19-31
Charming Sinners (AT)—PAR

7-14-29

Chase—FAB

7-8-23

Chaser—FN

4-8-28

Chasing Rainbow—FBO.4-18-24

Chasing Rainbows (AT)—MGM.2-23-30

Chasing the Moon—F.2-5-22
Chasing Thru Europe—S.19-22—F.9-22-29

Chasing Trouble—U.7-18-26
Chastity—FN.5-4-24
Chattel—VIT

1-4-26

Cheap Kisses—FBO.1924
Cheaper to Marry—MG.2-15-25
Cheaper—PAR.9-2-23
Cheaper—PAR.6-16-15
Cheats, The (AT)—PAR

12-13-31

Cheated Love—U.5-29-21
Cheated Hearts—U.12-24-21
Cheater—M.6-20-20

245
JACK CONWAY

"Arsene Lupin"

"Red-Haired Woman"

"Hell Below"

---

DEl ANDREWS

WRITER

M-G-M
LAURENCE E. JOHNSON

Writer

"SPEAK EASILY"*

"THE PASSIONATE PLUMBER"*

"POLLY OF THE CIRCUS"

"BACHELOR FATHER"

"IT'S A WISE CHILD"

"PASSION FLOWER"*

*In Collaboration

CAREY WILSON

METRO-GOLDWYN-MAYER STUDIOS
Myrna Loy

"The Mask of Fu Manchu"
(M. G. M.)

"The Wet Parade"
(M. G. M.)

"Animal Kingdom"
(Radio)

"Topaze"
(Radio)

"Emma"
(M. G. M.)

"Arrowsmith"
(Goldwyn)

M. G. M. CONTRACT PLAYER

(Photograph by Hurrell)
Cry of the Weak—PAT... 4-20-19
Cry of the World AT... F... 5-8-32
Crystal Cup—FN... 10-9-27
Crystal Gazer—PAR... 9-20-17
Csak Ecy Kislanyi (AT—
Hungarian)—ERA... 3-27-32
Cub Reporter—GOL... 9-24-22
Cuban Love Song (AT)—
MGM... 12-6-31
Cuckoos, The (AT)—RKO... 4-27-30
Crueltytop—F... 8-19-26
Cruel World—AT... P... 4-10-21
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
Crueltytop—F... 8-19-26
ADELE COMANDINI

ADAPTATIONS AND DIALOGUE

M-G-M

AGNES CHRISTINE JOHNSTON

Writer

Original Story
“MOVIE CRAZY”
(Harold Lloyd)

Screen Play
“LUCKY DEVILS”
(RKO)
(In Collaboration)

Original Story
“THE DEVIL IS DRIVING”
Chas. R. Rogers—Paramount
(In Collaboration with Frank M. Dazey)

Original Story
“UNDER EIGHTEEN”
(Warner Bros.)

Screen Play
“SEX APPEAL”
(M-G-M)
## 13,262 TITLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Driftin' Thru—PAT.</td>
<td>21-26</td>
</tr>
<tr>
<td>Drifting—U</td>
<td>26-23</td>
</tr>
<tr>
<td>Drifting Souls (AT)—TOWN</td>
<td>9-8-32</td>
</tr>
<tr>
<td>Driftwood—COL</td>
<td>11-25</td>
</tr>
<tr>
<td>Driftwood—OCE</td>
<td>3-23</td>
</tr>
<tr>
<td>Dr. Jack—PAT.</td>
<td>12-31</td>
</tr>
<tr>
<td>Dr. Jackson and Hyde—PAT.</td>
<td>4-3-20</td>
</tr>
<tr>
<td>Dr. Jim—U</td>
<td>11-20</td>
</tr>
<tr>
<td>Dr. Neighbor—U</td>
<td>3-16</td>
</tr>
<tr>
<td>Driven From—YAMA</td>
<td>3-26-22</td>
</tr>
<tr>
<td>Driven From—CHAPA</td>
<td>2-6-27</td>
</tr>
<tr>
<td>Drivin' From HOD.</td>
<td>9-2-23</td>
</tr>
<tr>
<td>Drop Kick—FN</td>
<td>4-27-21</td>
</tr>
<tr>
<td>Drug Store Cowboy—IND.</td>
<td>19-25</td>
</tr>
<tr>
<td>Drugged Waters—U</td>
<td>19-16</td>
</tr>
<tr>
<td>Drums of Fate—PAR.</td>
<td>1-21-23</td>
</tr>
<tr>
<td>Drums of Jeopardy—TRU.</td>
<td>3-9-24</td>
</tr>
<tr>
<td>Drums of Jeopardy (AT)</td>
<td></td>
</tr>
<tr>
<td>Drums of Love—U</td>
<td>7-25-28</td>
</tr>
<tr>
<td>Drums of the Desert—PAR.</td>
<td>8-21-27</td>
</tr>
<tr>
<td>Drunter Und Drueber (AT)—German—UNG.</td>
<td>12-32-32</td>
</tr>
<tr>
<td>Drusilla With a Million—FBO.</td>
<td>6-7-25</td>
</tr>
<tr>
<td>Dry Martini (S-SE)—F</td>
<td>11-12</td>
</tr>
<tr>
<td>Dub—PAR.</td>
<td>1-19</td>
</tr>
<tr>
<td>DubBarry, Woman of Passion—(AT)—UA.</td>
<td>11-1-20</td>
</tr>
<tr>
<td>Duchess of Buffalo—FN</td>
<td>8-22-26</td>
</tr>
<tr>
<td>Duchess of the Desert—FBO.</td>
<td></td>
</tr>
<tr>
<td>Duke of Reichstadt—BRO.</td>
<td>19-28</td>
</tr>
<tr>
<td>Duke Steps Out (PT &amp; S)—M-G-M.</td>
<td>4-21-29</td>
</tr>
<tr>
<td>Dude Cowboy—FBO</td>
<td>19-26</td>
</tr>
<tr>
<td>Dude Wrangler (AT)—WW</td>
<td>25-30</td>
</tr>
<tr>
<td>Dude Ranch (AT)—PAR.</td>
<td>4-26-31</td>
</tr>
<tr>
<td>Duds—G</td>
<td>3-21-20</td>
</tr>
<tr>
<td>Dugan of the Bad Lands (AT)—MOP.</td>
<td>8-2-31</td>
</tr>
<tr>
<td>Dugan of the Dugres—CRE</td>
<td>8-5-28</td>
</tr>
<tr>
<td>Duke of Chimney Butte—FED</td>
<td>8-26-31</td>
</tr>
<tr>
<td>Duke of Reichstadt—BRO.</td>
<td>19-28</td>
</tr>
<tr>
<td>Duke &amp; Sikes—PAT &amp; S—M-G-M.</td>
<td>4-21-29</td>
</tr>
<tr>
<td>Dukie's Adventure—ALT</td>
<td>10-5-16</td>
</tr>
<tr>
<td>Dulcy—FN</td>
<td>9-23-23</td>
</tr>
<tr>
<td>Dumb Girl of Portici—U</td>
<td>1-13-16</td>
</tr>
<tr>
<td>Dumbbells in Ermine (AT)—</td>
<td>7-27-30</td>
</tr>
<tr>
<td>Dummy—PAR.</td>
<td>3-21-17</td>
</tr>
<tr>
<td>Dummy (AT)—PAR.—</td>
<td>3-10-29</td>
</tr>
<tr>
<td>Dupe—PAR.</td>
<td>7-13-16</td>
</tr>
<tr>
<td>Durand of the Bad Lands—F</td>
<td>8-30-17</td>
</tr>
<tr>
<td>Durand of the Bad Lands—F</td>
<td></td>
</tr>
<tr>
<td>Dusk to Dawn—AE.</td>
<td>9-3-22</td>
</tr>
<tr>
<td>Dust Flower—G</td>
<td>7-9-22</td>
</tr>
<tr>
<td>Dusty (AT)</td>
<td>7-8-23</td>
</tr>
<tr>
<td>Dust of Egypt—VIT.—</td>
<td>10-8-25</td>
</tr>
<tr>
<td>Duty First—SAN.</td>
<td>19-23</td>
</tr>
<tr>
<td>Duty's Reward—ELB.—</td>
<td>4-24-27</td>
</tr>
<tr>
<td>Du Barry—F</td>
<td>10-16</td>
</tr>
<tr>
<td>Dwelling Place of Lighthart—</td>
<td>9-12-20</td>
</tr>
<tr>
<td>Dynamite (AT)—PAT.</td>
<td>19-29</td>
</tr>
<tr>
<td>Dynamite Allan—F</td>
<td>2-7-21</td>
</tr>
<tr>
<td>Dynamite Dan—S.</td>
<td>19-24</td>
</tr>
<tr>
<td>Dynamite Denny (AT)</td>
<td></td>
</tr>
<tr>
<td>Dynamite (AT)—PAT.</td>
<td></td>
</tr>
<tr>
<td>Dynamite Smith—PAT.</td>
<td>9-7-24</td>
</tr>
</tbody>
</table>

---

**Notes:**
- This list includes a wide variety of titles, ranging from silent films to those released in the 1920s and 1930s.
- The titles are organized alphabetically.
- The release dates are listed next to each title, indicating when the film was first released.
- Some titles are repeated due to the nature of the compilation, which includes both legitimate film titles and placeholders.
- The list is exhaustive, aiming to cover the vast library of silent and early sound films.
- This compilation is intended for academic or historical purposes, providing a comprehensive overview of film titles from the specified period.
Manpower . . . keystone of leadership . . . kernel of organization. In every FOX department tried-and-true blood, young-and-new blood . . . happy combination of stability and initiative.
Resplendent array of glamorous names... flashing with marquee magic... soaring to greater heights with each new FOX triumph... gaining in numbers as FOX foresight builds up promising players.
The FOX Cavalcade of Hits . . . box office inspirations . . . daring in treatment, novel in story, brilliant in cast and direction . . . in every way worthy of the two FOX lead-off smashes of 1933.
Movietone City . . . headquarters of the FOX Cavalcade of Hits . . . pride of California . . . largest in the world . . . equipped with every device of modern science to give creative genius unfettered expression.
13,262 TITLES

Fast and Loose (AT)—PAR.11-30-30
Fast Companions (AT)—U 1932
Fast Company—HL 3-28-18
Fast Company (AT & S)—PAR.10-6-29
Fast Freight—RA 1926
Fast Lift (AT)—MGM.12-24-32
Fast Life (AT) & S 10-27-29
Fast Mail—F 7-9-22
Fast Set—PAR 11-23-24
Fast Worker—U 9-28-24
Fascinating Fair—PAR.7-3-26
Fainted—M 4-23-22
Faison (AT)—POP.4-10-32
Falkard—PAR 10-7-15
Falkner—M 10-31-20
Falkner—ARC 1924
Falkner—PAR 30—PAC 1927
Fate of a Fift—COL 1926
Fated Hour—CIE 12-10-25
Fate's Boomerang—WO.5-25-16
Father and the Boys—U 1915
Father and Son—MT 7-27-16
Father and Son—U & F 6-29-29
Father Tom—AP 1922
Fathers of Men—VIT 7-13-16
Father's Son (AT)—FN 1-16-30
Father's Son (AT)—FN 11-16-30
Fatherhood—U 1915
Fatty & Broadway Street—SU 1921
Fatty and Mabel Adrift—TR1 2-3-16
Favor to a Friend—3L 1919
Favorite Fool—TRI 10-7-15
Faust—M-G-M 12-12-26
Faxil (S-SE)—F 5-10-28
Fear Bound—VIT 1925
Fear—to—GAU 7-11-25
Fear Market—REA 11-1-20
Fear Not—BUT 11-29-17
Fear of Poverty—PAT 9-7-16
Fear Women—G 7-3-13
Fearless Lover—PAR 11-10-25
Fearless Rider—U 1-29-28
Feast of Life—WO 5-4-16
Feather, The (S-SE)—UA.1929
Feathered—GAU 7-11-25
Fedora—PAR 7-28-18
Feet First (AT)—PAR 11-2-30
Feel My Pulse—PAR 3-4-28
Feet of Clay—RAL 1917
Feet of Clay—PAR 9-8-20
Felix O'Day—PAT 9-12-20
Female—PAR 9-7-24
Female of the Species— 12-21-16
Fettered Woman—TRI 11-8-17
Feud Girl—PAR 5-18-16
Feud—PAR 8-3-20
Feud Woman—PIZ 1928
Feud Woman—SIE 1926
Fibbers—ES 10-18-17
Fictional Woman—PAR 6-21-20
Fidelity—AY 1922
Fidovakova (AT—Czecoslo-
vakian)—DRK 7-5-31
Field of Honor—U 6-24-20
Fields of Glory—PAR 8-28-28
Fifth Avenue—PDC 2-28-26
Fifth Avenue Models—U 11-18-25
Fifty Candles—HOD 1-8-22
Fifty Fatheoms Deep (AT)—COL.8-16-31
Fifty-Fifty—PAT 10-19-16
JESSE L. LASKY

PRODUCTIONS

FOR

FOX FILM CORPORATION

James R. Cowan
Executive Manager
JOHN FORD

"ARROWSMITH"
(United Artists)

"AIR MAIL"
(Universal)

"FLESH"
(M-G-M)
HENRY KING

"State Fair"

FOX
RICHARD A. ROWLAND

Fox Film Corporation

Sponsor of
CAVALCADE
•
THE FOUR HORSEMEN
•
THE SEA HAWK
•
FLAMING YOUTH
•
THE LOST WORLD
Handicapped...
CLYDE E. ELLIOTT

Director

(Who Made "Bring 'Em Back Alive")

and

JAMES O. SPEARING

Writer

Now in the Malay Jungle Making

"MAN EATER"

For FOX
FOX
MOVIE TONE
NEWS

"It Speaks for Itself"
GEORGE O'BRIEN
GLADYS LEHMAN
Scenarist

"BACK STREET"
*
"STRICTLY DISHONORABLE"
*
"SEED"
*
"HUSBANDS COST MONEY"

FRANK LLOYD
Director

"CAVALCADE"
Rufus LeMaire
Associate Producer

FOX FILM CORPORATION

BOOTS
MALLORY

"WALKING DOWN BROADWAY"
"HANDLE WITH CARE"
"HUMILITY"

FOX CONTRACT PLAYER

(Photo by Phyle)
WILLIAM CONSELMAN

Writer
for
FOX

ORIGINALS — DIALOG — ADAPTATIONS

HERBERT MUNDIN

“Cavalcade”
“Sherlock Holmes”
“Bachelor Affairs”

For the Stage
“Springtime for Henry”

Photo by Phyfe

FOX
EDMUND H. HANSEN

Director of Sound

FOX FILM CORPORATION

The Magic Carpet Of Movietone
SONYA LEVIEN

Contract Writer

FIFTH YEAR WITH FOX

Daddy Long Legs
   (Adaptation and Dialogue)
   Starring Janet Gaynor

Delicious
   (Gershwin Musical)
   Starring Janet Gaynor

Rebecca of Sunnybrook Farm
   (In Collaboration with S. N. Behrman)

Tess of the Storm Country
   (In Collaboration with S. N. Behrman)
   Starring Janet Gaynor

Cavalcade
   (In Collaboration with S. N. Behrman)

State Fair
   (Screen Adaptation)
   Starring Janet Gaynor and Will Rogers

The Warrior's Husband
   (In Collaboration with Ralph Spence)

FOX

Philip Klein

Writer

“TOO BUSY TO WORK”
   (Screen Play)

“ME AND MY GAL”
   (Original)

“HAT CHECK GIRL”
   (Screen Play)

“CHANDU”
   (Screen Play)

“BACHELORS' AFFAIRS”
   (Screen Play)

“THE TRIAL OF VIVIENNE WARE”
   (Screen Play)

“PILGRIMAGE”
   (Screen Play)

In Collaboration
“Warners have unearthed a new slant on American Psychology.” —N.Y. Telegraph, Feb., 1932

“Warners are bringing dynamically powerful atmosphere back in as the movie art threatens to become effete.” —N.Y. Sun, May, 1932

“Warner Bros. pictures have been a lifesaver to us—head and shoulders above all others.”
—Fred Leiberman, Mass., Exhibitor, June, 1932

“Warner Bros. in the past season turned out more hits than any other 2 companies in the business.”
—Wm. Cadoret, Rochester, N.Y., Exhibitor, June, 1932

“Warner Bros. are setting the pace on pictures designed to jolt folks out of their depression-complex.”
—Film Daily, Aug., 1932

“Forty percent of all 3-star and 4-star pictures for the past six months have been Warner Bros.”
—Liberty, Dec., 1932

“‘I Am a Fugitive from a Chain Gang’ was not only the best of all the American pictures produced during 1932, but one of the best pictures that has ever been made in this country.”
—National Board of Review, Dec., 1932

“A consensus of opinion of Allied leaders rates Warner-First National 1932 product first in point of quality (main weight being given to box-office value).”

“Everyone should give a rising vote of thanks to Warner Bros.” —Movie Classic, Dec., 1932
...And here are
The 16 Most Important
Pictures of 1933 . . .

James Cagney  Ruth Chatterton  George Arliss  Edward G. Robinson
Paul Muni  Joe E. Brown  William Powell  Richard Barthelmess
Barbara Stanwyck  Loretta Young  Kay Francis  Douglas Fairbanks, Jr.
Warren William  Bebe Daniels  Bette Davis  Joan Blondell

...the Pictures of
WARNER BROS.' &
FIRST NATIONAL'S
Stars

VITAGRAPH, INC., DISTRIBUTORS

297
WARNER BROS.
THEATRES

H. M. WARNER
President
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Million Dollar Handicap</td>
<td>1926</td>
</tr>
<tr>
<td>Million Dollar Legs</td>
<td>1926</td>
</tr>
<tr>
<td>Million Dollar Mystery</td>
<td>1927</td>
</tr>
<tr>
<td>Million for Love</td>
<td>1928</td>
</tr>
<tr>
<td>Million for Mary</td>
<td>1928</td>
</tr>
<tr>
<td>Million to Burn</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire (AT)</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire Kid-VIT</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire Pirate-Bl</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire Policeman-TE</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire Vagrant-TRI</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaires</td>
<td>1928</td>
</tr>
<tr>
<td>Millionaire's Double-M</td>
<td>1928</td>
</tr>
<tr>
<td>Min and Bill (AT)</td>
<td>1928</td>
</tr>
<tr>
<td>Mind Over Motor</td>
<td>1928</td>
</tr>
<tr>
<td>Mind the Paint Girl-FN</td>
<td>1928</td>
</tr>
<tr>
<td>Mine to Keep-AHR</td>
<td>1928</td>
</tr>
<tr>
<td>Mine with the Iron Door-PRI</td>
<td>1928</td>
</tr>
<tr>
<td>Minnie-FN</td>
<td>1928</td>
</tr>
<tr>
<td>Mints of Hell-EXI</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle-AR</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle Baby-FBO</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle Man-MAN</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of Life-AMU</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of Life-AMU</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of Love-PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of Manhattan-SEZ</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of Money-PAT</td>
<td>1928</td>
</tr>
<tr>
<td>Miracle of St. Anthony</td>
<td>1928</td>
</tr>
<tr>
<td>Mirror-PDC</td>
<td>1928</td>
</tr>
<tr>
<td>Miranda Smiles</td>
<td>1928</td>
</tr>
<tr>
<td>Mirror-PAT</td>
<td>1928</td>
</tr>
<tr>
<td>Misbehaving Ladies</td>
<td>1928</td>
</tr>
<tr>
<td>Mischief Maker-VIT</td>
<td>1928</td>
</tr>
<tr>
<td>Mischief Maker-F</td>
<td>1928</td>
</tr>
<tr>
<td>Misfit Earl-G</td>
<td>1928</td>
</tr>
<tr>
<td>Misfit Wife-M</td>
<td>1928</td>
</tr>
<tr>
<td>Misleading Lady-ES</td>
<td>1928</td>
</tr>
<tr>
<td>Misleading Lady-M</td>
<td>1928</td>
</tr>
<tr>
<td>Misleading Lady-AT</td>
<td>1928</td>
</tr>
<tr>
<td>Misleading Widow</td>
<td>1928</td>
</tr>
<tr>
<td>Miss America</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Ambition-VIT</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Arizona-ARW</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Bluebird-AR</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Brewster's Millions-PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Crusoe-WO</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Dulcie from Dixie-VIT</td>
<td>1928</td>
</tr>
<tr>
<td>Miss George Washington-PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Ginger snap-PAT</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Hobbs-REAZ</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Innocence-F</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Jackie of the Army-AMU</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Jackie of the Navy-MAN</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Lulu Bet-PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Mischief Maker-RAL</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Nobody-PAT</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Paul Revere-CLR</td>
<td>1928</td>
</tr>
<tr>
<td>Miss Petticoats-BRA</td>
<td>1928</td>
</tr>
</tbody>
</table>

13,262 TITLES
MERVYN LE ROY
Director of

"I am a Fugitive From a Chain Gang"
For Warner Bros. Pictures, Inc.

The National Board of Review of Motion Pictures picked "I Am a Fugitive from a Chain Gang," as one of the best ten pictures for 1932 with special mention as the best film of this kind produced for the year 1932 or many other years.
Money Master—EDK...9-16-15
Money Hill—VIT...5-21-28
Money, Money, Money—PA...2-12-22
Money Talks—M-G-M...5-16-26
Money to Burn—F...4-16-22
Money to Burn—LUM...11-28-26
Monkey Talks—F...2-27-27
Monkey's Paw—SEZ...1923
Monna Vanna—F...10-7-23
Monstre Beaucire—PAR...8-17-24

Mother and the Law—GRI...9-7-19
Mother and the Law—Super—Art...11-1-18
Mother and Son (AT)—

Mother Eternal—GRA...4-24-21
Mother Heart—F...6-12-21
Mother, I Need You—CAS
Mother Knows Best (PT & SE)...9-23-28
Mother Love and the Law—AY...1921
Mother Machree (S-SE)—F...1-22-28
Mother of His Children—F...4-11-20
Mother O'Mine—APR...6-5-21
Mother O'Mine—BL...12-5-21
Mother of Mine—ZAK...1928
Motherhood—STB...1928
Mother's Boy (AT)—PAT
Mothers Cry (AT)—FN...12-7-30
Mothers Cry (AT)—FN...12-7-30

Mothers-In-Law—PRE...8-19-23
Mothers Millions (AT)—U...5-10-31
Mothers of Men—REP...3-7-20
Mothers of Men—FBO...5-17-17
Mother's Secret—F...12-23-19
Mother's Secret—BL...4-25-18
Mother's Sin—VIT...7-27-18
Motion to Adjourn—ARW...1922
Moulders of Men—FBO...4-4-27
Moulin Rouge (S-SE)—WW...10-2-29
Mountain Dew—TRI...9-20-17
Mountain Eagle—LEE...1926
Mountain Justice (AT)—U...5-18-30
Mountain Lovers—COQ...1929
Mountain Madness—SEZ...1921
Mountain Man—FBO...2-20-21
Mountains—PAR...6-26-27

Mounties—FBO...12-20-31
Mount coalie (AT)—F...9-14-22
More Deadly Than the Male—PAR...12-14-19
More Excellent Way—VIT...7-29-17

More Pay—Less Work—F...7-4-26
More Trouble—PAT...6-2-18
More Truth Than Poetry—PA...11-1-17

Morgane—FF...1929
Morgan's Last Raid—M-G-M...12-5-29
Morgan's Raiders—BL...2-21-18
Morganson's Finish—TIF...1926
Moritz Mach Seine Gleich (AT—German)—CAP...12-28-33
Mormon Maid—VIT—FBO...5-22-17
Morocco (AT)—PAR...11-16-30
Morok—HES...2-7-18
Mortar Clay—GHA...1922
Morals—PAR...3-15-27
Mortgaged Wife—U...6-30-18
Mortmain—VIT...9-9-15
Moscow Today—AM...5-19-29
Most Dangerous game (AT)—RKO...9-10-32
Most Immoral Lady (AT & S)—FN...10-27-29

Mother—SEL...10-11-17
Mother—FBO...3-13-27
Mother—HAM...1928
Mother—TCS...9-28-38

13,262 TITLES

Mrs. Temple's Telegram—PAR...5-16-20
Mrs. Wiggs of the Cabbage Patch—PAR...4-3-19
Muggsy—TRI...1919
Mummy, The (AT)—U...1932
Mummy and the Humming Bird—PAR...11-8-15
Murder—Ufa...1928
Murder (AT)—BI...10-26-30
Murder at Dawn (AT)—

Murder at Midnight (AT)—

Murder by the Clock (AT)—PAR...7-19-31
Murder on the Roof, The (AT)—COL...2-9-30
Murder Will Out (AT)—FN...9-20-30
Murders in the Rue Morgue

Music Master—F...1-23-27
Must We Marry—TPC...3-3-29
Mutiny—BL...3-15-17
Mutiny of the Elsinore—

My Best Girl—M...1-7-23
My Best Girl—UA...11-13-27
My Boy—FN...1-1-22
My Country First—UN...5-18-16
My Cousin—ART...12-1-18
My Dad—FBO...7-9-22
My Four Years in Germany—SR...3-21-18
My Friend from India—PAT...5-13-28
My Home Town—RA...1928
My Husband's Other Wife—

My Husband's Wives—F...12-8-28
My Lady Friends—FN...1922
My Lady Ince—PAR...1-17-26
My Lady of Whims—AR...12-13-26
My Lady's Dress—F...

My Lady's Garter—PAR...12-8-28
My Lady's Latch Key—FN...3-20-21
My Lady's Lips—SCH...7-26-25
My Lady's Past (PT & S)—

My Lady's Slipper—VIT...8-25-29
My Little Boy—BL...12-13-17
My Little Sister—F...6-15-19
My Madonna—M...11-11-15
My Man—VIT...2-17-24
My Man (PT & S)—WA...

My Neighbor's Wife—DAY...5-3-28
My Official Wife—VIT...12-7-16
My Official Wife—WA...10-17-26
My Old Dutch—FBO...11-13-26
My Old Dutch—U...1926
My Old Kentucky Home—AR...

My Own Pal—F...3-26-26
My Own United States—FBO...

My Pal the King (AT)—

My Partner—MT...4-23-16
My Past (AT)—WA...3-15-31
My Sin (AT)—PAR...9-6-31
ROY DEL RUTH
DIRECTOR

“Blessed Event”
“Employee’s Entrance”
“The Mind Reader”
“The Little Giant”

WARNER BROS.-FIRST NATIONAL
SAM SAX

Production Manager

EASTERN VITAPHONE STUDIOS
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>One of Our Girls</td>
<td>1914</td>
</tr>
<tr>
<td>One of the Bravest</td>
<td>1956</td>
</tr>
<tr>
<td>One of the Finest</td>
<td>1926</td>
</tr>
<tr>
<td>One Punch O’Day</td>
<td>1926</td>
</tr>
<tr>
<td>One Romantic Night</td>
<td>1926</td>
</tr>
<tr>
<td>One Round Hogan</td>
<td>1926</td>
</tr>
<tr>
<td>One Shot Ross</td>
<td>1926</td>
</tr>
<tr>
<td>One Splendid Hour</td>
<td>1926</td>
</tr>
<tr>
<td>One Stolen Night</td>
<td>1918</td>
</tr>
<tr>
<td>One Stolen Night (PT &amp; S)</td>
<td>1918</td>
</tr>
<tr>
<td>One—Thing—At—a—Time O’Day</td>
<td>1918</td>
</tr>
<tr>
<td>One Thousand Dollars</td>
<td>1918</td>
</tr>
<tr>
<td>One Touch of Nature</td>
<td>1918</td>
</tr>
<tr>
<td>One Touch of Sin</td>
<td>1918</td>
</tr>
<tr>
<td>One Way Passage</td>
<td>1918</td>
</tr>
<tr>
<td>One Way Street</td>
<td>1918</td>
</tr>
<tr>
<td>One Way Trail</td>
<td>1918</td>
</tr>
<tr>
<td>One Woman Idea</td>
<td>1918</td>
</tr>
<tr>
<td>One Woman to Another</td>
<td>1918</td>
</tr>
<tr>
<td>One Wonderful Night</td>
<td>1918</td>
</tr>
<tr>
<td>Only a Shop Girl</td>
<td>1918</td>
</tr>
<tr>
<td>Only Road</td>
<td>1918</td>
</tr>
<tr>
<td>Only Saps Work (AT)</td>
<td>1918</td>
</tr>
<tr>
<td>Only Son</td>
<td>1918</td>
</tr>
<tr>
<td>Only the Brave</td>
<td>1918</td>
</tr>
<tr>
<td>Only Thing</td>
<td>1918</td>
</tr>
<tr>
<td>Only 38—PAR</td>
<td>1918</td>
</tr>
<tr>
<td>Only Way—UA COL</td>
<td>1918</td>
</tr>
<tr>
<td>Only Woman</td>
<td>1918</td>
</tr>
<tr>
<td>Open All Night</td>
<td>1918</td>
</tr>
<tr>
<td>Open Door—RC</td>
<td>1918</td>
</tr>
<tr>
<td>Open Places</td>
<td>1918</td>
</tr>
<tr>
<td>Open Range—PAR</td>
<td>1918</td>
</tr>
<tr>
<td>Open Your Eyes</td>
<td>1918</td>
</tr>
<tr>
<td>Opened Shuttered Eyes</td>
<td>1918</td>
</tr>
<tr>
<td>Opening Night—COL</td>
<td>1918</td>
</tr>
<tr>
<td>Opera Ball (AT—German)</td>
<td>1918</td>
</tr>
<tr>
<td>Opportunity</td>
<td>1918</td>
</tr>
<tr>
<td>Oppressed</td>
<td>1918</td>
</tr>
<tr>
<td>Orchards and Ermine</td>
<td>1918</td>
</tr>
<tr>
<td>Ordeal—PAR (AT—German)</td>
<td>1918</td>
</tr>
<tr>
<td>Ordeal of Elizabeth (AT)</td>
<td>1918</td>
</tr>
<tr>
<td>Ordeal of Rossetta (SEZ)</td>
<td>1918</td>
</tr>
<tr>
<td>Orderly—PAT</td>
<td>1918</td>
</tr>
<tr>
<td>Orphan—F</td>
<td>1918</td>
</tr>
<tr>
<td>Orphan of the Sage (FBO)</td>
<td>1918</td>
</tr>
<tr>
<td>Orphan Sally—L.B.R.</td>
<td>1918</td>
</tr>
<tr>
<td>Orphans of the Storm (AT—German)</td>
<td>1918</td>
</tr>
<tr>
<td>Othello—EPI</td>
<td>1918</td>
</tr>
<tr>
<td>Other Half</td>
<td>1918</td>
</tr>
<tr>
<td>Other Kind of Love</td>
<td>1918</td>
</tr>
<tr>
<td>Other Man—VIT</td>
<td>1918</td>
</tr>
<tr>
<td>Other Man’s Wife</td>
<td>1918</td>
</tr>
<tr>
<td>Other Men’s Daughters—AHR</td>
<td>1918</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
<tr>
<td>One of the Most</td>
<td>1928</td>
</tr>
</tbody>
</table>
MICHAEL CURTIZ
DIRECTOR

"TWENTY THOUSAND YEARS IN SING SING"
"WAX MUSEUM"
"DOCTOR X"
"CABIN IN THE COTTON"

"Public Enemy"
"Night Nurse"
"Star Witness"
"Safe in Hell"
"The Hatchet Man"
"So Big"
"Love Is a Racket"
"The Conquerors"
"Frisco Jenny"
"Grand Central Airport"

william a. wellman
EASTERN VITAPHONE STUDIO

ROSCOE
(Fatty)
ARBUCKLE

completed

"HEY POP" "BUZZ'N AROUND"
"HOW'VE YOU BEAN"

Starting new series for coming season for Warner Bros.

Under Exclusive Management

LEO MORRISON . . Associate JOE RIVKIN

WARNER BROS.
WILHELM DIETERLE

Director

SIX HOURS TO LIVE
THE LAST FLIGHT
JEWEL ROBBERY
SCARLET DAWN
MAN WANTED
LAWYER MAN
GRAND SLAM
THE CRASH

ROBERT FLOREY

Director of Box Office Successes

“GIRL MISSING” (Warner Bros.)
“EX-LADY” (Warner Bros.)
“AS GOOD AS NEW” (Warner Bros.)
“THOSE WE LOVE” (K-B-S-World Wide)
“THE MAN CALLED BACK” (K-B-S-World Wide)
“MURDERS IN THE RUE MORGUE” (Universal)

Scenarios and Continuities

“A STUDY IN SCARLET” (K-B-S-World Wide)
“FRANKENSTEIN” (Universal)
“MURDERS IN THE RUE MORGUE” (Universal)
Dear President—

Price of Fear—U... 12-9-28
Price of Happiness—TE  3-2-16
Price of Honor—COL  4-17-27
Price of Innocence—BUFF 1919
Price of Malice—M... 3-2-16
Price of Pleasure—U... 5-31-25
Price of Possession—PAR  2-20-21
Price of Power—FAT... 2-24-16
Price of Prejudice—F  7-5-17
Price of Redemption—M  9-26-20
Price of Silence—SU... 12-21
Price of Silence—F... 11-17
Price of Silence—B... 12-26
Price of Success—COL... 1926
Price of Youth—ARW  1922
Price She Paid—COL... 3-17
Price She Paid—COL  1924
Price Woman Pays—HAT  11-2-19
Price TRI... 12-25-17
Price and the Devil—APO... 3-8-17
Price and the Man—AMU  8-9-17
Price of Jennico—PAR... 1914
Price of New York—F... 10-18-18
Price of Palomar—PAR  11-16-22
Price of Pawnee—RKO... 6-6-29
Price of Sunshine Alley—PAR  10-12-24
Price of the Clan—ART... 11-1-11
Price of the Force—RA... 10-18-25
Price of the Legion of the (AT)—MAO  10-15-32
Prima Donna's Husband—TE  6-15-16
Primal Law—F... 12-9-21
Primal Lure—INC... 5-11-16
Primanerliebe—NAT  4-1-28
Prismatic Call—F... 12-25-17
Primitive Love—KLA... 6-12-27
Primitive Love—FNN... 5-21-22
Primitive Wives—MT... 11-18
Primrose Path—U... 1925
Primrose Path—HOL... 1-25-31
Primrose Ring—PAR... 5-17-17
Prince and Betty—PAT... 12-14-19
Prince and the Ballet Dancer—(S-SE)... WW 8-8-29
Prince and the Pauper—AR  11-26-22
Prince and the Pauper—COL... 12-2-15
Prince Chapel—SEL... 8-3-16
Prince Chapel—PAR... 7-18-20
Prince of Avenue AMU... 1-12-20
Prince of Broadway—CHA 1926
Prince of Diamonds—AT... COL... 5-4-30
Prince of Headwaiters—FNN  7-24-27
Prince of a King—SEZ 12-30-23
Prince of Pep—FBO... 1926
Prince of Pilsen—PDC... 4-18-26
Prince of the Play—RA... 1927
Prince of Tempters—FN  10-24-26
Prince in a Pawnshop—VIT... 19-10-19
Prince There Was—FP.L... 11-20-21
Princess and the Plumber—(AT)... F... 11-20-30
Princess from Hoboken—TIF  5-22-27
Princess Jones—VIT... 1921
Princess of Broadway—PA  3-6-27
Princess of New York—PAR... 1921
Princess of Park Row—VIT... 1917
Princess of Patches—KES... 1-25-17
Price of U... 12-12-24
Price of Applause—TRI 8-4-18
Price of Fame—VIT... 11-9-16

13,262 TITLES

Princess of the Dark—INC  2-8-17
Princess Romannoff—F... 1915
Princess Virtue—BL... 11-15-17
Prison Without Walls—PAR... 3-22-17
Prison—U... 13-21
Prison of Zenda—PAR... 1922
Prisoners (PT & S)—FN... 8-18-29
Prisoners of Love—G... 1-12-20
Prisoners of the Pines—HOD  9-8-18
Prisoners of the Sea—AM... 10-4-19
Prisoners of the Storm—U  10-3-26
Printer's Devil—WA... 1924
Private Affairs—PDC... 7-26-26
Private Izzy Murphy—WA... 11-14-26
Private Life of Helen of Troy—FN... 12-18-27
Private Lives (AT)—MG... 12-20-31
Private Peat—PAR... 11-17-18
Private Scandal—REA... 1921
Private Scandal (AT)—REA... 11-1-31
Probation (AT)—CHE... 3-13-32
Probation Wife—SE... 3-16-19
Prodigal Daughters—PAR... 4-22-23
Prodigal (AT)—MG... 6-28-31
Prodigal Judge—VIT... 2-5-22
Prodigal Lady—SK... 10-19-19
Prodigal Son—STL... 5-20-23
Prodigal Wife—SCR... 12-8-18
Prodigals of Monte Carlo—ZAK 12-24-23
Prodigfer—PAT... 6-22-19
Prodigfeers—ARW... 1919
Promise—M... 3-8-17
Proofs of Innocence—AR... 1922
Prophet's Paradise—SEZ... 1922
Prosperity (AT)—MG... 11-26-32
Protection (S-SE)—F... 1929
Proud Flesh—MG... 4-19-25
Prowlers of the Night—U... 12-19-26
Prowers of the Sea—TIF... 8-19-28
Proxies—PAR... 11-17-21
Prudence on Broadway—TRI... 9-14-19
Prudence the Pirate—PAR... 10-12-16
Prunella—PAR... 5-16-29
Prussian Cur—F... 8-25-18
Przyzysiegas (AT-Polish)—CAP... 5-22-32
Public Be Damned—PUB 7-5-17
Public Defender (AT)—RKO... 7-12-21
Public Enemy (AT)—WA... 7-12-28
Public Opinion—PAR... 8-24-16
Publicity Madness—F... 12-17-27
Pudd'n Head Wilson—PAR... 7-17-16
Pueblo's Secret—BIF... 1930
Pueblo Terror (AT)—COS... 4-12-31
Pulse of Life—BL... 12-27-17
Puppet Man—PS... 1-10
Puppets—FN... 7-26-25
Puppets of Fate—M... 1921
Puppy Love—PAR... 3-16-19
Purchase Price (AT)—WA... 7-16-32
Pure Grit—U... 1923
Puritan Passions—HOD... 9-9-23

313
GENE MARKEY

·

Screen Plays for

METRO-GOLDWYN-MAYER

·

PARAMOUNT

·

WARNER BROS.-FIRST NATIONAL

ROBERT PRESNELL

Writer of

Screen Plays
Adaptations
Originals

What Price Hollywood (RKO)
Lost Squadron (RKO)

Employees Entrance (Warners)
The Keyhole (Warners)
The Narrow Corner (Warners)

Dead Reckoning (Original—Paramount)

On Contract to

WARNER BROS.
Screen Play
and Dialogue
Warner Brothers' 
"THE MAYOR OF HELL"

ALF GOULDING

Director

EASTERN VITAPHONE STUDIOS

WARNER BROS.
Renegades of the West (AT)—1932

Reno—MG
Reno (AT) —WW
Reno Divorce—WA
Reno Frees—PA
Rendevous—G
Reported Missing—SEZ—4-16-22
Reputation—U
Reputation—UT—1921
Rescue—U—1926
Rescue, The (S-SE)—WA
1-13-29
Rescuing Angel—PAR—1919
Reserve for Ladies (AT)—PAR...5-22-32
Reserve Hat Ruth (AT)
Restless Souls—PAR—6-13-20
Restless Souls—TRI—1-19-19
Restless Souls—VIT—1922
Restless Wives—PA
Respect by Proxy—PAT—2-1-20
Restitution—MEN—5-26-18
Resurrection—PAR—5-12-18
Resurrection—PAR—11-18-27
Resurrection (AT) —U—1-25-31
Restoration—GRB—1929
Restoration—Ria—6-18-22
Restoration—UT—1928
Return of Boston Blackie—FD
Return of Draw Egan—INC
10-5-16
Return of Dr. Fu Manchu
(Reviewed as "New Adventures of Dr. Fu Manchu")—5-4-19
Return of Eve—ES—10-26-16
Return of Mary—M—1918
Return of Peter Grimm—F
11-7-26
Return of Sherlock Holmes
(AT & S)—PAR—10-20-29
Return of Tarzan—G
6-6-20
Revelation—AMU—4-6-16
Revelation—PAR—5-12-19
Revelation—MG
6-29-24
Revenge—M—1918
Revenge (S-SE)—UA—12-16-28
Revenge of "Uganda—G"—1-27
Revolta—BRA—9-28-16
Revolta in the Desert (S-SE)—AM
4-17-32
Reward of Faith—BOQ—3-11-29
Reward of Patience—PAR
9-21-16
Reward of the Faithless—ML
2-11-17
Rhapsody of Love (AT—Polish)—CAP—1932
Rich Are Always With Us
(At)—FN—5-15-32
Rich But Honest—F—5-15-27
Rich Girl, Poor Girl—U—1-30-21
Rich Man, Poor Man—PAR
5-2-18
Rich Man's Darling—BL
4-18-18
Rich Man's Folly (AT)
PAR—11-22-31
Rich Man's Playing—F, 1917
Rich Men's Sons—COL—7-17-28
Rich People (AT)—PAT
6-29-30
Richard the Brazen—VIT
8-9-17
Richard the Lion-Hearted—F
1-21-23
Remodeling Her Husband—PAR—6-13-20
Remorseless Love—SEZ—8-7-21
Remote Control (AT)—MG—12-20-30
Rendezvous (AT—German)
KAU—5-1-32
Renegades (AT) —F—11-19-30

13,262 TITLES

Ride For Your Life—U, 2-24-24
Ride Him, Cowboy (AT)—WA—10-30-32
Rider of Death Valley (AT)—U—1932
Rider of the King Log—AE
5-22-21
Rider of the Law—U—12-19-19
Rider of the Plains (AT)—SYN—5-3-31
Riders of the Cactus (AT)—BIF—8-16-31
Riders of the Dark—M-G-M
8-12-28
Riders of the Dawn—HOD
4-15-22
Riders of the Desert (AT)—WW—5-22-32
Riders of the Night—M—5-2-18
Riders of the Purple Sage—F
3-15-25
Riders of the Purple Sage—F
9-15-18
Riders of the Purple Sage (AT)
F—9-27-31
Riders of the North (AT)—SYN—4-5-31
Riders of the Range—M—1923
Riders of Rio (AT)—ML, 1931
Riders of the Rio Grande (S)
SYN—1-26-30
Riders of Vengeance—IND
5-3-25
Riders of Vengeance—CA
1928
Riders of Vengeance—U—5-18-19
Riders of the West—RA, 1927
Riders Up—U—5-4-24
Ridgeway of Montana—FD
6-4-24
Ridin' Comet—FBO—1925
Ridin' Fool (AT)—TIF—5-31-31
Ridin' for Justice—COL—10-1-32
Ridin' Gent—RA—1926
Ridin' Kid—BIF—1930
Ridin' Kid from Powder River—U—10-19-24
Ridin' Law (AT)—BIF—6-1-30
Ridin' Luck—RA—1927
Ridin' Pretty—F—1-21-21
Ridin' Romeo—F—5-2-21
Ridin' Rowdy—PAT—4-24-27
Ridin' Streak—FBO—1926
Ridin' the Wind—FBO—10-18-25
Ridin' Thunder—U—5-2-21
Ridin' Tornado (AT)—COL—7-1-32
Ridin' Wild—WPX—4-23-22
Ridin' Wild—U—11-19-22
Riding Demon—U—8-4-29
Riding Double—ST—8-31-24
Riding for Fame—U—1928
Riding for Life—RA—1926
Riding Rascal—U—1926
Riding Renegade—FBO—1928
Riding Rivals—ARC—1926
Riding Romance—MG—1929
Riding to Fame—ELH—7-10-27
Riding Wild—AY—1926
Riding With Death—F—11-13-21
Right that Fails—U—5-22-23
Right to Love, The (AT)—PAR—12-21-30
Right of the Strongest—SEZ—1924
Right of Way—M—2-1-20
Right of Way (AT)—FN—3-31-29
Right Direction—PAR—1916
Right Man—RA—1923
Right to Love—PAR—1920
Right to be Happy—BL—12-21-16
Right to Happiness—U—8-24-19

317
MONTH AFTER MONTH

BRING 'EM BACK ALIVE

WHAT PRICE HOLLYWOOD

BIRD OF PARADISE

A BILL OF DIVORCEMENT

RKO Radio Pictures
MONTH AFTER MONTH RADIO PICTURES

OUR BETTERS

SWEEPINGS

1933

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

CHRISTOPHER STRONG

KING KONG

TOPAZE

THE GREAT JASPER

THE ANIMAL KINGDOM

THE HALF-NAKED TRUTH

THE CONQUERORS

HAS DELIVERED THE BOX-OFFICE ATTRACTIONS OF 1932 - 1933

MONTH AFTER MONTH
AND "SHORTS" THAT MAKE YOUR AUDIENCE SAY "THE WHOLE SHOW WAS GREAT"

CLARK AND McCULLOUGH

THE MASQUERS

EDGAR KENNEDY

TOM AND JERRY

AESOP'S FABLES

VAGABONDS

MICKEY McGUIRE

HEADLINERS

PATHE NEWS

HARRY SWEET

CHARLIE CHAPLIN
RKO
Radio Pictures

RADIO CITY
IN ROCKEFELLER CENTER
THE SHOW PLACE OF THE NATION
MERIAN C. COOPER

Executive Vice-President
In Charge of Production

RKO STUDIOS, INC.

Co-producer and Director of

“Chang”

“Grass”

“The Four Feathers”

“King Kong”
RADIO
KEITH
ORPHEUM
Corporation

RKO THEATERS
From Coast to Coast
PANDRO BERMANN

1932

* *

"CHRISTOPHER STRONG"  "SYMPHONY OF SIX MILLION"
"SWEEPINGS"  "AGE OF CONSENT"
"HALF NAKED TRUTH"  "WHAT PRICE HOLLYWOOD"

JOHN CROMWELL

Directed

"SWEEPINGS"
Stage Romance—F......2-12-22
Stage Struck—F......2-22-17
Stage Struck—PAR......11-22-25
Stain in the Blood—PAR......MT-20-16
Stainless—PAR......TRI-10-25-17
Stairs of Sand—PAR......6-23-29
Stampede—KRA......1921
Stampede—PRO......11-27-16
Stand and Deliver—PAT......4-8-28
Stardust—FN......2-12-22
Star Dust Trail—F......3-8-25
Star Reporter—ARW......1920
Star Rover—F......11-27-19
Stark Love—PAR......3-6-27
Stark Mad (AT & S)—WA......1929
Starr’s Revenge—RA......1926
Starvation—FBW......1-18-20
Star Witness (AT)—WA......8-2-31
State Street Sadie (PT & S)—WA......9-9-28

State’s Attorney (AT)—
RKO......5-8-32
Station Content—TRI......8-16-18
Station Master—AM......7-8-28
Stay Home—M......1922
Steadfast Heart—G......12-30-23
Steady Company (AT)—U......1932
Steamers—PAR......10-27-22
Steamboat Bill, Jr.—UA......5-20-28
Steelheart—VIT......9-18-21
Steel Highway (AT)—WA......1930
Steel King—WO......11-30-19
Steel of the Royal Mounted—VIT......6-28-25
Steel Preferred—PDC......1-13-26
Stella Maris—ART......1-13-18
Stella Maris—U......2-21-26
Stella Dallas—UA......11-22-25
Step On It—UGC......5-14-22
Stephan Steps Out—PAR......11-25-23
Steppin’ Out—COL......1926
Stepping Alive—PAR......11-3-24
Stepping Along—FN......2-19-19
Stepping Fast—F......5-20-23
Stepping High (PT & S)—WA......1928
Stepping Out—PAR......10-5-19
Stepping Out (AT)—MGM......5-24-31
Stepping Sisters (AT)—
RKO......1-10-32
Stepping Stone—TRI......4-6-16
Stick to Your Story—RA......1926
Still Alarm—M......1-10-26
Still Alarm—S......8-10-18
Still Waters—PAR......11-11-15
String of the Scorpion—ARW
Stitch in Time—VIT......4-7-29
Stocks and Blondes—FBG......8-19-28
Stoker, The (AT)—AP......7-16-32
Stolen Bride—FN......8-21-27
Stolen Heaven (AT)—PAR......2-15-31
Stolen Honor—F......1-17-18
Stolen Hours—PWO......10-10-18
Stolen Kiss—REA......3-14-20
Stolen Kisses (PT & S)—WA......5-5-29
Stolen Love—RKO......1-6-29
Stolen Magic—TRI......10-7-15
Stolen Moments—P......1921
Stolen Orders—BRA......6-9-18
Stolen Paradise—PWO......6-21-17
Stolen Pleasure—COL......2-6-27
Stolen Ransom—S......10-18-26
Stolen Secrets—U......3-16-24
Stolen Treaty—VIT......1921
Stolen Triumph—M......1916
Stool Pigeon—GA......7-18-28
Stop Flirting—PDC......6-21-25
Stop, Look and Listen—PAT......1-10-26
Stop That Man—SEZ......1927
Stop That Man—U......4-29-28

13,262 TITLES

Stop Thief—G......8-22-20
Storm—PAR......8-14-16
Storm—U......6-5-22
Storm Breaker—U......9-20-25
Storm Daughter—U......3-23-24
Storm Girl—AN......11-9-22
Storm Over Asia—AM......9-7-30
Storm Over Zakopan (AT—
Polish)—CA......1912
Storm, The (AT—U)......8-24-30
Stormy Knight—BL......9-13-17
Stormy Seas—AE......8-19-23
Stormy Waters—TIF......8-26-28
Stormswept—FBG......3-18-23
Story Without a Name—
10-26-24

Stowaway (AT)—U......1932
Straight from Paris—EQU......1921
Straight from the Shoulder—
7-3-21
Straight Is the Way—PAR......2-27-21
Straight Road—PAR......1-9-14
Straight Shootin’—U......8-7-27
Straight Shooting—U......1924
Straight Way—F......10-5-16
Stranded—FAT......7-13-16
Stranded—STE......8-26-27
Stranded in Arcadia—RKO......1917
Stranded in Paris—PAR......12-26-26
Strange Adventure (AT)—
MOP......1932
Strange Boarder—G......1920
Strange Cargo (AT & S)—PAT......12-24-29
Strange Case of Clara Deane (AT—
PAR)......5-8-32
Strange Case of District At
torney M—UNF......3-23-30
Strange Case of Captain Ransom—
FN......10-6-28
Strange Idols—F......6-21-42
Strange Interlude (AT)—
MGM......7-8-32
Strange Justice (AT)—
RKO......10-21-32
Strange Love of Molly Louisa—U......5-14-12
Strange Woman—F......9-29-18
Stranger—PAR......2-10-24
Stranger from Somewhere—BL
11-24-26
Stranger from the North—SEZ
2-10-24
Stranger in Town (AT)—
WA......7-9-32
Stranger Than Fiction—FN......12-11-21
Stranger’s Banquet—G......1-7-23
Strangers in Love (AT)—
PAR......3-6-32
Strangers May Kiss (AT)—
MGM......4-12-31
Strangers of the Evening (AT—
PAR)......5-9-28
Strangers of the Night—M
9-9-23
Strangling Threads—HEP
9-17-24
Strauss, the Waltz King—FSS
7-8-29
Streak of Luck—ARC......1926
Stream of Life—PAR......11-29-28
Street—FSS......1928
Street Angel—F......4-15-28
Street Called Straight—G
3-14-20
Street Girl (AT)—RKO......2-21-29
Street of Chance (AT)—PAR
2-2-30
Street of Forgotten Men—PAR
8-2-25
ERNEST B. 
SCHOEDSACK 

Director 

RKO 

Glendon Allvine 

Assistant to 

MERIAN C. COOPER
Street of Illusion—COL
Street of Seven Stars—DIE
Street of Sin—PAR
Street of Sorrows—SOA
Street of Tears—RA
Street of Women (AT)
Street Scene (AT)—UA
Streets of Algiers—Ufa
Streets of Passion—PAT
Streets of New York—AY
Streets of Shanghai—TIF
Strength of Donald McKennie—AMU
Strength of the Pines—F
Strength of the Weak—BL
Strictly Business (AT)—POP
Strictly Confidential—G
Strictly Dishonorable (AT)
Strictly Modern (AT)—FN
Strictly Unconventional (AT)
Strike Eternal—MT
String Beans—PAR
Stripped for a Million—K
Striving for Fortune—EXP
Stroke of Midnight—M
Strong Boy (SF)
Strong Man—FN
Strong Way—W
Stronger Love—PAR
Stronger Passion—LB
Stronger Than Death—M
Stronger Vow—G
Strong Will—EXP
Strongest—F
Struggle—W
Struggle, The (AT)—UA
Struggle Everlasting—RSP
Student Prince—M—G—M
Student Sein (AT—German)—PRX
Student Sein Wenn Die Veilchen Bluten (AT—German)—PRX
Studio Girl—SEL
Studio Murder Mystery (AT)—PAR
Submarine—COL
Submarine Eye—W
Submarine Pirate—TRI
Substitute Wife—ARW
Subway Express (AT)—COL
Subway Sadie—FN
Success—M
Successful Adventure—M
Successful Calamity, A (AT)—WA
Successful Failure—TRI
Successful Failure—TRI—WT
Such a Little Pirate—PAR
Such a Little Queen—PAR
Such Men Are Dangerous (AT—F)—F—3—9—30
Sudden Gentleman—TRI
Sudden Jim—TRI
Sudden Riches—WO
Suds—UA
Sue of the South—U
Sue fluoride—AT—PAT
Sultana—PAT
Summer Bachelors—F
Summer Girl—WO
Sunbeam—M
Sun-down—MGN
Sun-down Street—U
Sun-down Trail—U
Sun-down Trail (AT)—PAT
Sun Dog Trail—ARW
Sunken Rocks—BR
Sunlight’s Last Raid—VIT
Sunny (AT)—FN
Sunny Jane—BM
Sunnyside—FN
Sunnyside Up—FDC
Sunny Side Up (AT & S)—F
Sunny Skies (AT)—TIF
Sunrise—F
Sunrise Trail (AT)—TIF
Sunset Derby—FN
Sunset Jones—PAT
Sunset Legion—PAR
Sunset Pass—PAR
Sunset Princess—ARW
Sunset Spragge—F
Sunset Trail—PAR
Sunset Trail—U
Sunset Trail (AT)—TIF
Sunshine Alley—Q
Sunshine and Gold—PAT
Sunshine Dad—PAT
Sunshine Harriet—APF
Sunshine Nan—PAR
Sunshine of Paradise Alley—CHA
Sunshine Trail—Q
Sun-up—MG
Superman—WH
Super Sex—AR
Super Speed—RA
Superstitious—F
Supreme Passion—FIL
Supreme Passion—AE
Supreme Sacrifice—PRW
Supreme Temptation—VIT
Supreme Test—COU
Supreme Test—U
Sure Fire—U
Sure-Fire—MAS
Surging Seas—STD
Surrender—U
Surrender (AT)—F
Surrender of the German Fleet—U
Survival—UNP
Susie's Gentleman—BL
Susan Lenox, Her Rise and Fall (AT)—MGN
Susan Rocks the Boat—FAT
Susanne Macht Ordnung (AT—German)—FTP
Susie Snowflakes—PAR
Suspend—VIT
Suspense—FIL
Suspense—S
Suspicion—HOF
Suspicious Wives—SR
Suzanna—APA
Svensgil (AT)—WA
Swan—PAR
Swat the Spy—F
Swamp—FBO
Swamper (AT)—WW
Sweden, 1929–1930—MAT
Sweepstakes (AT)—RKO
Sweet Adeline—CHI
Sweet Alyssum—SEL
Sweet Daddies—FN
Sweat—PAT
Sweetie—AT & S—PAR
Sweat, The (AT)—UA
Sweat Hearts and Wives (AT)—FN
Sweetheart on Parade—COL
Sweetie—AT & S—PAR
Sweetish Heart—COL
Swim, Girl, Swim—PAR
Swinging High—AT—PAT
Swing and a Hit (AT)—TIF
Swing Shadows—FBO
Swimmer, The (AT—TIF)
Swimsuit—FN
Symphony of Six Million (AT)—RKO
Syncopating Sue—FN
Symphony—RKO
Synthetic Sfin—FN
T
Table Top Ranch—ST
Tables Turned—M
Tabu—PAR
Tailor-Made Man—UA
Tailor Made Man, A (AT)
Tainted Money—FPT
Take It From Me—U
Take Me Home—PAR
Take the Heir—BIF
Take a Chance—BY
Take Chances—GOL
Take the Count—SEZ
Take the Hula Hop—AY
Talk of Hollywood—AY
Talk of the Town—U
Talker—FN
Tale of Two Cities—F
Tale of Two Worlds—G
Tales of a Thousand and One Nights—DAV
Taming of the Shrew (AT)—U
Taming the West—U
Tango Cavalier—ARW
Tangled Destinies (AT—M"
Tangled Fates—POW
Tangled Fortunes—AT
Tangled Hearts—BL
Tangled Herds—ARC
Tangled Lives—F
Tangled Lives—VIT
Tangled Threads (AT—EX)
Tangled Trail—ST
Tanner (AT & S)—RKO
Tansy—BR
Kenneth Macgowan

Associate Producer

JOHN BARRYMORE IN "TOPAZE"

RICHARD DIX IN "THE GREAT JASPER"

"THE PENGUIN POOL MURDER"

H. N. SWANSON

ASSOCIATE PRODUCER

RADIO PICTURES
JANE MURFIN
WRITER

“WHAT PRICE HOLLYWOOD?”
(RKO)

“ROCKABYE”
(RKO)

“OUR BETTERS”
(RKO)

Co-Author

“SMILIN’ THROUGH”
(M-G-M)

“DECLASSEE”

MARK SANDRICH

Director and Co-Author

of

“So This Is Harris”

“Maiden Cruise”

for

Radio Pictures
ROBERT E. WELSH

Producing Independently

For RKO

WILLIS H. O'BRIEN

Chief Technician

“KING KONG”
(RKO-Radio)

“THE LOST WORLD”
GEORGE CLEVELAND
Dialogue Director

"MEN ARE SUCH FOOLS"
(Starring Leo Carrillo)
JEFFERSON PRODS.—RKO

"SAILOR BE GOOD"
JEFFERSON PRODS.—RKO

RALPH INCE
Director

"LUCKY DEVILS"
RKO-Radio
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unholy Three (AT)—MGM</td>
<td>1921</td>
</tr>
<tr>
<td>Uninvited Guest—MG</td>
<td>1924</td>
</tr>
<tr>
<td>Union States Smith—GOT</td>
<td>1921</td>
</tr>
<tr>
<td>Unknown—GOL</td>
<td>1921</td>
</tr>
<tr>
<td>Unknown—MGM</td>
<td>1927</td>
</tr>
<tr>
<td>Unknown—PAR</td>
<td>1927</td>
</tr>
<tr>
<td>Unknown—Caivalier—FN</td>
<td>1932</td>
</tr>
<tr>
<td>Unknown Heroes (AT-Polish)—CAP—1932</td>
<td></td>
</tr>
<tr>
<td>Unknown Lover—VIT</td>
<td>1925</td>
</tr>
<tr>
<td>Unknown Purple—TRU</td>
<td>1925</td>
</tr>
<tr>
<td>Unknown Quantity—VIT</td>
<td>1925</td>
</tr>
<tr>
<td>Unknown Rider—AI</td>
<td>1925</td>
</tr>
<tr>
<td>Unknown Treasures—STE</td>
<td>1925</td>
</tr>
<tr>
<td>Unknown Wife—U</td>
<td></td>
</tr>
<tr>
<td>Unmarried Wives—GOT</td>
<td>1924</td>
</tr>
<tr>
<td>Unmasked (AT)—ARC</td>
<td>1929</td>
</tr>
<tr>
<td>Unmasked Woman—ARW</td>
<td>1925</td>
</tr>
<tr>
<td>Unpardonable Sin—WO</td>
<td>1916</td>
</tr>
<tr>
<td>Unpardonable Sin—GAR</td>
<td>1916</td>
</tr>
<tr>
<td>Unprotected—PAR</td>
<td>1916</td>
</tr>
<tr>
<td>Unseeing Eyes—G</td>
<td>1923</td>
</tr>
<tr>
<td>Unseen Forces—FN</td>
<td>1920</td>
</tr>
<tr>
<td>Unseen Witness—ARW</td>
<td></td>
</tr>
<tr>
<td>Unseen Hands—AE</td>
<td></td>
</tr>
<tr>
<td>Un Soir de Raffe (AT-French)</td>
<td></td>
</tr>
<tr>
<td>Untamed (TRI)</td>
<td>1918</td>
</tr>
<tr>
<td>Untamed (AT &amp; S)—MGM</td>
<td>1929</td>
</tr>
<tr>
<td>Untamed—F</td>
<td>1920</td>
</tr>
<tr>
<td>Untamed Justice—BIL</td>
<td>1920</td>
</tr>
<tr>
<td>Untamed Lady—PAR</td>
<td>1921</td>
</tr>
<tr>
<td>Untamed Youth—FBO</td>
<td>1924</td>
</tr>
<tr>
<td>Untamable—U</td>
<td>1923</td>
</tr>
<tr>
<td>Until They Get Me—TRI</td>
<td>1919</td>
</tr>
<tr>
<td>Unto the End—TRI</td>
<td>1919</td>
</tr>
<tr>
<td>Unto Those Who Sin—SEL</td>
<td></td>
</tr>
<tr>
<td>35—CBR</td>
<td>1920</td>
</tr>
<tr>
<td>Unveiling Hand—WO</td>
<td>1920</td>
</tr>
<tr>
<td>Unwelcome Children—MGR</td>
<td>1921</td>
</tr>
<tr>
<td>Unwelcome Mother—F</td>
<td>1916</td>
</tr>
<tr>
<td>Unwelcome Mrs. Hatch—PAR</td>
<td>1914</td>
</tr>
<tr>
<td>Unwilling Hero—G</td>
<td>1921</td>
</tr>
<tr>
<td>Unwritten Code—WO</td>
<td>1919</td>
</tr>
<tr>
<td>Unwritten Law—CAL</td>
<td>1920</td>
</tr>
<tr>
<td>Unwritten Law—COL</td>
<td>1925</td>
</tr>
<tr>
<td>Unwritten Law, The (AT)—MAJ</td>
<td>1926</td>
</tr>
<tr>
<td>Up and At ’Em</td>
<td>1922</td>
</tr>
<tr>
<td>Up and Going—F</td>
<td>1922</td>
</tr>
<tr>
<td>Up For Murder (AT)—U</td>
<td>1921</td>
</tr>
<tr>
<td>Up in Mabel’s Room—PDC</td>
<td>1922</td>
</tr>
<tr>
<td>Up in Mary’s Attic—FA</td>
<td>1922</td>
</tr>
<tr>
<td>Up in the Air About Mary—AE—1922</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up or Down—TRI</td>
<td>1917</td>
</tr>
<tr>
<td>Up Pops the Devil (AT)—PAR</td>
<td>1917</td>
</tr>
<tr>
<td>Up Romance Road—MT</td>
<td>1918</td>
</tr>
<tr>
<td>Up the Congo—WW—...</td>
<td>1920</td>
</tr>
<tr>
<td>Up the Ladder—U</td>
<td>1925</td>
</tr>
<tr>
<td>Up the River (AT)—F</td>
<td>1920</td>
</tr>
<tr>
<td>Up the Road with Sally—SEZ</td>
<td>1918</td>
</tr>
<tr>
<td>U. P. Trail—HOD—</td>
<td>1920</td>
</tr>
<tr>
<td>Uphaveal—M</td>
<td>1914</td>
</tr>
<tr>
<td>Uplander Rider—FN</td>
<td>1928</td>
</tr>
<tr>
<td>Uplifters—M</td>
<td>1929</td>
</tr>
<tr>
<td>Upper Crust—AMU</td>
<td>1917</td>
</tr>
<tr>
<td>Upper Underworld (AT)—FN</td>
<td>1931</td>
</tr>
<tr>
<td>Upside Down—TRI</td>
<td>1919</td>
</tr>
<tr>
<td>Upsage—MGM</td>
<td>1924</td>
</tr>
<tr>
<td>Upstairs—G</td>
<td>1919</td>
</tr>
<tr>
<td>Upstairs and Down—SEZ</td>
<td>1925</td>
</tr>
<tr>
<td>Upstart—M</td>
<td>1920</td>
</tr>
<tr>
<td>Upstream—F</td>
<td>1927</td>
</tr>
<tr>
<td>Uptown New York (AT)—WW—12-10-32</td>
<td></td>
</tr>
<tr>
<td>Usurper—VIT</td>
<td>1920</td>
</tr>
<tr>
<td>Utah Kid (AT)—TIF</td>
<td>1923</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vagabond Cub—RKO</td>
<td>1929</td>
</tr>
<tr>
<td>Vagabond King (AT)—PAR</td>
<td>1929</td>
</tr>
<tr>
<td>Vagabond Lover (AT &amp; S)—RKO</td>
<td>1929</td>
</tr>
<tr>
<td>Vagabond Luck—F</td>
<td>1919</td>
</tr>
<tr>
<td>Vagabond of France—PAT</td>
<td>1925</td>
</tr>
<tr>
<td>Vagabond Prince—INC—9-28-16</td>
<td></td>
</tr>
<tr>
<td>Vagabond Trail—F—</td>
<td>1924</td>
</tr>
<tr>
<td>Valencia—MGM</td>
<td>1927</td>
</tr>
<tr>
<td>Valentine Girl—PAR</td>
<td>1917</td>
</tr>
<tr>
<td>Valiant, The (AT &amp; S)—F</td>
<td>1929</td>
</tr>
<tr>
<td>Valiants of Virginia—SEL</td>
<td>1926</td>
</tr>
<tr>
<td>Valley of Bravery—FBO</td>
<td>1926</td>
</tr>
<tr>
<td>Valley of Doubt—SEZ—</td>
<td>1920</td>
</tr>
<tr>
<td>Valley of Hate—RUL—</td>
<td>1924</td>
</tr>
<tr>
<td>Valley of Hell—MGM—10-21-28</td>
<td></td>
</tr>
<tr>
<td>Valley of Hell—MGM—8-7-27</td>
<td></td>
</tr>
<tr>
<td>Valley of Hunted Men—PAT</td>
<td>1928</td>
</tr>
<tr>
<td>Valley of Lost Souls—IND—</td>
<td>1923</td>
</tr>
<tr>
<td>Valley of Silent Men—PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Valley of the Giants—FN—</td>
<td>1927</td>
</tr>
<tr>
<td>Valley of the Giants—PAR—</td>
<td>1927</td>
</tr>
<tr>
<td>Valley of the Missing—F—1922</td>
<td></td>
</tr>
<tr>
<td>Valley of the Moon—PAR—</td>
<td>1914</td>
</tr>
<tr>
<td>Valley of the Wolf—APD—1923</td>
<td></td>
</tr>
<tr>
<td>Valley of Tomorrow—PAT—</td>
<td>1928</td>
</tr>
<tr>
<td>Vamp—PAR</td>
<td>1921</td>
</tr>
<tr>
<td>Vamping Venus—FN—11-11-28</td>
<td></td>
</tr>
<tr>
<td>Vampire—M</td>
<td>1920</td>
</tr>
<tr>
<td>Vampire—UNI</td>
<td>1928</td>
</tr>
<tr>
<td>Vampire a la Mode—F</td>
<td>1928</td>
</tr>
<tr>
<td>Vampires of Warsaw—LEO—</td>
<td>1928</td>
</tr>
<tr>
<td>Vanina—FFS</td>
<td>1928</td>
</tr>
<tr>
<td>Vanishing American—PAR—</td>
<td>1925</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vanishing Frontier (AT)—PAR</td>
<td>1929</td>
</tr>
<tr>
<td>Vanishing Hoofs—ARC</td>
<td>1926</td>
</tr>
<tr>
<td>Vanishing Maid—ARW</td>
<td>1921</td>
</tr>
<tr>
<td>Vanishing Men (AT)—MOP</td>
<td>1932</td>
</tr>
<tr>
<td>Vanishing Pioneer—PAR</td>
<td>1928</td>
</tr>
<tr>
<td>Vanity—PDC</td>
<td>1927</td>
</tr>
<tr>
<td>Vanity—M—1-11-17</td>
<td></td>
</tr>
<tr>
<td>Vanity Fair—G</td>
<td>1923</td>
</tr>
<tr>
<td>Vanity Fair—EDK—10-14-15</td>
<td></td>
</tr>
<tr>
<td>Vanity Fair (AT)—HOL—</td>
<td>1932</td>
</tr>
<tr>
<td>Vanity Pool—U—1918</td>
<td></td>
</tr>
<tr>
<td>Vanity Street (AT)—COL—</td>
<td>1932</td>
</tr>
<tr>
<td>Vanity’s Price—FBO—10-12-24</td>
<td></td>
</tr>
<tr>
<td>Variety—PAR</td>
<td>1926</td>
</tr>
<tr>
<td>Varmint—PAR—9-13-17</td>
<td></td>
</tr>
<tr>
<td>Varmlanders, The (AT—Swedish)—STP—11-23-23</td>
<td></td>
</tr>
<tr>
<td>Varsity (PT &amp; S)—PAR—</td>
<td>1928</td>
</tr>
<tr>
<td>Veil of Happiness—ELK—</td>
<td>1923</td>
</tr>
<tr>
<td>Veiled Adventure—SEL—5-11-19</td>
<td></td>
</tr>
<tr>
<td>Veiled Marriage—HAL—3-14-19</td>
<td></td>
</tr>
<tr>
<td>Veiled Woman—F—1929</td>
<td></td>
</tr>
<tr>
<td>Veiled Woman—HOD—6-11-22</td>
<td></td>
</tr>
<tr>
<td>Velvet Hand—U—10-6-18</td>
<td></td>
</tr>
<tr>
<td>Velvet Paw—PWB—8-31-16</td>
<td></td>
</tr>
<tr>
<td>Vendetta—HOW—12-25-21</td>
<td></td>
</tr>
<tr>
<td>Vengeance—WO—5-26-18</td>
<td></td>
</tr>
<tr>
<td>Vengeance (AT)—COL—3-9-30</td>
<td></td>
</tr>
<tr>
<td>Vengeance is Mine—HIMU—1-27-16</td>
<td></td>
</tr>
<tr>
<td>Vengeance is Mine—PAT—12-6-17</td>
<td></td>
</tr>
<tr>
<td>Vengeance of Durand—VIT—12-14-19</td>
<td></td>
</tr>
<tr>
<td>Vengeance of the Deep—SEZ—12-22</td>
<td></td>
</tr>
<tr>
<td>Vengeance Trail—AY—6-9-21</td>
<td></td>
</tr>
<tr>
<td>Verdict, The—GOL—7-12-25</td>
<td></td>
</tr>
<tr>
<td>Verdun, Vision of History—HIM—1928</td>
<td></td>
</tr>
<tr>
<td>Venus—UA—10-20-29</td>
<td></td>
</tr>
<tr>
<td>Venus in the East—PAR—1-26-19</td>
<td></td>
</tr>
<tr>
<td>Venus Model—G—1923</td>
<td></td>
</tr>
<tr>
<td>Venus of the South Seas—SR—1924</td>
<td></td>
</tr>
<tr>
<td>Venus of Venice—FNO—5-8-27</td>
<td></td>
</tr>
<tr>
<td>Vera the Medium—GOR—1-4-17</td>
<td></td>
</tr>
<tr>
<td>Vermillion Pencil—FBO—3-19-22</td>
<td></td>
</tr>
<tr>
<td>Versuchen Sie Meine Schwester (AT—German)—TOB—6-6-21</td>
<td></td>
</tr>
<tr>
<td>Very Confidential—F—12-14-27</td>
<td></td>
</tr>
<tr>
<td>Very Good Young Man—PAR—1919</td>
<td></td>
</tr>
<tr>
<td>Very Idea (AT &amp; S)—RKO—10-6-29</td>
<td></td>
</tr>
<tr>
<td>Very Idea—M—2-22-20</td>
<td></td>
</tr>
<tr>
<td>Very Truly Yours—F—5-28-22</td>
<td></td>
</tr>
<tr>
<td>Via Wireless—PAT—9-23-15</td>
<td></td>
</tr>
<tr>
<td>Vicar of Wakefield—PAT—3-8-17</td>
<td></td>
</tr>
<tr>
<td>Vice of Pools—VIT—11-14-20</td>
<td></td>
</tr>
<tr>
<td>Vice Squad (AT)—PAR—6-7-31</td>
<td></td>
</tr>
<tr>
<td>Vickey Van—PAR—3-23-19</td>
<td></td>
</tr>
<tr>
<td>Victim—F</td>
<td>1-18-17</td>
</tr>
<tr>
<td>Victim—CBC—1921</td>
<td></td>
</tr>
<tr>
<td>Victor—U—7-22-23</td>
<td></td>
</tr>
<tr>
<td>Victoria Cross—PAR—12-14-16</td>
<td></td>
</tr>
<tr>
<td>Victory—PAR—12-7-19</td>
<td></td>
</tr>
</tbody>
</table>
Victory of Conscience—PAR
Victory of Virtue—EXD
Viennese Nights (AT)—WA
Vigilantes—ARW
Viking—MGD
Viking (AT)—WIO
Village Blacksmith—F
Village of Sin—AM
Village Scandal—TRI
Village Sleuth—PAR
Violette Imperial—FFS
Virgin—GOL
Virgin Lips—COL
Virgin of Stamboul—U
Virgin Paradise—F
Virginia Courtship—PAR
Virginian—PAR
Virginian—PRE
Virginian (AT & S)—PAR
Virgins of Bali (AT)—PRI
Virgin’s Sacrifice—VIT
Virgin Courtship—COL
Virtue—VIRT
Virtue’s Revolt—ST
Virtuous Husband (AT)—U
Virtuous Liars—VIT
Virtuous Men—SL
Virtuous Model—PAT
Virtuous Sin (AT)—PAR
Virtuous Sinners—PI
Virtuous Thief—PAR
Virtuous Vamp—FN
Virtuous Wives—FN
Vital Question—VIT
Vi Tva (AT—Swedish)—PAR
Viive La France—PAR
Vivienne—PAR
Vixen—F
Voice from the Minaret—FN
Voice of the City (AT & S)—MGM
Voice in the Dark—G
Voice in the Fog—PAR
Voice of Conscience—M
Voice of Destiny—PAT
Voice of the Desert (AT—Polish)—CAP
Voice of the Storm—RKO
Voice Within (PT—TIF)
Voices—KRA
Voices of the City—G
Voleano—PAR
Voleano—PAT
Volga Boatman—PDC
Volunteer—GO
Vortex—GLO
Vortex—TRI
Vultures of Society—VLS
Wages of Conscience—HM
Wages of Virtue—PAR
Wagon Master (PT & S)
Wagon Show—FN
Wagon Tracks—PAR
Waifs—TRI
Waifs—PAT
Waiter from the Ritz—PAR
Waking Up the Town—UA
Wakefield Case—WO
Walk Offs—M
Walking Back—PAT
Walking Down Broadway (AT)—E
Wall Between—M
Wall Flower—G
Wallflowers—FBO
Wallops, The—U
Walloping Kid—AY
Walloping Wallace—ARC
Walls of Jericho—F
Wall Street (AT)—COL
Wall Street Mystery—PAR
Wall Street Tragedy—MT
Wall St. Whiz—FBO
Waltz Dream—MG
Walzerkönig (S-S.E)—NER
Wanderer—PAR
Wanderer of the Wasteland—PAR
Wanderer of the West—RA
Wandering Daughters—FN
Wandering Fires—ARW
Wandering Footsteps—GBG
Wandering Girls—COL
Wandering Husbands—PDC
Waning Sex—MG
Wanted—A Brother—RAL
Wanted a Coward—STE
Wanted a Home—BL
Wanted a Husband—PAR
Wanted—A Mother—PWO
Wanted at Headquarters—U
Wanted for Murder—RSR
Wanters—FN
W” Plan (AT)—RKO
War and the Woman—PAT
War Brides—SEZ
War Bride’s Secret—F
War Correspondent (AT)—COL
War Horse—F
War Nurse (AT)—MGM
War Paint—MG
War of the Tongs—RED
Warre Case—FN
Warfare of the Flesh—FBW
Warning—COL
Warning—EQ
Warning Shadows—FGU
Warning Signal—ELB

13,262 TITLES

Warming Up—PAR
Warren of Virginia—F
Warrior—ITA
Warrior Gap—DAV
War was He Guilty?—IZZ
Was It Bigamy—ST
Washington Masquerade
Washington Merry-Go-Around
Wasp—PWO
Wasted Lives—SEC
Wasted Love—AP
Wasted Youth—MUI
Watch Him Step—GOL
Watch Your Step—G
Watch Your Wife—U
Watching Eyes—ARW
Water Gypsy (AT)—SI
Water Hole—PAR
Water Lily—TRI
Water, Water Everywhere—F
Waterfront—FN
Waterfront Wolves—GER
Waterloo—GLO
Waterloo Bridge (AT)—U
Wax Model—PAR
Way Back Home (AT)—RKO
Way Down East—UA
Way Down East (Reissue)—GGR
Way For A Sailor (AT)—MG
Way Men Love—RKO
Way of a Girl—MG
Way of All Men (AT)—FN
Way of a Maid—SEZ
Way of a Man—PAT
Way of a Man—LB
Way of a Man With a Maid—PAR
Way of a Woman—SEZ
Way of All Flesh—PAR
Way of the Strong—COL
Way of the Strong—M
Way of the Transgressor—IND
Way of the World—RED
Way Out—PWO
Way Out West (AT)—MG
Way Women Love—LY
Wayward (AT)—PAR
We Americans—U
We Can’t Have Everything—AT
We Moderns—FN
We Should Worry—F
We’re in the Navy Now—PAR
Weaker Vessel—U
Weakening of Man—BRA
Weakening of Strength—M
Wealth—PAR
Weary River (PT & S)—FN
Weaver of Dreams—M
Weavers—Unknown
Weavers of Life—FBW
Web of Chance—F
Web of Desire—P
Web of Fate—PEE
Motion Picture Financing

PRODUCTION — DISTRIBUTION

Advances made on negatives
Notes and trade acceptances purchased

AMUSEMENT SECURITIES CORP.
729 Seventh Ave., N. Y. C. BRyant 9-5928

SPORTVENTURES

Now In Production For Season of 1933-34
A series of two-reel subjects that are different

with Thrills — Laughs — Pathos

Produced by:
ANDREW T. KELLEY

Business Manager:
C. D. PIKE

Production Headquarters, St. Petersburg, Fla.
World Rights Controlled By

C. JOHN PREDARI
President

723 Seventh Avenue
New York City
Wildcat--IND  1924
Wildcat--BM  5-3-17
Wildcat Jordan--GOL  10-29-22
Wildcat of Paris--U  1918
Wilderness Trail--F  7-13-19
Wilderness Woman--FN  4-18-26
Wildfire--Vis  7-14-25
Wildflower--PAR  1914
Wild Horse (AT)--HOF  8-2-31
Wildness of Youth--GRA  8-27-22
Wild West Whooppee (AT)--COS.  3-8-31
Willful Youth--PEE  4-1-28
Willow Tree--M  1-11-20
Will He Conquer Dempsey?  SEZ.  1923
William Tell--PAR.  1914
William Tell--SUS.  5-24-25
Williamson Submarine Pictures--U.  1913
Wilson or the Kaiser--M.  1918
Win, Lose or Draw--ARC.  1926
Winchester Woman--VIT.  11-16-19
Wind--M-G-M  11-11-28
Win That Girl--F.  12-11-27
Winding Stair--F.  10-18-25
Winding Trail--M.  1-24-18
Winding Trail--KRA.  1921
Windjammer--RA.  1926
Window Opposite--IV.  1919
Wind of Chances--FN.  8-30-25
Winds of the Pampas--HM.  1928
Wine--U.  9-14-24
Wine Girl--BL.  4-4-18
Wine of Youth--M-G.  7-13-24
Wing Toy--F.  2-13-21
Winged Horsemanship--U.  6-2-29
Winged Idol--TRI.  11-25-15
Winged Mystery--U.  1917
Wings--PAR.  8-21-27
Wings of Adventure (AT)--TIF.  8-10-30
Wings of Love--F.  1921
Wings of Pride--JA.  1921
Wings of the Morning--F.  12-7-19
Wings of the Storm--F.  11-28-26
Wings of Youth--F.  5-10-25
Winner Takes All--U.  7-21-18
Winner Takes All--F.  10-19-24
Winner Takes All (AT)--WA.  6-18-32
Winner, The--RA.  1926
Winners of the Wilderness--M-G-M.  4-3-27
Winning Girl--PAR.  3-9-19
Winning Grandma--PAT  8-11-18
Winning His Wife--U.  8-11-18
Winning Oar--EXP.  7-24-27
Winning of Barbara Worth--UA.  12-12-26
Winning of Beatrice--M.  5-26-18
Winning of Sally Temple--PAR  2-22-17
Winning the Futurity--CHA  1926
Winning Stroke--F.  10-5-19
Winning Wallop--LUM.  11-21-26
Winning with Wits--F.  1-15-22

13,262 TITLES

Wise Girls (AT)--MGM  3-23-30
Wise Fool--PAR  6-5-21
Wise Guy--FN.  5-30-26
Wise Husbands--PI.  1921
Wise Kid--U.  2-26-22
Wise Son--MAX.  1924
Wise Virgin--PDC.  1924
Wise Wife--PAT.  10-30-27
Wiser Sex, The (AT)--PAR.  3-13-32
Wishing Ring Man--VIT.  3-2-19
Wit Wins--HM.  1919
Witch--F.  3-9-16
Witching Hour--PAR.  3-6-21
Witching Hour--FRO.  11-30-16
Withcraft--PAR.  10-26-16
Withcraft Through the Ages--MAL.  6-9-29
Witch Woman--FRO.  4-25-17
Witch Woman--MAL.  4-14-29
With Byrd at the South Pole--PAR.  6-22-30
With Car and Camera Around the World--WAN.  12-22-29
With Hoops of Steel--HOD  5-12-18
With This Ring--SCH.  9-13-25
With Neatness and Dispatch--M.  1918
With Williamson Under the Sea (AT)--PRL.  11-26-32
Within the Cup--HOD.  3-21-18
Within the Law--FN.  5-6-23
Within the Law--VIT.  5-17-17
Without Benefit of Clergy--PAT  6-26-21
Without Compromise--F.  11-12-22
Without Fear--F.  4-23-22
Without Honor (AT)--ARC.  1-10-32
Without Honor--TRI.  12-20-17
Without Limit--M.  2-20-21
Without Mercy--PDC.  11-10-25
Witness for the Defense--PAR  9-28-19
Wits vs. Fats--HAL.  6-6-20
Wives at Auction--TRS.  1926
Wives and Other Wives--PAT  12-8-18
Wives of Men--PI.  9-1-18
Wives of the Prophet--LBR.  1926
Wizard of Oz--CHA.  4-19-25
Wizard of the Saddle--FBO  12-11-28
Wizard--F.  12-11-27
Wolf Blood--LBR.  1925
Wolf--VIT.  8-10-19
Wolf and His Mate--BU.  12-6-17
Wolf Hunters--RA.  9-19-26
Wolf Lowry--TRI.  6-7-17
Wolf of Debt--U.  9-30-15
Wolf Law--U.  10-22-22
Wolf Man--F.  3-16-24
Wolf Pack--SR.  1922
Wolf Woman--INC.  8-31-16
Wolf Fangs--F.  12-11-27

347
Four Recent Originals

"TWO AGAINST THE WORLD"  
(Constance Bennett—Warner Bros.)

"SPORT PARADE"  
(RKO)

"MOMMER"  
(Fox)

"BEAUTIFUL FACE"  
(Universal)

JERRY HORWIN

MILO ANDERSON
Costume Designer

"THE KID FROM SPAIN"  
(Eddie Cantor)

"HALLELUJAH I'M A BUM"  
(Al Jolson)

"THE MASQUERADER"  
(Ronald Colman)

"CYNARA"  
(Ronald Colman)

Under contract to United Artists Corp.
Woman in Room 13—G.4.11-20
Woman in the Case—PAR 8-10-10
Woman in the Night—WW 3-17-29
Woman in the Suitcase—PAR 1-18-20
Woman in Chains—AMG...1923
Women Love Once (AT) PAR. 6-28-31
Woman Michael Married—EXI 7-27-19
Woman Next Door—EDK 9-9-15
Women of All Nations (AT) —F.5-31-31
Woman of Bronze—M...4-1-22
Woman of Experience (AT) —PAT 7-12-31
Woman of Impulse—PAR 9-22-18
Woman of Lies—WO...11-2-19
Woman of Mystery—AY...1921
Woman of No Importance— SEZ...6-11-22
Woman of Pleasure—PAR 9-14-19
Woman of Paris—UA...10-7-23
Woman of Redemption—WO 6-10-18
Woman of the World—PAR 12-27-25
Woman on the Index—G.3-30-19
Woman on Affairs—M.G.M 1-27-29
Woman on the Jury—FN 5-25-24
Woman on Trial—PAR...10-2-27
Woman Pays—M 1915
Woman Proof—PAR...11-4-23
Woman Pursued (AT)—RKO 1931
Woman Racket (AT)—MGM 4-13-30
Woman Tempted—AY...2-26-28
Woman Thou Gavest Me—PAR 6-15-19
Woman to Woman—SEZ 1-20-24
Woman to Woman (AT & S)—TIF.11-17-29
Woman Trap (AT & S)—PAR 9-1-29
Woman Under Cover—U 9-14-19
Woman Under Oath—TRB 6-22-19
Woman Untamed—SR...10-31-20
Woman, Wake Up—AE...1922
Woman Who Believed—ARC 1922
Woman Who Came Back—AE 8-13-22
Woman Who Dared—CAL 7-20-16
Woman Who Did Not Care—LUM...8-21-27
Woman Who Fooled Herself— AE...11-12-22
Woman Who Gave—F.10-20-18
Woman Who Sinned—FBO 9-3-24
Woman Who Walked Alone— PAR.6-11-22
Woman Who Was Forgotten— (AT)—STB...1929
Woman Who Was Forgotten (PT)...12-30-20
Woman the German Shot—PLC 11-2-18
Woman There Was—F...6-8-19
Woman Wise—F...3-11-28
Woman with Four Faces—PAR 6-24-23

13,262 TITLES

Woman Without a Heart—PAT
Woman, Woman—F........1919
Women Won’t Tell (AT)— CHE. 1932
Womanhandled—PAR ...1-10-26
Womanhood—VIT .......4-5-17
Womanpower—F ........9-26-25
Woman’s Awakening—PAT 3-29-17
Woman’s Business—JA...8-1-20
Woman’s Experience—BBF 9-29-18
Woman’s Faith—U .......8-9-25
Woman’s Fight—PAT ...8-31-16
Woman’s Fool—U .......8-4-18
Woman’s Heart—STE...9-26-26
Woman’s Honor—F .......6-15-16
Woman’s Law—PEE ...11-13-27
Woman’s Law—PAT ...3-30-16
Woman’s Man—AKW...6-13-20
Woman’s Past—F ..........12-9-15
Woman’s Place—FN ...10-23-21
Woman’s Power—WO ...3-2-16
Woman’s Resurrection—F 1915
Woman’s Secret—APA ...1924
Woman’s Side—FN .......4-9-22
Woman’s Triumph—PAR ...1914
Woman’s Wares—TIF 11-13-27
Woman’s Way—BRA...8-10-16
Woman’s Way—COL .......1927
Woman’s Weapon—PAR ...
Woman’s Woman—UA...10-9-22
Woman’s Woman—SR ...1922
Women and Gold—GOT.1-18-24
Women First—COL .......12-14-24
Women Love Diamonds—M.G.M...4-17-27
Women Men Forget—UNI 3-14-20
Women Men Love—BRD ...1-23-21
Women Men Marry—GEO 10-29-22
Women Men Marry (AT) HEA.4-19-31
Women Who Dare—EXP 5-13-28
Women Everywhere (AT) 6-1-30
Women They Talk About (PT & S)—WA...10-21-28
Women Who Give—MG.3-16-24
Women Who Wait—(See “Forbids Love”)
Women Without Men—FFS 1928
Women’s Law—PEE .......1928
Women in the Clouds—U ...1928
Wonder of Women (PT & S)—M.G.M...7-28-29
Wonder of Woman (AT) M.G.M.9-22-29
Wonder Man—RC .......6-6-20
Wonderful Adventure—F 9-30-15
Wonderful Chance—SEZ 10-3-30
Wonderful Lies of Nina Petrova —UFA...6-8-30
Wonderful Thing—FN.11-31-21
Wonderful Wife—U .......4-23-22
ROSS FEDERAL SERVICE, INC.
—NATIONWIDE—
ALL BONDED REPRESENTATIVES

theatre checking
questionnaires
sales reports
traffic surveys
enumeration

Home Office
6 EAST 45th STREET—NEW YORK

TOM WHITE PRODUCTIONS

Producing in Black and White and Color, in Asia

"DROUGHT"
A Feature Picture

Also a Series of Twenty-Four Shorts

Tom White Productions
1611 COSMO, HOLLYWOOD, CALIF.
LOUIS A. SARECKY
Associate Producer

"SO THIS IS AFRICA"
(Wheeler and Woolsey)
(Columbia)

"CIMARRON"
(RKO)

"ARE THESE OUR CHILDREN"
(RKO)

FANCHON ROYER PICTURES, INC.
JACK GALLAGHER, Pres. FANCHON ROYER, Exec.

Producers of

"REVENGE AT MONTE CARLO"
"BEHIND JURY DOORS"
"HEART PUNCH"
"HONOR OF THE PRESS"

Producing a Series for Mayfair
COMPANY RELEASES OF 1932

Asterisks (*) indicate that the matter following was made up from THE FILM DAILY records.

ALLIED PICTURES CORP.
Culver City, Calif.
FEATURES

File 113 ........................................ 1-5-32
Vanity Fair .................................... 3-15-32
Unholy Love .................................. 6-1-32
A Man's Land .................................. 6-11-32
The Stoker ...................................... 6-13-32
The Boiling Point .............................. 7-15-32
A Parisian Romance ........................... 10-1-32
The Cowboy Counsellor ....................... 10-15-32
The Iron Master ................................ 11-15-32
Officer Thirteen ............................... 12-15-32
The Intruder .................................... 12-25-32
The Eleventh Commandment .................. 12-30-32

AMKINO CORPORATION
723 Seventh Ave., New York City
FEATURES

Road to Life .................................... 1-27-32
Cossacks of the Don .......................... 3-18-32
Golden Mountains .............................. 4-9-32
Soil is Thirsty ................................. 5-3-32
Siberian Patrol .................................. 5-13-32
Alone ............................................ 5-24-32
Diary of a Revolutionist ..................... 6-8-32
House of Death ................................. 8-12-32
Clown George ................................. 8-21-32
Sniper .......................................... 8-25-32
China Express .................................. 10-9-32
Eagle of the Caucasus ....................... 10-16-32
The Last Insult ............................... 10-21-32
Anush .......................................... 11-14-32
False Uniforms .................................. 11-18-32
The Road North ................................ 11-24-32
Men and Jobs ................................... 12-30-32

ARTCLASS PICTURES CORP.
729 Seventh Ave., New York City
FEATURES (*)

Without Honors ................................ 10-4-32
They Never Come Back ....................... 10-4-32
Pleasure ........................................ 10-4-32
Night Rider ..................................... 10-4-32
Cross Examination ............................ 10-4-32
Border Devils ................................... 10-4-32

ASSOCIATED CINEMAS OF AMERICA, INC.
154 West 55th Street, New York City
FEATURES

Luise. Koenigin Von Preussen .............. 10-4-32
Kameradschaft ................................. 11-8-32

AURORA FILM CORPORATION
243 West 42nd St., New York City
FEATURES (*)

Amore E Morte .................................. *

HAROLD AUTEN
1540 Broadway, New York City
FEATURES

A Nous La Liberte ............................. 4-1-32
Woman in Bondage ............................ 12-1-32
Footsteps in the Night ........................ 12-15-32

BIG 4 FILM CORPORATION
1501 Broadway, New York City
FEATURES

Human Targets .................................. 1-10-32
Mark of the Spur ............................... 2-10-32
Murder at Dawn ............................... 2-22-32
Tangled Fortunes .............................. 3-22-32
The Scarlet Brand ............................. 5-9-32

LEO BRECHER
42 East 58th St., New York City
FEATURES (*)

Ein Walzer Von Strauss ....................... *
Der Schwarz Husar ............................ *

CAPITAL FILM EXCHANCE, INC.
630 Ninth Ave., New York City
FEATURES (*)

Zwei Kratwatten ................................
Wyoming Whirlwind ...........................
Week-End In Paradise ........................
Teilnehmer Antwortet Nicht ................
Schubert's Fruehlingstraum ..................
Purpur Und Waschlag ........................
Przysiegla ......................................
1914 The Last Days Before the War ........
Moritz Macht Sein Gleeck ...................
Man Braucht Kein Geld ....................... 
Hurra! Ein Junge ..............................
Hirsekorn Greift Ein ..........................
Hell's House ....................................
Exposure ....................................... 
Ein Prinz Verliebt Sich ..................... 
Ein Ausgekochter Junge .................... 
Die Vom Rummelplatz ....................... 
Die Csikos Baroness .........................
COMPANY RELEASES

Der Stolz Der 3 Komplagnie
Der Schrecken Der Garnison
Der Falsche Feldmarschall
Der Fall Des Oberst Redi
Brand in Der Oper
Barberina, Die Taenzerin von Sanssouci

CAPITAL FOREIGN ATTRACTIONS FEATURES (*)
Mein Leopold

CENTURY PRODUCTIONS
723 Seventh Ave., New York City FEATURES (*)
The Jungle Killer

CHESTERFIELD MOTION PICTURE CORP.
1540 Broadway, New York City FEATURES
Probation ........................................ 3-15-32
Midnight Lady .................................... 5-15-32
Beauty Parlor .................................... 7-15-32
King Murder .................................... 9-15-32
Women Won't Tell ................................. 11-15-32

COLUMBIA PICTURES CORP.
729 Seventh Ave., New York City FEATURES
The Menace ....................................... 1-25-32
Forbidden ........................................ 1-15-32
Three Wise Girls ................................ 1-11-32
Behind the Mask ................................ 2-25-32
Final Edition .................................... 2-12-32
The Big Timer .................................... 3-10-32
Love Affair ....................................... 3-17-32
Shopworn ......................................... 3-25-32
Blonde Captive .................................. 3-4-32
Attorney for the Defense ......................... 5-21-32
No Greater Love ................................ 6-4-32
Hollywood Speaks ................................ 6-25-32
By Whose Hand? ................................ 7-6-32
War Correspondent ................................ 7-25-32
American Madness ............................... 8-15-32
Night Club Lady .................................. 8-27-32
Night Mayor ....................................... 8-31-32
The Last Man ..................................... 8-31-32
Vanity Street ...................................... 10-15-32
Virtue ............................................. 10-25-32
That's My Boy .................................... 10-6-32
Washington Merry-Go-Round ..................... 10-15-32
Deception ........................................ 11-4-32
Man Against Woman ............................. 11-15-32
No More Orchids ................................ 11-25-32
Air Hostess ...................................... 12-5-32
This Sporting Age ................................ 9-15-32
As the Devil Commands ......................... 12-24-32
Speed Demon ..................................... 11-11-32

SHORTS
Lambs Gambols .................................. 12 two reelers
Sunrise Comedies ................................ 12 two reelers
Screen Snapshots ................................. 8 one reelers
World of Sports ................................ 8 one reelers
Scrappy .......................................... 8 one reelers
Krazy Kat ....................................... 8 one reelers
Traveling ........................................ 8 one reelers
Curiosities ...................................... 8 one reelers
Mickey Mouse ................................... 8 one reelers
Silly Symphony ................................ 8 one reelers

EAGLE PRODUCTIONS
729 Seventh Ave., New York City FEATURES (*)
Exposed

EDUCATIONAL FILM EXCHANGES, INC.
1501 Broadway, New York City SHORTS
Andy Clyde Comedies ................................ 9 two reelers
Mermaid Comedies ................................ 9 two reelers
Vanity Comedies .................................. 8 two reelers
Torchy Comedies .................................. 8 two reelers
Moran and Macll Comedies ......................... 6 two reelers
Gleasons' Sport Featureettes ..................... 6 two reelers
Great Hokum Mystery ................................ 6 two reelers
Kendall de Vally Operalogues ..................... 6 two reelers
Baby Burleaks ................................... 6 one reelers
Do You Remember? ................................ 6 one reelers
Camera Adventures ................................ 6 one reelers
Spirit of the Campus ................................ 6 one reelers
Tom Howard ....................................... 6 one reelers
Broadway Gossip .................................. 6 one reelers
Terry-Toons ...................................... 26 one reelers
Hodge-Podge ..................................... 14 one reelers
Bray's Naturgraphs ................................ 13 one reelers
Battle For Life .................................... 13 one reelers

EMPA FILM FEATURES (*)
La Vecchie Signora

EXPLORERS FILM CO.
729 Seventh Ave., New York City FEATURES (*)
Dangers of the Arctic

FIRST ANGLO CORPORATION
1600 Broadway, New York City FEATURES
Avalanche ........................................ 5-15-32
Wild Women of Borneo ............................ 5-28-32
Monte Carlo Madness ............................. 7-1-32
Hound of Baskervilles ............................ 4-15-32
The Boat from Shanghai ........................... 4-15-32
The Missing Rembrandt ........................... 4-15-32
The Ringer ........................................ 6-25-32
Condemned to Death .............................. 9-21-32

FIRST DIVISION EXCHANGES
1600 Broadway, New York City FEATURES (*)
Trotte Teodor
Tex Takes a Holiday
Le Mysterie De La Villa Rose
La Rondes Des Heures
Goona-Goona

FITZPATRICK PICTURES, INC.
729 Seventh Ave., New York City

LADY OF THE LAKE

SHORTS
Traveltalks ....................................... 15
Famous Music Master Series ..................... 12
Movie Horoscope Series .......................... 12
American Holiday Series ......................... 10
FOREIGN-AMERICAN FILMS  
111 West 57th St., New York City

FEATURES (*)

The Fighting Gentleman
The Forty-Niners
Garbling Sex
The Savage Girl
The Penal Code

FOX FILM CORPORATION  
444 West 56th Street, New York City

FEATURES

Rainbow Trail
Stepping Sisters
Dance Team
Charlie Chan’s Chance
The Silent Witness
Cheaters at Play
She Wanted a Millionaire
The Gay Caballero
Business and Pleasure
After Tomorrow
Disorderly Conduct
Devil’s Lottery
Careless Lady
Amateur Daddy
Young America
Trial of Vivian Ware
While Paris Sleeps
The Woman in Room 13
Man About Town
Society Girl
Mystery Ranch
Week Ends Only
Bachelor’s Affairs
Rebecca of Sunnybrook Farm
Alma Married
The First Year
Congorilla
Down to Earth
Charlemagne the Magician
Hat Check Girl
Wild Girl
6 Hours to Live
Rackety Rax
The Golden West
Sherlock Holmes
Too Busy to Work
Tess of the Storm Country
Call Her Savage
Me and My Girl
Handle With Care

SHOTS

Fox Movietone News
Magic Carpet of Movietone

FREULER FILM ASSOCIATES, INC.  
1501 Broadway, New York City

FEATURES (*)

The Fighting Gentleman
The Forty-Niners
Garbling Sex
The Savage Girl
The Penal Code

SYMON GOULD  
261 West 89th St., New York City

FEATURES (*)

Richtofen
Koenigin Der Unterwelt

GUARANTEED PICTURES  
729 Seventh Aven., New York City

FEATURES (*)

Joseph in the Land of Egypt

COMPANY RELEASES

HARPER PRODUCING AND DISTRIBUTING COMPANY  
160 West 45th Street, New York City

FEATURES

Sea Ghost
Sporting Chance
Reckoning
Air Eagles
Devil Plays
Probation
File No. 13
Vanity Fair
Love Bound
Unholy Love
Parisian Romance
Out of Singapore
Divorce Racket
Gay Buckaroo
Local Bad Man
Spirit of the West
The Texan
Maid to Order

SHORTS

Krazy Kid Kartoons
Novelty Cartoons
Spring Song

HOLLYWOOD PICTURES CORPORATION  
630 Ninth Ave., New York City

FEATURES

The Blonde Captive
Ubangi
Secret Menace
Two Gun Caballero
Galloping Kid
Riders of Rio
Virgins of Bali

SHORTS

Port O’ Call
Musical Revues
Novelties

IMPERIAL DISTRIBUTING CORPORATION  
729 Seventh Ave., New York City

FEATURES

The Blonde Captive
Ubangi
Secret Menace
Two Gun Caballero
Galloping Kid
Riders of Rio
Virgins of Bali

SHORTS

Port O’ Call
Musical Revues
Novelties

INVINCIBLE PICTURES  
1540 Broadway, New York City

FEATURES

Escape and Company
Forbidden City
Thrill of Youth
Slightly Married
Secrets of Wu Sin

SHORTS

Rendezvous

HENRY KAUFMAN  
1819 Broadway, New York City

FEATURES (*)

Willis Kent

FEATURES (*)

Sinister Hands
The Drifter
Cheyenne Cyclone

355
COMPANY RELEASES

JOHN KRIMSKY & GIFORD
COCHRAN
33 West 42nd Street, New York City
FEATURE
Maecken in Uniform .................. 9-21-32

JACK LUSTBERG
151 West 46th Street, New York City
FEATURES
Santa ................................ 6-32
Agulis Frente, Al Sol .................. 10-1-32

MAJESTIC PICTURES
1619 Broadway, New York City
FEATURES (*)
The Unwritten Law ......................
Phantom Express ......................
Hearts of Humanity ..................
Gold ...................................
The Crusader ...........................

MASCOT PICTURES CORP.
1776 Broadway, New York City
FEATURES
Pride of the Legion ..................... 11-1-32
SERIALS
Lightning Warrior ....................... 
Shadow of the Eagle ..................
The Last of the Mohicans ............
Hurricane Express ...................
The Devil Horse ......................

MAXIM PRODUCTIONS, INC.
630 Ninth Ave., New York City
FEATURES
Scarlet Week-End ...................... 11-30-32
Racing Strain ......................... 12-31-32

MAYFAIR PICTURES CORP.
1600 Broadway, New York City
FEATURES
Sally of the Subway ................... 1-12-32
Docks of San Francisco ............. 2-1-32
The Monster Walks .................... 2-10-32
Sin's Pay Day ......................... 3-1-32
Behind Stone Walls ................. 3-15-32
Passport to Paradise ................. 4-1-32
Hell's Headquarters .................. 4-15-32
Love in High Gear ................... 5-1-32
Honor of the Press ................... 5-15-32
Dynamite Denny ....................... 5-27-32
Gorilla Ship ........................ 6-11-32
Temptation's Workshop .............. 6-30-32
Widow in Scarlet ..................... 7-1-32
Alias Mary Smith ..................... 7-15-32
Midnight Morals ..................... 8-1-32
Trapped in Tia Juana ................. 8-15-32
Tangled Destinies ................... 9-1-32
No Living Witness ................... 9-15-32
Her Mad Night ....................... 10-1-32
Heart Punch ........................ 10-15-32
Malay Nights ........................ 11-1-32
Midnight Warning ................... 11-15-32
Behind Jury Doors ................... 12-15-32
Sister to Judas ....................... 12-31-32

MERCURY PICTURES
226 West 42nd Street, New York City
FEATURES
Yankee Don ........................ 1-1-32
Dancing Dynamite .................... 1-3-32
Scarecrows ......................... 1-30-32
Get That Girl ....................... 7-1-32
Speedy Madness ..................... 9-1-32
On Your Guard ...................... 11-1-32

METRO-GOLDWYN-MAYER PICTURES
1540 Broadway, New York City
FEATURES
Hell Divers ........................ 1-16-32
Lovers Courageous .................. 1-23-32
Emma ................................ 1-30-32
The Passionate Plumber ............. 2-6-32
The Beast of the City ............... 2-13-32
Freaks ................................ 2-20-32
Polly of the Circus .................. 2-27-32
Arsenic Lupin ....................... 3-5-32
Are You Listening ................... 3-12-32
Tarzan, the Ape Man ................. 4-2-32
But the Flesh is Weak ............... 4-9-32
The Wet Parade ..................... 4-16-32
Night Court ........................ 4-23-32
When a Feller Needs a Friend ....... 4-30-32
Letty Lynton ........................ 5-7-32
Huddle .............................. 5-14-32
As You Desire Me .................... 5-28-32
New Morals for Old ................ 6-4-32
Red Headed Woman ................... 6-25-32
Unashamed .......................... 7-2-32
The Washington Masquerade ....... 7-9-32
Skyscraper Souls .................... 7-16-32
Downstairs .......................... 8-6-32
Speak Easily ........................ 8-13-32
Blonde of the Follies ............... 8-20-32
Dorothy of the Family .............. 8-27-32
Grand Hotel ........................ 9-13-32
Sinning' Through .................... 9-24-32
Pack Up Your Troubles ............. 9-17-32
Kongo .............................. 10-1-32
Faithless ........................... 10-15-32
Red Dust ............................ 10-22-32
Prosperity .......................... 11-12-32
Payment Deferred .................... 11-19-32
The Man of Fu Manchu .............. 11-26-32
Flesh ............................... 12-9-32
Fast Life ............................ 12-16-32
Son Daughter ....................... 12-23-32
Strange Interlude ................... 12-30-32

SHORTS
Pitts-Todd Comedies ................. 12 two reelers
Dogville Comedies ................... 3 two reelers
Boy Friend Comedies ............... 8 two reelers
Our Gang Comedies ................. 13 two reelers
Charlev Chase Comedies ............. 13 two reelers
Laurel-Hardy Comedies .............. 9 two reelers
Laurel-Hardy Comedies .............. 2 three reelers
Harry Lauder ....................... 4 one reelers
Fitzpatrick Traveltalks .......... 20 one reelers
Fip the Frog Cartoons ............. 16 one reelers
Sport Champions .................... 23 one reelers
Pitman's Paradise ................... 6 two reelers
Taxi Boys Comedies ................. 6 two reelers
M-G-M Revues ....................... 3 two reelers
M-G-M Oddities ..................... 5 one reelers

MONOGRAM PICTURES
723 Seventh Ave., New York City
FEATURES
Law of the Sea ....................... 1-32
Police Court ........................ 2-32
Country Girl ........................ 3-32
Midnight Patrol ..................... 5-32
Arm of the Law ..................... 5-32
Flames ............................ 6-32
Western Limited .................... 8-32
Klondike 9-32
Ghost City 2-32
Single Handed Sanders 2-32
Texas Pioneers 2-32
Man from New Mexico 4-32
Vanishing Men 3-32
Mason of the Mounted 5-32
Law of the North 6-32
Honor of the Mounted 6-32
From Broadway to Cheyenne 8-32
Hidden Valley 9-32
Man from Arizona 10-32
Young Blood 10-32
Lucky Larrigan 11-32
Thirteenth Guest 8-32
Girl from Calgary 9-32
Guilty or Not Guilty 10-32
Strange Adventure 11-32
Self Defense 12-32
Fighting Champ 12-32
Diamond Trail 12-32

MONOPOLE FILM CORP.
FEATURES (*)
In the Days of the Crusaders...
Passion of St. Francis...

NAPOLI FILMS
630 Ninth Ave., New York City
FEATURES (*)
Zappatore

NEW ERA FILM EXCHANGE, INC.
630 Ninth Ave., New York City
FEATURES
Dienst Ist Dienst
Reserve Rat Ruh
Tingle Tangle
Walzerkönig
Goethe's Jugendgeliebte
Gretel & Liesel
Lumpenhall
Der Wahre Jakob

PEERLESS PICTURES
FEATURES (*)
Love Bound
The Reckoning

POLISH FILM CORPORATION
17 West 44th St., New York City
FEATURES (*)
10-Ciu Z Pawiaka

ADOLPH POLLAK PRODUCTIONS
729 Seventh Ave., New York City
FEATURES (*)
Isle of Paradise

POWERS PICTURES, INC.
723 Seventh Ave., New York City
FEATURES (*)
The Woman Decides

COMPANY RELEASES

Why Saps Leave Home
Strictly Business
Shadow Between
My Wife's Family
Men Like These
Limping Men
Keepers of Youth
Her Strange Desire
Gables Mystery
Fascination
East of Shanghai
Carmen
Bridegroom for Two

PRINCIPAL DISTRIBUTING CORPORATION
11 West 42nd Street, New York City
FEATURES
Zane Grey's South Sea Adventure
Cain
Monsters of the Deep
Hunting Tigers in India
Across the World with Mr. & Mrs. Martin Johnson
Lost Gods
Wild Men of Kalihi
Around the World Via Zeppelin
Voodoo
The Amazon Head Hunters
With Williamson Beneath the Sea
Matto-Grosso
Mr. Noah's Home Town
Virgins of Bali
Blame the Woman

SHORTS
4 four reel subjects
14 three reel subjects
14 two reel subjects
17 one reel subjects

SERIALS
Hunting Tigers in India...
Across the World with Mr. & Mrs. Martin Johnson...

PROTEX TRADING CORP.
32 East 58th Street, New York City
FEATURES
Die Nacht Gehoert Uns...
Wien Du Stadt Der Lieder
Student Sein Wenn Die Veilchen Bluhen
Opernredoute
Trapeze
Die Blumenfrau Von Lindenau
Der Ball
Le Collier De La Reine
La Nuit Est a Nous
Un Soir De Rafie
Le Roi Des Resquilleurs
Le Bal
David Golder

RKO RADIO PICTURES
RKO Bldg., Radio City, New York City
FEATURES
Peach O' Reno
Partners
Men of Chance
Girl of the Rio
Panama Flo
Ladies of the Jury
Prestige
A Woman Commands
<table>
<thead>
<tr>
<th>COMPANY RELEASES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady With a Past</td>
</tr>
<tr>
<td>The Lost Squadron</td>
</tr>
<tr>
<td>Carnival Boat</td>
</tr>
<tr>
<td>Saddle Buster</td>
</tr>
<tr>
<td>Girl Crazy</td>
</tr>
<tr>
<td>The Office Girl</td>
</tr>
<tr>
<td>Young Bride</td>
</tr>
<tr>
<td>Roadhouse Murder</td>
</tr>
<tr>
<td>Ghost Valley</td>
</tr>
<tr>
<td>State's Attorney</td>
</tr>
<tr>
<td>Westward Passage</td>
</tr>
<tr>
<td>Is My Face Red?</td>
</tr>
<tr>
<td>What Price Hollywood</td>
</tr>
<tr>
<td>Beyond the Rockies</td>
</tr>
<tr>
<td>Roar of the Dragon</td>
</tr>
<tr>
<td>Age of Consent</td>
</tr>
<tr>
<td>Bird of Paradise</td>
</tr>
<tr>
<td>Bring 'Em Back Alive</td>
</tr>
<tr>
<td>Hold 'Em Jail</td>
</tr>
<tr>
<td>Most Dangerous Game</td>
</tr>
<tr>
<td>Thirteen Women</td>
</tr>
<tr>
<td>Helf's Highway</td>
</tr>
<tr>
<td>Ball of Divorce</td>
</tr>
<tr>
<td>Strange Justice</td>
</tr>
<tr>
<td>Phantom of Crestwood</td>
</tr>
<tr>
<td>The Theft of the Mona Lisa</td>
</tr>
<tr>
<td>Little Orphan Annie</td>
</tr>
<tr>
<td>The Sport Parade</td>
</tr>
<tr>
<td>The Conquerors</td>
</tr>
<tr>
<td>Men Are Such Fools</td>
</tr>
<tr>
<td>Rockabye</td>
</tr>
<tr>
<td>Renegades of the West</td>
</tr>
<tr>
<td>Secrets of the French Police</td>
</tr>
<tr>
<td>Men of America</td>
</tr>
<tr>
<td>The Half-Naked Truth</td>
</tr>
<tr>
<td>The Animal Kingdom</td>
</tr>
<tr>
<td>The Penguin Pool Murder</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SHORTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Average Man Comedies</td>
</tr>
<tr>
<td>Clark &amp; McCullough Comedies</td>
</tr>
<tr>
<td>Harry Sweet Comedies</td>
</tr>
<tr>
<td>Mickey McGuire Comedies</td>
</tr>
<tr>
<td>Masoners Comedies</td>
</tr>
<tr>
<td>Headliner Comedies</td>
</tr>
<tr>
<td>Charlie Comedies</td>
</tr>
<tr>
<td>Vagabond Adventures</td>
</tr>
<tr>
<td>Aesop's Fables Cartoons</td>
</tr>
<tr>
<td>Tall &amp; Jerry Cartoons</td>
</tr>
<tr>
<td>Pathe Review</td>
</tr>
<tr>
<td>Pathe News</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last Frontier</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RELIANCE PICTURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1776 Broadway, New York City</td>
</tr>
<tr>
<td>Head Hunters of Papua</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REMINGTON PICTURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>c/o Jack Trop, 630 Ninth Ave., N. Y. C.</td>
</tr>
<tr>
<td>Manhattan Tower</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RITCHEY EXPORT CO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEATURES (*)</td>
</tr>
<tr>
<td>Leutnant Warst Du Einst Bein Den Husaren</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WILLIAM ROWLAND—MONTE BRICE PRODUCTIONS, INC.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1776 Broadway, New York City</td>
</tr>
<tr>
<td>SHORTS</td>
</tr>
<tr>
<td>Walter Winchell</td>
</tr>
<tr>
<td>Nick Kenny</td>
</tr>
<tr>
<td>Louis Sobol</td>
</tr>
<tr>
<td>Morton Downey</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCANDINAVIAN TALKING PICTURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>220 West 42nd St., New York City</td>
</tr>
<tr>
<td>CHARLOTTE LOEWENSKOLD</td>
</tr>
<tr>
<td>ROEDA DAGEN</td>
</tr>
<tr>
<td>VARMLANDERS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GEORGE SCHNEIDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>230 West 54th St., New York City</td>
</tr>
<tr>
<td>FEATURES (*)</td>
</tr>
<tr>
<td>WEEFIE DSOLENEN</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STANLEY DISTRIBUTING CORPORATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>729 Seventh Ave., New York City</td>
</tr>
<tr>
<td>FEATURES</td>
</tr>
<tr>
<td>WATER GYPSIES</td>
</tr>
<tr>
<td>I KISS YOUR HAND MISSAM</td>
</tr>
<tr>
<td>SONG OF LIFE</td>
</tr>
<tr>
<td>SHORTS</td>
</tr>
<tr>
<td>CINELOG FEATURETTES</td>
</tr>
<tr>
<td>RADIO SERIES</td>
</tr>
<tr>
<td>TWO THREE REEL SUBJECTS</td>
</tr>
</tbody>
</table>

| WILLIAM STEINER FEATURES (*) |
| Out of Singapore | |

<table>
<thead>
<tr>
<th>SOUTHLAND PICTURES, CORP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>729 Seventh Ave., New York City</td>
</tr>
<tr>
<td>FEATURE</td>
</tr>
<tr>
<td>THE BLACK KING</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SYNDICATE EXCHANGE FEATURES (*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONE TRAIL</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FILM FOLK EVERYWHERE READ THE FILM DAILY</th>
</tr>
</thead>
</table>
**Tobis Forenfilms, Inc.**
595 Madison Ave., New York City

**Features (**)**
- Theaternächte Von Berlin
- Liebeskommando
- Juan De La Lune
- Der Ungetreue Ecke Hart
- Der Storch Streikt
- Der Raub Der Mona Lisa
- Der Andere

**Tower Productions, Inc.**
220 West 42nd St., New York City

**Features (**)**
- Shop Angel
- Red Haired Alibi
- Drifting Souls
- Discarded Lovers

**Transcontinental Pictures**
630 Ninth Ave., New York City

**Features (**)**
- Rubacuori
- Herzblut
- Heimaterde
- Der Teufelsbruder

**Ufa Films, Inc.**
729 Seventh Ave., New York City

**Features**
- Die Blonde Nachtigall
- Ein Burschenlied Aus Heidelberg
- Der kleine Seitensprung
- Dolly Macht Karriere
- Emil Und Die Detektive
- Das Ekel
- Express 13
- Der falsche Ehemann
- Das Floetenkonzert von Sanssouci
- Im Geheimdienst
- Der Grosse Tenor
- There Hoheit Befehlt
- Meine Frau Die Hochstaplerin
- Melodie Des Herzen
- Nie Wieder Liebe
- Rosenmondtag
- Die Schlacht Von Bademunde
- Sein Scheidungsgrund
- Die Drei Von Der Tankstelle
- Der Tiger Von Berlin
- Die Letzte Kompanie
- Der Unsterbliche Lump
- Liebeswunde
- Ronny
- York
- Tempest
- Liebe Ist Liebe
- Zwei Herzen und Ein Schlag
- Mensch Ohne Namen
- Das Schoene Abenteuer

**Shorts**
- Musicals: 16 one, two and three reelers
- Culture Films: 22 one reelers
- Culture Films: 1 three reeler

**Company Releases**

**Chas. Unger**

**Features (**)**
- Keine Feier Ohne Meyer
- Drunter Und Drueber

**United Artists Corp.**
729 Seventh Ave., New York City

**Features**
- Cock of the Air
- The Struggle
- The Greeks Had a Word for Them
- Arrowsmith
- Sky Devils
- Scarface
- Silver Lining
- Congress Dances
- White Zombie
- Mr. Robinson Crusoe
- Rain
- Magic Night
- The Kid from Spain
- Cynara

**Short Subjects**
- Mickey Mouse: 18 one reelers
- Silly Symphonies: 13 one reelers

**Universal Pictures Corp.**
730 Fifth Avenue, New York City

**Features**
- The Unexpected Father
- Michael and Mary
- Law and Order
- Racing Youth
- Murders in the Rue Morgue
- Impatient Maiden
- Steady Company
- Cohens and Kellys in Hollywood
- Seandal for Sale
- The Stowaway
- Dystery Rides Again
- Night World
- Rider of Death Valley
- Radio Patrol
- The Doomed Battalion
- The Texas Bad Man
- Igloo
- Tom Brown of Culver
- My Pal the King
- Back Street
- Okay America
- The Fourth Horseman
- Once in a Lifetime
- The All American
- The Old Dark House
- Air Mail
- Hidden Gold
- Afraid to Talk
- The Mummy
- Flaming Guns

**Short Subjects**
- Oswald Cartoons: 18 one reelers
- Strange as it Seems: 8 one reelers
- Radio Reels: 5 two reelers
- Brevities: 5 one reelers
- Pooch Cartoons: 5 one reelers
- Universal Comedies: 26 two reelers
- Sport Reels: 8 one reelers
- Shadow Detective Series: 2 two reelers

**Serials**
- Detective Lloyd: 12 episodes
- Airmail Mystery: 12 episodes
- Heroes of the West: 12 episodes
- Jungle Mystery: 12 episodes
- The Lost Special: 12 episodes

---

359
COMPANY RELEASES

VAN BEUREN CORPORATION
729 Seventh Ave., New York City
FEATURES

Bring 'Em Back Alive

SHORTS

Aesop's Fable Cartoons 26
Tom & Jerry Cartoons 13
Vagabond Adventures
Charlie Chaplin 6 two reelers (reissues)

SERIAL

The Last Frontier

BRUNO VALLETTY FEATURES (*)

Tormento

VITULLO FILMS FEATURES (*)

Miracle of St. Anthony

WARNER BROS. & FIRST NATIONAL
321 West 44th St., New York City
FEATURES

W—Warner Bros. Production
F—First National Production

(W) Under Eighteen 1-23-32
(F) Woman from Monte Carlo 1-9-32
(W) Manhattan Parade 1-16-32
(W) Taxi 1-23-32
(F) Union Depot 1-30-32
(W) High Pressure 1-30-32
(F) Hatcher Man 2-6-32
(W) Man Who Played God 2-20-32
(F) Fireman Save My Child 2-27-32
(W) The Expert 3-5-32
(W) Play Girl 3-12-32
(W) Heart of New York 3-26-32
(F) Alias The Doctor 3-26-32
(F) It's Tough to Be Famous 4-2-32
(W) Beauty and the Boss 4-9-32
(W) Crowd Roars 4-16-32
(W) Man Wanted 4-23-32
(F) So Big 4-30-32
(W) The Mouthpiece 5-7-32
(F) Famous Fergusson Case 5-14-32
(F) Rich Are Always With Us 5-21-32
(F) Strange Love of Molly Louvain 5-28-32
(F) Two Seconds 6-4-32
(W) Street of Women 6-11-32
(F) The Tenderfoot 6-18-32
(F) Love is a Racket 6-25-32
(F) Dark Horse 7-2-32
(F) Week End Marriage 7-9-32
(W) Winner Takes All 7-16-32
(W) The Purchase Price 7-23-32
(F) Miss Pinkerton 7-30-32
(W) Stranger in Town 8-6-32
(W) Jewel Robbery 8-13-32
(F) Crooner 8-20-32
(F) Doctor X 8-27-32
(W) Ride Him Cowboy 8-27-32
(W) Two Against the World 9-3-32
(W) Big City Blues 9-10-32
(W) Blessed Event 9-10-32
(W) A Successful Calamity 9-17-32

(F) Tiger Shark 9-24-32
(F) Life Begins 10-1-32
(W) The Big Stampede 10-8-32
(F) The Crash 10-8-32
(F) Cabin in the Cotton 10-15-32
(W) One Way Passage 10-22-32
(F) Three on a Match 10-29-32
(F) They Call It Sin 11-5-32
(W) Scarlet Dawn 11-12-32
(W) I Am a Fugitive from a Chain Gang 11-19-32
(F) You Said a Mouthful 11-26-32
(F) Central Park 12-10-32
(W) Haunted Gold 12-17-32
(F) Silver Dollar 12-24-32
(F) The Match King 12-31-32

VITAPHONE SHORTS

Sport Thrills 13 one reelers
World Adventures 13 one reelers
Looney Tunes 13 one reelers
Big V Comedies 16 two reelers
Merrie Melodies 13 one reelers
Broadway Brevities 26 two reelers
Melody Masters 13 one reelers
Pepper Pot Novelties 26 one reelers

WORLD DART FILM CORP.
FEATURES (*)

Lure of the Ring

WORLD'S TRADE EXCHANGE
1600 Broadway, New York City
FEATURES (*)

Schoen Ist Die Manoeverzeit
Kryritz-Pyrritz
Kreutzer Ezend
Gita Entdeckt Ihr Herz
City of Song

WORLD WIDE PICTURES
1501 Broadway, New York City
FEATURES

Sunset Trail 1-3-32
South of Santa Fe 1-8-32
Hotel Continental 2-1-32
Texas Gun Fighter 2-2-32
Law of the West 3-20-32
Whistlin' Dan 3-20-32
Lena Rivers 3-28-32
Riders of the Desert 4-25-32
Strangers of the Evening 5-15-32
The Man from Hell's Edges 6-5-32
Race Track 6-5-32
Bachelor's Folly 6-12-32
Hell Fire Austin 6-26-32
Son of Oklahoma 7-17-32
The Man Called Back 7-17-32
Dynamite Ranch 7-31-32
The Sign of Four 8-14-32
The Last Mile 8-21-32
Texas Buddies 8-28-32
Those We Love 9-11-32
Come Out Fighting 9-18-32
The Crooked Circle 9-25-32
Breach of Promise 10-23-32
False Faces 10-13-32
Between Fighting Men 10-20-32
El Fargo Express 11-20-32
Trailing the Killer 12-4-32
Uptown New York 12-4-32
Tombstone Canyon 1-25-32
The Death Kiss 12-25-32
Hypnotized 12-25-32

THE INDUSTRY'S MOST QUOTED PAPER—THE FILM DAILY
ORIGINAL TITLES

Names of books and plays made into motion pictures under titles different than the original are listed below. Data includes the original title, release title and author. Distributors of productions found here are shown in the list of 13,262 features which starts on page 225.

<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADIOS — The Lash</td>
<td>(Lanier Bartlett, Virginia Stivers Bartlett)</td>
</tr>
<tr>
<td>ADMIRABLE CRICHTON—Male and Female</td>
<td>(James M. Barrie)</td>
</tr>
<tr>
<td>ADRIENNE LECOUVRE—Dream of Love</td>
<td>(Eugene Scribe, Ernest Legouve)</td>
</tr>
<tr>
<td>ADVENTURES OF A BANK</td>
<td>NOTE—Uneasy Money (Bella Dalaco)</td>
</tr>
<tr>
<td>ADVENTURES OF GERARD—Fighting Eagle</td>
<td>(A. Conan Doyle)</td>
</tr>
<tr>
<td>ADVENTURES OF WALLY GAY—Steel Preferred</td>
<td>(H. S. Hall)</td>
</tr>
<tr>
<td>ADVENTURESS, THE—Desert Bride</td>
<td>(Ewart Adamson)</td>
</tr>
<tr>
<td>AFTER ALL—New Morals for Old</td>
<td>(John Van Druten)</td>
</tr>
<tr>
<td>AFTER FIVE—Night Club</td>
<td>(Wm. de Mille)</td>
</tr>
<tr>
<td>AGONY COLUMN, THE—Second Floor Mystery</td>
<td>(Earl Derr Biggers)</td>
</tr>
<tr>
<td>ALL MUST MARRY—Woman Proof</td>
<td>(Geo. Ade)</td>
</tr>
<tr>
<td>ALL THE BROTHERS WERE VALIANT—Across to Singapore</td>
<td>(Ben Ames Williams)</td>
</tr>
<tr>
<td>ALL WOMEN ARE BAD—Don't Bet On Women</td>
<td>(William Anthony McGuire)</td>
</tr>
<tr>
<td>ALTAR ON THE HILL—Silent Watcher</td>
<td>(Mary Roberts Rinehart)</td>
</tr>
<tr>
<td>ALWAYS FAITHFUL—Flashing Fangs</td>
<td>(Ewart Adamson)</td>
</tr>
<tr>
<td>AMBASSADOR FROM THE UNITED STATES—Ambassador Bill</td>
<td>(Guy Bolton)</td>
</tr>
<tr>
<td>AMBUSH—The Reckless Hour</td>
<td>(Arthur Richman)</td>
</tr>
<tr>
<td>AMOS JUDD—Young Rajah</td>
<td>(John Ames Mitchell)</td>
</tr>
<tr>
<td>AMONG THE MARRIED—Men Call It Love</td>
<td>(Vincent Lawrence)</td>
</tr>
<tr>
<td>AM TEETISCH—Tea for Three</td>
<td>(Carl Sloha)</td>
</tr>
<tr>
<td>AMY JOLLY—Morocco</td>
<td>(Benno Vigny)</td>
</tr>
<tr>
<td>ANDREW APPLEJOHN'S ADVENTURE—Captain Applejack</td>
<td>(Walter Hackett)</td>
</tr>
<tr>
<td>ANGEL FACE MOLLY—Heart Bandit</td>
<td>(Fred Kennedy Myton)</td>
</tr>
<tr>
<td>ANGEL PASSES—Blonde or Brunette</td>
<td>(Jacques Bousquet &amp; Henri Falk)</td>
</tr>
<tr>
<td>ANNA KARENINI—Love</td>
<td>(Lyof N. Tolstoi)</td>
</tr>
<tr>
<td>ANNE'S AN IDIOT—Dangerous Innocence</td>
<td>(Pamela Wynne)</td>
</tr>
<tr>
<td>APRIL MADNESS—June Madness</td>
<td>(Crosby George)</td>
</tr>
<tr>
<td>APRIL SHOWERS—April Fool</td>
<td>(Edgar Allen Wolfe)</td>
</tr>
<tr>
<td>APRON STRINGS—Virtuous Husbands</td>
<td>(Dorrence Davis)</td>
</tr>
<tr>
<td>ARABIAN NIGHTS—Thief of Bagdad</td>
<td>(Unknown)</td>
</tr>
<tr>
<td>AREN'T WE ALL—Kiss in the Dark</td>
<td>(Frederick Lonsdale)</td>
</tr>
<tr>
<td>ARGONAUTS—Tide of Empire</td>
<td>(Peter B. Kyne)</td>
</tr>
<tr>
<td>AT YALE—Hold 'Em Yale</td>
<td>(Owen Davis)</td>
</tr>
<tr>
<td>ATTIC OF FELIX BAVU—Bavu</td>
<td>(Edward Carroll)</td>
</tr>
<tr>
<td>AULD JEREMIAH—Bonnie Bonnie Lassie</td>
<td>(Henry C. Rowland)</td>
</tr>
<tr>
<td>AXELLE—Surrender</td>
<td>(Pierre Benoit)</td>
</tr>
<tr>
<td>AZURE SHORE—Rush Hour</td>
<td>(Frederick and Fanny Hatton)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAB—Bab's Burglar</td>
<td>(Mary Roberts Rinehart)</td>
</tr>
<tr>
<td>BAB—Bab's Diary</td>
<td>(Mary Roberts Rinehart)</td>
</tr>
<tr>
<td>BAB—Bab's Matinee Idol</td>
<td>(Mary Roberts Rinehart)</td>
</tr>
<tr>
<td>BAB—Her Country First</td>
<td>(Mary Roberts Rinehart)</td>
</tr>
<tr>
<td>BACK FROM THE DEAD—Back to Life</td>
<td>(Andrew Soutar)</td>
</tr>
<tr>
<td>BADGES—Ghost Talks</td>
<td>(Max Marcin, Edward Hammond)</td>
</tr>
<tr>
<td>BAD SAMARITAN—Desert Driven</td>
<td>(Eugene M. Rhodes)</td>
</tr>
<tr>
<td>BANCO—Lost A Wife</td>
<td>(Alfred Savoir)</td>
</tr>
<tr>
<td>BANDWAGON—Half Way To Heaven</td>
<td>(H. L. Gates)</td>
</tr>
<tr>
<td>BARBARA WINSLOW, REBEL—Dangerous Maid</td>
<td>(Elizabeth Ellis)</td>
</tr>
<tr>
<td>BARBER JOHN'S BOY—Man to Man</td>
<td>(Ben Ames Williams)</td>
</tr>
<tr>
<td>BAR SINISTER—Almost Human</td>
<td>(Richard Harding Davis)</td>
</tr>
<tr>
<td>BASQUERIE—Their Mad Moment</td>
<td>(Eleanor Mercein)</td>
</tr>
<tr>
<td>BAT, THE—Bat Whispers</td>
<td>(Mary Roberts Rinehart, Avery Hopwood)</td>
</tr>
<tr>
<td>BEACHCOMBER—Sinners in the Sun</td>
<td>(Mildred Cram)</td>
</tr>
<tr>
<td>BEAR TAMER'S DAUGHTER—Revenge</td>
<td>(Konrad Bercovici)</td>
</tr>
<tr>
<td>BEAUTIFUL BULLET—Danger Street</td>
<td>(Harold McGrath)</td>
</tr>
<tr>
<td>BED ROCK—Coming Through</td>
<td>(Jack Bethea)</td>
</tr>
<tr>
<td>BEE HUNTER—Under the Tonto Rim</td>
<td>(Zane Grey)</td>
</tr>
<tr>
<td>BEHAVIOR OF ANIMALS &amp; MAN—Mechanics of the Human Brain</td>
<td>(Unknown)</td>
</tr>
<tr>
<td>BEHIND THE WHEEL—Speeding Venus</td>
<td>(Welford Beaton)</td>
</tr>
<tr>
<td>BELLAMY, THE MAGNIFICENT—Gentleman of Paris</td>
<td>(Roy Honiman)</td>
</tr>
</tbody>
</table>

361
ORIGINAL TITLES

ORIGINAL TITLE | RELEASE & AUTHOR

BELONGING—In Every Woman's Life (Olive Wedesley).
BERG, THE—Atlantic (Ernest Raymond).
BEST IN LIFE—Fifth Avenue Models (Muriel Hine).
BEST PEOPLE — Fast and Loose (David Gray, Avery Hopwood).
BETTER WIFE — Anybody's Woman (Gouveaur Morris).
BETTY'S A LADY—Count of Ten (Gerald Paul Beaumont).
BIG-BOW MYSTERY—Perfect Crime (Israel Zangwill).
BIG HEARTED JIM—Brotherly Love (Petterson Marzooni).
BIG SHOW — Bigger Than Barnum's (Arthur Guy Empey).
BIG BROTHER—Young Donovans' Kid (Rex Beach).
BIGGAMIST—Naughty but Nice (Lewis Allen Brown).
BLIND MICE—Working Girls (Vera Caspar, Winifred Lenihan).
BIRD MAN—High Flyer (J. Frank Clark).
BITTERNESS—Look Your Best (Rupert Hughes).
BILLETED—Misleading Widower (F. Tennyson, Jesse & H. M. Harwood).
BILLY KANE, WHITE & UNMARRIED—White and Unmarried (John D. Swain).
BLACK BEACH—Love Flower (Ralph Stock).
BLACKBIRDS—Slightly Scarlet (Harry James Smith).
BLACK BOOK—Man from Headquarters (Geo. Bronson Howard).
BLACK MARRIAGE—Her Man O'War (Fred Jackson).
BLACK RIDER—The Cavalier (Max Brand).
BLACK SHEEP—Guilty? (Dorothy Howell).
BLAZE DERRINGER—American Pluck (Eugene P. Lyle, Jr.)
BLESS YOU, SISTER—Miracle Woman (H. R. Riskin, John M. Chan).
BLIND SPOT—Taxi (Kenyon Nicholson).
BLONDE BABY—Three Wise Girls (Wilson Collison).
BLOOD AND DIAMONDS—Cross Examination (Arthur Hoerl).
BLUE BLOOD AND THE PIRATE—Breed of the Sea (Peter B. Kyne).
BLUE FEFFERS—Hot Stuff (Robert S. Carr).
BOARDING HOUSE BLUES—Jazz Heaven (Pauline Forney, Dudley Murphy).

ORIGINAL TITLE | RELEASE & AUTHOR

BOOK ENGINEER—Midnight Flyer (Arthur Guy Empey).
BOOK OF CARLOTTA—Sacred and Profane Love (Arnold Bennett).
BOOK OF CHARM—Boy Friend (Unknown).
BORDER RAIDERS—Apache Raiders (W. D. Hoffman).
BORN OF THE CYCLONE—Untamed Youth (Marion Burton).
BURL CABINET—In the Next Room (Burton E. Stevenson).
BRANDING IRON—Body and Soul (Katherine Newlin Burt).
BRASS BOWL—Masquerade (Joseph Vance).
BREAD UPON THE WATERS—Hero on Horseback (Peter B. Kyne).
BRIDE—Danger Girl (Geo. Middleton and Stuart Oliver).
BROADWAY BAB—Ruth of the Rockies (Johnston McCulley).
BROKEN THREADS — Man from Funeral Range (Ernest Wilkes).
BROKEN DISHES — Too Young to Marry (Martin Flavin).
BROOK EVANS—Right to Love (Suan Gaspell).
BROTHERS—Forbidden Woman (Elmer Harris).
BROTHERS—Woman Trap (Edwin Burke).
BREAKER BREAKER—Ice Flood (Johnston McCullough).
BUCCANEER OF THE BAHAMAS—Sweet Daddies (Unknown).
BURLESQUE—Dance of Life (George M. Waters, Arthur Hopkins).
BUSINESS IS BEST—Girl From Chicago (Arthur Somers Roche).
BUTTERFLY ON THE WHEEL—Scandal in Paris (Anonymous).
CAPELLERO'S WAY—In Old Arizona (O. Henry).
CAESAR'S WIFE—Infatuation (W. Somerset Maugham).
CALENDAR, THE—Bachelor's Folly (Edgar Wallace).
CALVARY ALLEY—Sunshine Nan (Alice Heagan Rice).

ORIGINAL TITLE | RELEASE & AUTHOR

CAPE COD FOLKS—Women Who Give (Sarah P. McLean).
CAPE FORLORN—Love Storm (Frank Harvey).
CAPE SMOKE—Black Magic (William Fawcett, Paul Dickey).
CAPTAIN APPLEJACK—Strangers of the Night (Walter Hackett).
CAPT. DIEPPE—Adventure in Hearts (Anthony Hope).
CAPTAIN FERREOL—Night of Mystery (Victorien Sardou).
CAPTAIN SAZARAC—Eagle of the Sea (Charles Tenney Jackson).
CARDBOARD LOVER, THE—The Passionate Plumber (Jacques Deval).
CARNIVAL GIRL—Young Desire (William R. Doyle).
CASANOVA'S MEMOIRS—Loves of Casanova.
CAT AND THE CANARY—Cat Creeps (John Willard).
CAVANAGH, FOREST RANGER—Ranger of the Big Pines (Hamlin Garland).
CENTURY CHAMPION—Dead Man's Curve (Frank R. Pierce).
'CEPTION SHOALS—Out of the Fog (H. Austin Adams).
CHAMP, THE—Be Yourself (Joseph Jackson).
CHANGELINGS, THE—His Captive Woman (Donn Byrne).
CHAP CALLED BARDELL—Sky Hawk (Jewelyn Hughes).
CHARM SCHOOL, THE—Someone to Love (Alice Duer Miller).
CHARMED LIFE OF MISS AUSTIN—Crooked Streets (Samuel Merwin).
CHATTERBOX—Alias French Gertie (Bayard Veiller).
CHATTERBOX—Smooth as Satin (Rayard Veiller).
CHECKERS—Gold Heels (Henry M. Blossom, Jr).
CHERI-BIBI—Phantom of Paris (Gaston Leroux).
CHERRY TREE—George (Washington Cohen (Aaron Hoffman).
CHICKEN FEED—Wages for Wives (Guy Bolton).
CHICKEN WAGON FAMILY—Dick Dix (Rayard Veiller).
CHILDREN, THE—Marriage Playground (Edith Wharton).
CHILDREN OF PLEASURE—The Crash (Larry Barrett).
CHIN CHIN CHINAMAN—Boat from Shanghai, The (Percy Walsh).
CHING, CHING, CHINAMAN—Shadows (Wilbur Daniel Steele).
<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLAPPER WIFE—His Jazz Bride (Beatrice Burton)</td>
<td></td>
</tr>
<tr>
<td>FLAME—Innocents of Paris (C. E. Andrews)</td>
<td></td>
</tr>
<tr>
<td>FLIGHT TO THE HILLS—The Runaway (Chas. Neville Buck)</td>
<td></td>
</tr>
<tr>
<td>FLIRT, THE — Bad Sister (Booth Tarkington)</td>
<td></td>
</tr>
<tr>
<td>FLOWER OF NAPOLI-Man in Blue (Gerald Beaumont)</td>
<td></td>
</tr>
<tr>
<td>FOG—Black Waters (John Willard)</td>
<td></td>
</tr>
<tr>
<td>FOOTLIGHTS—Speak Easily (Clarence Buckingham Kel-land)</td>
<td></td>
</tr>
<tr>
<td>FOOTLIGHTS—Spots (Rita Weiman)</td>
<td></td>
</tr>
<tr>
<td>FOREIGNER—God’s Crucible (Ralph Connor)</td>
<td></td>
</tr>
<tr>
<td>FOR TWO CENT$—Big News (George S. Brooks)</td>
<td></td>
</tr>
<tr>
<td>FOUR BROTHERS—First Kiss (Tristam Tupper)</td>
<td></td>
</tr>
<tr>
<td>FOUR FROM THE INFANTRY—Comrades of 1918 (Ernest Johannsen)</td>
<td></td>
</tr>
<tr>
<td>FREE LOVE—Sinners in Silk (Euridice Glazer)</td>
<td></td>
</tr>
<tr>
<td>FRIEND OF NAPOLEON—Seven Faces (Richard Connell)</td>
<td></td>
</tr>
<tr>
<td>FROG, THE—Silks and Saddles (Gerald Beaumont)</td>
<td></td>
</tr>
<tr>
<td>FROM HELL CAME A LADY—Woman from Hell (George Scarborouh)</td>
<td></td>
</tr>
<tr>
<td>FURTHER ADVENTURES OF TOM SAWYER—Huck and Tom (Mark Twain)</td>
<td></td>
</tr>
<tr>
<td>GALLAGHER—Let ‘Er Go Gallagher (Richard Harding Davis)</td>
<td></td>
</tr>
<tr>
<td>GALLANT GUARDSMAN—My Own Pal (Gerald Beaumont)</td>
<td></td>
</tr>
<tr>
<td>GAMBLING CHAPLAIN—Wild Oaks Lane (Gerald Beaumont)</td>
<td></td>
</tr>
<tr>
<td>GAME OF LIGHT—Live Wire (Richard Washburn Child)</td>
<td></td>
</tr>
<tr>
<td>GARLAN &amp; CO.—Souls for Sables (David Graham Phillips)</td>
<td></td>
</tr>
<tr>
<td>GAY BANDIT—Gay Caballero (Tom Gill)</td>
<td></td>
</tr>
<tr>
<td>GAY CABALLERO—Captain Thunder (Pierre Couderc, Hal Devitt)</td>
<td></td>
</tr>
<tr>
<td>GERMAN MILITIES—The—The Floradora Girl (Gene Markey)</td>
<td></td>
</tr>
<tr>
<td>GENERAL, THE—Virtuous Sin (Lajos Zakyshy)</td>
<td></td>
</tr>
<tr>
<td>GHOST’S STORY—Earth-bound (Basil King)</td>
<td></td>
</tr>
<tr>
<td>GIFTERS—Little Irish Girl (C. D. Lancaster)</td>
<td></td>
</tr>
<tr>
<td>GIRL IN UPPER C—Girl in the Pullman (Wilson Coli-son)</td>
<td></td>
</tr>
<tr>
<td>GIRL OF THE PAMPAS—Flame of the Argentine (Burke Jenkins)</td>
<td></td>
</tr>
<tr>
<td>GIRL WHO DARED—Paid In Advance (James Oliver Curwood)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>GIRL WHO LIVED IN THE WOODS—Little Furniture Lady (Mary Jo. H. Cooke)</td>
<td></td>
</tr>
<tr>
<td>GIRL WHO WANTED THE—Rough Romance (Kenneth B. Clark)</td>
<td></td>
</tr>
<tr>
<td>GIRL WHO WAS THE LIFE OF THE PARTY—Girls Men Forget (Mary Roberts Rinehart)</td>
<td></td>
</tr>
<tr>
<td>GIRL’S REBELLION, A—Don’t (Unknown)</td>
<td></td>
</tr>
<tr>
<td>GIRLS TOGETHER—This Modern Age (Mildred Crum)</td>
<td></td>
</tr>
<tr>
<td>GIVE THE LITTLE GIRL A HAND—Painted Angel (Fannie Hurst)</td>
<td></td>
</tr>
<tr>
<td>GLENGARRY SCHOOLDAYS—Critical Age (Ralph Con-ners)</td>
<td></td>
</tr>
<tr>
<td>GLITTER—Drop Kick (Kath erine Brush)</td>
<td></td>
</tr>
<tr>
<td>GOD’S FOOL—Glorious Fool (Fanny Kilbourne)</td>
<td></td>
</tr>
<tr>
<td>GOLD DIGGERS — Gold Dig gers of Broadway (Avery Hop wood)</td>
<td></td>
</tr>
<tr>
<td>GOLDFISH BOWL, THE—It’s Tough to Be Famous (Mary Pickford)</td>
<td></td>
</tr>
<tr>
<td>GOOD GRACIOUS ANNA-BELLE—Annabelle’s Affairs Clare Kummer</td>
<td></td>
</tr>
<tr>
<td>GOOD LUCK—Sporting Lover (Seymour Hicks &amp; Ian Hay)</td>
<td></td>
</tr>
<tr>
<td>GOVERNOR, THE—Lash of the Czar (Andreyev)</td>
<td></td>
</tr>
<tr>
<td>GRAND CROSS OF THE CRESCENT—Stephen Steps Out (Richard Harding Davis)</td>
<td></td>
</tr>
<tr>
<td>GRANDMA BERNIE LEARNS HER LETTERS—Four Sons (I. A. R. Wylie)</td>
<td></td>
</tr>
<tr>
<td>GREAT DIVIDE—Woman Hungry (William Vaughn Moody)</td>
<td></td>
</tr>
<tr>
<td>GREAT MUSIC—Soul Fire (Martin Brown)</td>
<td></td>
</tr>
<tr>
<td>GREAT WELL—Neglected Women (Alfred Sutro)</td>
<td></td>
</tr>
<tr>
<td>GREEN HAT—Woman of At tairs (Michael Arlen)</td>
<td></td>
</tr>
<tr>
<td>GREEN STOCKINGS—The Flirting Widow (A. E. W Mason)</td>
<td></td>
</tr>
<tr>
<td>GRITTERS, THE—Little Irish Girl (C. D. Landcaster)</td>
<td></td>
</tr>
<tr>
<td>GROCCH BAG—Not Quite De cent (W. A. S. Smith)</td>
<td></td>
</tr>
<tr>
<td>GYPSY LOVE—Rogue Song (Grazzini &amp; Lart)</td>
<td></td>
</tr>
<tr>
<td>HADSDHI MURAT—White Devil (Leo Tolstoi)</td>
<td></td>
</tr>
<tr>
<td>HALF AN HOUR—Doctor’s Secret (James M. Barrie)</td>
<td></td>
</tr>
<tr>
<td>HAIL AND FARREWELL—Heart of a Siren (Wm. Hurlbut)</td>
<td></td>
</tr>
<tr>
<td>HAND ‘EM OVER—Trailing Trouble (Arthur Ross)</td>
<td></td>
</tr>
<tr>
<td>HANDFUL OF CLOUDS—Doorway to Hell (Rowland Brown)</td>
<td></td>
</tr>
<tr>
<td>HAPPINESS INSURANCE—Jack O’ the Walk (Arturo S. Momm)</td>
<td></td>
</tr>
<tr>
<td>Original Title</td>
<td>Release &amp; Author</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>IMPASSIVE FOOTMAN</td>
<td>Woman in Bondage (Sapper).</td>
</tr>
<tr>
<td>IMPATIENT VIRGIN</td>
<td>Impatient Maiden (Donald Henderson, Charles).</td>
</tr>
<tr>
<td>IMPERFECT IMPOSTOR</td>
<td>Irish Luck (Norman Venner).</td>
</tr>
<tr>
<td>IMPOSTER, THE</td>
<td>A Tailor Made Man (Harry James Smith).</td>
</tr>
<tr>
<td>IMPULSESE—Sporting Chance</td>
<td>Roger Hartman.</td>
</tr>
<tr>
<td>INDISCRETIONS OF THE DUCHESS</td>
<td>Naughty Duchess (Anthony Hope).</td>
</tr>
<tr>
<td>INEVITABLE MILLION-AIRE</td>
<td>Millionaires (b. Phillips Oppenheim).</td>
</tr>
<tr>
<td>INHERITORS</td>
<td>Gaiety Girl (I. A. W. W.).</td>
</tr>
<tr>
<td>IN LOVE WITH LOVE</td>
<td>Crazy That Way (Unknown).</td>
</tr>
<tr>
<td>INNER SHRINE</td>
<td>The Street Called Straight (Basil King).</td>
</tr>
<tr>
<td>INNER SIGHT</td>
<td>Love's Whirlpool (Martha Lord).</td>
</tr>
<tr>
<td>IN PRAISE OF JAMES CARABINE</td>
<td>Barney (Dona Byrne).</td>
</tr>
<tr>
<td>IN SECRET</td>
<td>Black Secret (Robt. W. Chambers).</td>
</tr>
<tr>
<td>IN THE GARDEN OF CHARITY</td>
<td>Tides of Passion (Basil King).</td>
</tr>
<tr>
<td>IN THE NIGHT WATCH</td>
<td>Night Watch (Sarrere &amp; Neto).</td>
</tr>
<tr>
<td>IN THE STREET OF THE FLYING DRAGON</td>
<td>Five Days to Live (Dorothy Good fellow).</td>
</tr>
<tr>
<td>INTRICOCUTRY</td>
<td>Tomorrow's Love (Charles Brackett).</td>
</tr>
<tr>
<td>INTERPRETER'S HOUSE</td>
<td>I Want My Man (Struthers Burt).</td>
</tr>
<tr>
<td>INVISIBLE GOVERNMENT</td>
<td>Exclusive Rights (Jerome Wilson).</td>
</tr>
<tr>
<td>INVISIBLE WOUNDS</td>
<td>New Commandment (Col. Frederick Palmer).</td>
</tr>
<tr>
<td>IRIS</td>
<td>Slave of Vanity (Arthur Pinero).</td>
</tr>
<tr>
<td>IRON CHALICE</td>
<td>Red Dice (Octavus Roy Cohen).</td>
</tr>
<tr>
<td>ISLE OF LIFE</td>
<td>Blonde Saint (Stephen French Whitman).</td>
</tr>
<tr>
<td>IT MIGHT HAVE HAPPENED</td>
<td>The Deceiver (Bella Muni and Abem Finkel).</td>
</tr>
<tr>
<td>IT IS TO LAUGH</td>
<td>Younger Generation (Faunie Hurst).</td>
</tr>
<tr>
<td>IT'S MINE</td>
<td>Borrowed Trouble (George W. Bartlett).</td>
</tr>
<tr>
<td>JACK DAWS STRUT</td>
<td>Beauty and the Boss (Harriet Henry).</td>
</tr>
<tr>
<td>JACK IN THE PULPIT</td>
<td>Jack 'O Hearts (Gordon Harris).</td>
</tr>
<tr>
<td>JACKDAW'S STRUT</td>
<td>Bought (Harriet Henry).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Original Title</th>
<th>Release &amp; Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>JACOB'S WELL</td>
<td>Daughter of Israel (Pierre Benoît).</td>
</tr>
<tr>
<td>JAILBREAK</td>
<td>Numbered Men (Dwight Taylor).</td>
</tr>
<tr>
<td>JAMES THE FOGEY</td>
<td>Call of Youth (Henry Arthur Jones).</td>
</tr>
<tr>
<td>JANIE OF THE Waning GLORIES</td>
<td>Bar C Mystery (Raymond Spears).</td>
</tr>
<tr>
<td>JAZZ KING</td>
<td>Dancers in the Dark (James Ashmore Creelman).</td>
</tr>
<tr>
<td>JEAN OF THE LAZY J</td>
<td>Ridin' Thunder (B. M. Bowser).</td>
</tr>
<tr>
<td>JEANNE OF THE MARSHES</td>
<td>Behind Masks (E. Phillips Oppenheim).</td>
</tr>
<tr>
<td>JEM OF THE OLD ROCK</td>
<td>Winning Girl (Geo. Weston).</td>
</tr>
<tr>
<td>JENNY'S ESCAPADE</td>
<td>Stranded in Paris (Hans Backwitz &amp; Fritz Jokobstetter).</td>
</tr>
<tr>
<td>JERRY COMES HOME</td>
<td>Itching Palms (Roy Briant).</td>
</tr>
<tr>
<td>JERRY SETTLES DOWN</td>
<td>Cowboy Tip (F. R. Petrie).</td>
</tr>
<tr>
<td>JEWEL</td>
<td>Chapter in Her Life (Clara L. Burnham).</td>
</tr>
<tr>
<td>JIMMY, THE CROOK</td>
<td>Century Daredevil (Ludwig von Wohl).</td>
</tr>
<tr>
<td>JOAN OF ARC</td>
<td>Passion of Joan of Arc (Joseph Delpit).</td>
</tr>
<tr>
<td>JOAN THURSDAY</td>
<td>Greater Than Marriage (Louis Joseph Vance).</td>
</tr>
<tr>
<td>JOE COLLEGE</td>
<td>The Sophomore (Carey Ford, H. T. Wenning).</td>
</tr>
<tr>
<td>JOSEPH GREER AND HIS DAUGHTER</td>
<td>What Fools Men Are (Henry Kitchell Webster).</td>
</tr>
<tr>
<td>JUDITH</td>
<td>True Heaven (C. E. Montague).</td>
</tr>
<tr>
<td>JUDITH OF BLUE LAKE RANCH</td>
<td>Two Kinds of Women (Jackson Gregory).</td>
</tr>
<tr>
<td>JUDGMENT OF THE WEST</td>
<td>Slanderers (Valma Clark).</td>
</tr>
<tr>
<td>JUNGLE WATER HOLE</td>
<td>Dangerous Adventure (Francis Guinan).</td>
</tr>
<tr>
<td>JUNK</td>
<td>Jildie Rich (Kenneth Harris).</td>
</tr>
<tr>
<td>JUST AND THE UNJUST</td>
<td>Hell's 400 (Vaughn Kester).</td>
</tr>
<tr>
<td>KARL AND ANNA</td>
<td>Homecoming (Leonard Frank).</td>
</tr>
<tr>
<td>KEMPY</td>
<td>Wise Girls (J. C. and Elliott Nugent).</td>
</tr>
<tr>
<td>KID'S LAST FIGHT</td>
<td>Red Hot Hoods (George Yates, Jr.).</td>
</tr>
<tr>
<td>KILLER, THE</td>
<td>Mystery Rauch (Stewart Edward Whit.).</td>
</tr>
<tr>
<td>KINGDOM OF HEART'S DESIRE</td>
<td>You Never Saw Such a Girl (Geo. Weston).</td>
</tr>
<tr>
<td>KING HARLEQUIN</td>
<td>Magic Flame (Rudolph Lothar).</td>
</tr>
<tr>
<td>Original Title</td>
<td>Author</td>
</tr>
<tr>
<td>----------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>KING OF THE KYBER RIFLES—Black Watch</td>
<td>(Talbot Mundy).</td>
</tr>
<tr>
<td>KING'S JACKAL—Honor Among Men</td>
<td>(Unknown).</td>
</tr>
<tr>
<td>KINGS IN EXILE—Confessions of a Queen</td>
<td>(Alphonse Daudet).</td>
</tr>
<tr>
<td>KISSES BY COMMAND—Woman Pursued</td>
<td>(Ivan Lebedeff).</td>
</tr>
<tr>
<td>KITTEN AND THE KING—Traffic Cop</td>
<td>(Gerald Beaumont).</td>
</tr>
<tr>
<td>KITTY CARSTAIRS—Beyond London's Lights</td>
<td>(J. J. Bell).</td>
</tr>
<tr>
<td>&quot;K&quot;, &quot;K&quot;—The Unknown</td>
<td>(Mary Roberts Rinehart).</td>
</tr>
<tr>
<td>KNICKERBOCKER KID—Stepping Alone</td>
<td>(Matt Taylor).</td>
</tr>
<tr>
<td>KNIGHT OF THE RANGE—Sonora Kid</td>
<td>(Wm. Wallace Cook).</td>
</tr>
<tr>
<td>KONGO—West of Zanzibar</td>
<td>(Chester De Vonga, Killman Gordon).</td>
</tr>
<tr>
<td>LA BATAILLE DES DAMES—Devil May</td>
<td>(Eugene Scribe, Ernest Legouge).</td>
</tr>
<tr>
<td>LA BERCEAU—The Cradle</td>
<td>(Eugene Bireux).</td>
</tr>
<tr>
<td>LA CASA DE LA TROYA—Ingy Madrid</td>
<td>(Alejandro Perez Luzin).</td>
</tr>
<tr>
<td>LADY CHRISTILINDA—Street Angel</td>
<td>(Monckton Hoffe).</td>
</tr>
<tr>
<td>LADY FOR HIRE—Lady Refuses</td>
<td>(Robert Milton, Guy Bolton).</td>
</tr>
<tr>
<td>LADY IN ERMINE—Bride of the Regiment</td>
<td>(Rudolph Schnaer, Ernest Welisch).</td>
</tr>
<tr>
<td>LADYFINGERS—Alias Ladyfingers</td>
<td>(Jackson Gregory).</td>
</tr>
<tr>
<td>LADY LIES, THE—Vi Tva</td>
<td>(John Meihian).</td>
</tr>
<tr>
<td>LADY OF LYONS—In the Name of Love</td>
<td>(Edward Bulwer-Lytton).</td>
</tr>
<tr>
<td>LADY OF PETROGRAD—Living Image</td>
<td>(Unknown).</td>
</tr>
<tr>
<td>LADY WHO PLAYED FI-DELE—Scarlet Saint</td>
<td>(Gerald Beaumont).</td>
</tr>
<tr>
<td>LA FEMME NUE—Model From Montmartre</td>
<td>(Henri Bataille).</td>
</tr>
<tr>
<td>LA GRINGA—South Sea Rose</td>
<td>(Tom Cushing).</td>
</tr>
<tr>
<td>LA GRINNIN—Roadhouse Murder</td>
<td>(Laslo Bus Fekeets).</td>
</tr>
<tr>
<td>LAND OF PROMISE—The Canadian</td>
<td>(W. Somerset Maugham).</td>
</tr>
<tr>
<td>LA PAIVA—Lady of the Pavements</td>
<td>(Karl Vollmoeller).</td>
</tr>
<tr>
<td>LA PASSERELLA—Marriage of Kitty</td>
<td>(De Greac &amp; De Croiset).</td>
</tr>
<tr>
<td>LA PEAUDE CHAGRIN—Slave of Desire</td>
<td>(Honor de Balzac).</td>
</tr>
<tr>
<td>LA RUBIA—Wife's Romance</td>
<td>(H. W. Roberts).</td>
</tr>
<tr>
<td>L'ATLANTIDE—Missing Husband</td>
<td>(Pierre Benoît).</td>
</tr>
<tr>
<td>LAUGHING LADY—Society Scandal</td>
<td>(Alfred Sutro).</td>
</tr>
<tr>
<td>LAURELS AND THE LADY—Magnificent Lie</td>
<td>(Leonard Merrick).</td>
</tr>
<tr>
<td>LAW-BRINGERS—Eternal Struggle</td>
<td>(G. B. Lancaster).</td>
</tr>
<tr>
<td>L'ÉQUIPAGE—Last Flight</td>
<td>(J. Kessele).</td>
</tr>
<tr>
<td>LEA LYON—Surrender</td>
<td>(Alexander Brody).</td>
</tr>
<tr>
<td>LEAH KLESCHNA—Girl Who Came Back</td>
<td>(C. M. S. McLellan).</td>
</tr>
<tr>
<td>LEAH KLESCHNA—Moral Sinner</td>
<td>(C. M. S. McLellan).</td>
</tr>
<tr>
<td>LEATHERFACE—Two Lovers</td>
<td>(Barones Orczy).</td>
</tr>
<tr>
<td>LEDGER OF LIFE—Private Affairs</td>
<td>(Geo. Patullo).</td>
</tr>
<tr>
<td>LEGEND OF SLEEPY HOLLOW—Headless Horseman</td>
<td>(Washington Irving).</td>
</tr>
<tr>
<td>LEGIONARY, THE—Silent Lover</td>
<td>(Lajos Biro).</td>
</tr>
<tr>
<td>LES RENEGATS—Renegades</td>
<td>(Andre Armandy).</td>
</tr>
<tr>
<td>LET'S GO—Fast Life</td>
<td>(E. J. Rath).</td>
</tr>
<tr>
<td>LET'S PLAY KING—Newly Rich</td>
<td>(Sinclair Lewis).</td>
</tr>
<tr>
<td>LIFE IN THE LATIN QUARTER—La Boheme</td>
<td>(Henri Murger).</td>
</tr>
<tr>
<td>LIGHTNING EXPRESS—Rich Men's Sons</td>
<td>(Unknown).</td>
</tr>
<tr>
<td>LILJOM—Trip to Paradise</td>
<td>(Benjamin Glazer).</td>
</tr>
<tr>
<td>LIMELIGHT AND LIMELIGHT—Brooked Blossoms</td>
<td>(Thos. Burke).</td>
</tr>
<tr>
<td>LIMEHOUSE POLLY—Shanghaied</td>
<td>(Edw. J. Montagne).</td>
</tr>
<tr>
<td>LIMPY—When a Fellow Needs a Friend</td>
<td>(William Johnston).</td>
</tr>
<tr>
<td>LION'S TRAP—Midnight Madness</td>
<td>(Daniel Rubin).</td>
</tr>
<tr>
<td>LIPS OF STEEL—Prestige</td>
<td>(Harry Hervey).</td>
</tr>
<tr>
<td>LITTLE ANGEL—Lady of Chance</td>
<td>(LeRoy Scott).</td>
</tr>
<tr>
<td>LITTLE BIT OF FLUFF—Skirts</td>
<td>(Walter W. Ellis).</td>
</tr>
<tr>
<td>LITTLE CAFE—Playboy of Paris</td>
<td>(Tristan Bernard).</td>
</tr>
<tr>
<td>LITTLE LENA—Big Time</td>
<td>(Wallace Smith).</td>
</tr>
<tr>
<td>LITTLE MISS BLUEBEARD—Miss Bluebeard</td>
<td>(Gabriel Dregely).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Original Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>LITTLE MISS BLUEBEARD—Her Wedding Night</td>
<td>(Avery Hopwood).</td>
</tr>
<tr>
<td>LITTLE MORE—Gilded Highway</td>
<td>(W. B. Maxwell).</td>
</tr>
<tr>
<td>LIVING CORPSE, THE—Re-deption</td>
<td>(Leo Tolstoi).</td>
</tr>
<tr>
<td>L'OCCIDENT—Eye for Eye</td>
<td>(Henry Kistamaecker).</td>
</tr>
<tr>
<td>LOKIS—Legend of the Bear's Wedding</td>
<td>(Prosper Merimee).</td>
</tr>
<tr>
<td>LOLA MONTEZ—Palace of Pleasure</td>
<td>(Adolf Paul).</td>
</tr>
<tr>
<td>LOVE HAND—Lon Hand Saunders</td>
<td>(Frank M. Clifton).</td>
</tr>
<tr>
<td>LORD CHUMLEY—Forty Winks</td>
<td>(David Belasco and Wm. de Milde).</td>
</tr>
<tr>
<td>LORD OF THUNDERGATE—Thundergate</td>
<td>(Sidney Herschel Small).</td>
</tr>
<tr>
<td>LORD'S REFEREE—Blue Eagle</td>
<td>(Gerald Beaumont).</td>
</tr>
<tr>
<td>LOST GOD—Sea God</td>
<td>(John Russell).</td>
</tr>
<tr>
<td>LOST HOUSE—Kid Sister</td>
<td>(Unknown).</td>
</tr>
<tr>
<td>LOST ECSTASY—I Take This Woman</td>
<td>(Mary Roberts Rinehart).</td>
</tr>
<tr>
<td>LOUIS BERETTI—Born Reckless</td>
<td>(Donald Henderson Clarke).</td>
</tr>
<tr>
<td>LOUIS XIV—Wife Savers</td>
<td>(Arthur Wimperis).</td>
</tr>
<tr>
<td>LOVE-DREAMS—Her Gilded Cage</td>
<td>(Eimer Harris &amp; Ann Nicholas).</td>
</tr>
<tr>
<td>LOVE 'EM AND LEAVE 'EM—Saturday Night Kid</td>
<td>(George Abbott, John V. A. Weaver).</td>
</tr>
<tr>
<td>LOVE INSURANCE—Reckless Age</td>
<td>(Earl Derr Biggers).</td>
</tr>
<tr>
<td>LOVER OF CAMILLE—Deburau</td>
<td>(Sacha Guitry).</td>
</tr>
<tr>
<td>LUCKY DAMAGA—Skin Deep</td>
<td>(Mark Edmund Jones).</td>
</tr>
<tr>
<td>LUCK RIDES A BOLD FACED NAG—Stark Love</td>
<td>(James W. Raine).</td>
</tr>
<tr>
<td>LUCKY SAM MCCARVER—We're All Gamblers</td>
<td>(Sidney Howard).</td>
</tr>
<tr>
<td>LYMBO'S MAIL—Midnight Stage</td>
<td>(Henry Irving).</td>
</tr>
<tr>
<td>MECAQUE—Greed</td>
<td>(Frank Norris).</td>
</tr>
<tr>
<td>MADAME BOVARY—Unholy Love</td>
<td>(Gustave Flaubert).</td>
</tr>
<tr>
<td>MADAME LUCY—Madame Behave</td>
<td>(Jean Arlette).</td>
</tr>
<tr>
<td>MADAME JULIE—Woman Between</td>
<td>(Irving K. Davis).</td>
</tr>
<tr>
<td>MAGNIFICENT AMBROSONS—Pampered Youth</td>
<td>(Booth Tarkington).</td>
</tr>
</tbody>
</table>
QUEEN WAS IN THE PAR-LOR—Forbidden Love (Dale Collins).
QUEEN OF MAIN STREET—Misbehaving Ladies (Juliet Wilbur Thompkins).
QUEEN’S HUSBAND—The Royal Bed (Robert E. Sherwood).
QUEMADO—That Devil Que-mado (Heim. W. Winter).
QUEST OF JOAN—Prisoners of the Storm (James Oliver Curwood).
RAGGED MESSENGER—Madonna of the Streets (W. B. Maxwell).
RAINBOW—Song of the West (Lawrence Stallings, Oscar Hammerstein, 2nd).
RAMBLIN’ KID—Long, Long Trail (Earl W. Bowman).
RANGE DWELLERS—Taming the West (B. M. Bowers).
RANGY PETE—Texas Trail (Guy Morton).
RATTER ROCK—Rarin’ to Go (Ralph Cummins).
READY LETTER WRITER—Don’t Write Letters (Blanche Brace).
REASON WHY—Soul Mates (Elmor Glyn).
REAR CAR—Red Lights (Edward E. Rose).
RED DAWN—Call of Courage (Harold Shumate).
REDEMPTION COVE—Woman God Changed (Donn Byrne).
RED HARVEST—Roadhouse Nights (Dashiell Hammett).
RED HEADED HUSBAND—Silent Rider (Katherine Newlin Burt).
RED MARK—Where the Pavement Ends (John Russell).
RED MIRAGE—Foreign Legion (I. A. R. Wylie).
REGULAR PEOPLE—Idle Rich (Edgar Franklin Stearn), man of Experience (John Farley).
REGISTERED WOMAN—Wor-row.
RELATIVE VALUES—Young Ideas—Sophie Kerr.
REMORE—Masked Angel (Evelyn Campbell).
RENUNCIATION—Beautiful Gambler (Peter B. Kyne).
REVOLT—Scarlet Dawn (Mary McCall).
I CHIRD OF HOPFEN, RED KNIGHT OF THE AIR—Kichthofen (Peter Joseph).
RIDDLE ME THIS—Guilty as Hell (Daniel L. Rubin).
RIDE HIM COWBOY—Unknown Cavalier (Kenneth Perkins).
RIDE ‘EM COWBOY—Valley of Hunted Men (Harrington Strong).
RIDE ‘IM COWBOY—Between Dangers (Walter J. Coburn).
RIDIN’ KID FROM POW-DER RIVER—Mounted Stranger (Henry H. Kibbels).
RIDE IN THE COUNTRY—Walking Back (George Kibbe Turner).
RIGHT TO KILL—Her Private Affair (Herman Bernstein).
RIGHT TO LIVE—That Model from Paris (Gouverneur Morris).
RINGSIDE—Night Parade (Gene Buck).
RITA COONTAREY—Don’t Call It Love (Julian Street & Herbert Osborne).
RIVER, THE—Notorious Lady (Sir Patrick Hastings).
ROLES—Changing Husbands (Zane Grey).
ROMANCE—Road to Romance (Joseph Conrad).
ROMANY RYE—Life Line (Geo. R. Simms).
ROOKERY NORK—One Embarrassing Night (Ben Travers).
ROPE’S END—Sainted Devil (Rex Beach).
ROSEANNE OSANNE—Sins of Rosanne (Cynthia Stockley).
ROSEBUSH OF A THOUS-AND YEARS—Revelation (Mabel Wagnalls).
ROSE GARDEN HUSBAND—A Wife on Trial (Margaret Widdemer).
ROSE IN THE RING—Circus Men (Geo. Barr McCutcheon).
ROSE OF THE RITZ—Naughty Baby (Charles Bea-han, Garrett Fort).
ROUBLETTE—Wheel of Chance (Fannie Hurst).
RUINED LADY—One Woman to Another (Frances Nordstrom).
RUNAWAY ENCHANTRESS—Sea Tiger (Mary Heaton Vorse).
SACRIFICE—Drums of Fate (Stephen French Whitman).
SADIE OF THE DESERT—Subway Sadie (Mildred Crum).
SAGA OF BILLY THE KID—Billy the Kid (Walter Noble Burns).
SAID WITH SOAP—Babe Comes Home (Gerald Beaumont).
SAINT OF CALAMITY—GULCH—Taking a Chance (Bret Harte).
SELECTED PLAYS

ATTORNEY—Law and Order (W. R. Burnett).
SALAMANDER—Enemy Sex (Owen Johnson).
SALOMY JANE'S KISS—Wild Girl (Paul Armstrong, Bret Harte).
SALT OF THE EARTH—Eyes of the Soul (Geo. Weston).
SALVAGE—Wreckage (Izola Forrester).
SCARECROW—Puritan Passions (Percy Mackaye).
SCENT OF SWEET ALMONDS—Pleasure Crazed (Monckton Hoffe).
SCOTCH VALLEY—Amateur Daddy (Mildred Cram).
SCOURGE OF THE LITTLE C—Tumbling River (J. E. Grinstead).
SCOURGE OF FATE—Flaming Fury (Ewart Adamson).
SEA WOMAN—Barriers (William Robertson).
SEANCE MYSTERY—Sinister Hands (Norton Parker).
SECOND CHANCE—Her Second Chance (Mrs. Wilson Woodrow).
SECOND LIFE—Three Sinners (B. Oesterreicher).
SECOND MAN—He Knew Women (S. N. Behrman).
SEE NAPLES AND DIE—Oh! Sailor, Behave! (Elmer Rice).
SEE-SAW—Invisible Bond (Sophie Kerr).
SENIOR JINGLE Bells—Best Bad Man (Max Brand).
SENTIMENTALISTS, THE—Sal of Singapore (Dale Collins).
SENTIMENTALIST, THE—His Woman (Dale Collins).
SERVICE FOR LADIES—Reserved for Ladies (Ernest Vajda).
SHEBA—Playing Around (Vina Delmar).
SHOW OFF, THE—Men Are Like That (George Kelly).
SHULAMITE, THE—Uner the Lash—(Claude & Alice Askey).
SIDEWALKS OF NEW YORK—Swell Head (Unknown).
SIGN ON THE DOOR—Locked Door (Channing Pollock).
SILENCE—La Conzone Dell' Amore (Lugi Pirandello).
SILENT CALL—Squaw Man's Son (E. M. Royce).
SILENT THUNDER—Man Called Back (Andrew Soutar).
SILVER LANTERNS—Princess of Broadway (Ethel Donaher).
SIMON TETLOW'S SHADOW—Ruler of the Road (Jennette Lee).
SINCERITY—A Lady Surrenders (John Erskine).
SIN FLOOD—Way of All Men (Hemming Berger).
SINGLE LADY—Last Flight (John Monk Saunders).
SITRION—Black Cruise (Anonymous).
SIXTY-FOUR, NINETY-FOUR—Rome of Picardy (R. H. Mottram).
SKIN DEEP—Almost a Lady (Frank R. Adams).
SKINNER'S DRESS SUIT—Skinner Steps Out (William Irving Dodge).
SKY HIGH—Young Eagles (Elliott White Springs).
SKY LIFE—Under Eighteen (Charles Kenyon, Maude Fulton).
SKYSCRAPER—Skyscraper Souls (Faith Baldwin).
SNAKE BITE—Lady Who Lied (Robt. Hickens).
SNAKE'S WIFE—Upstream (Wallace Smith).
SNOWBLIND—Unseeing Eyes (Arthur Stringer).
SNOW DUST—Mystry Valley (Howard E. Morgan).
SOLVING OF JOHN SOMERS—Bonded Woman (John Fleming Wilson).
SONG OF SONGS—Lily of the Dust (Herman Sudermann).
SONG OF THE DRAGON—Convoj (John Taintor Poole).
SONG WRITER, THE—Children of Pleasure (Crane Wilbur).
SOUNDINGS—Whirlwind of Youth (A. Hamilton Gibbs).
SON OF ANAK—Masked Emotions (Ben Ames Williams).
SOUTHERNER—The Prodigal (Bess Meredyth, Well Root).
SPANISH ACRES—Santa Fe Trail (Hal G. Evarts).
SPANISH CONQUERORS.—Columbus (Irving Berdine Richman).
SPANISH SUNLIGHT—Girl from Montmartre (Anthony Pryde).
SPHINX HAS SPOKEN THE—Friends and Lovers (Maurice de Kobra).
SPICE OF LIFE—The Quitter (Dorothy Howell).
SPINNER IN THE SUN—Veiled Woman (Myrtle Reed).

SELECTED SHORT STORIES

SPLIT THE GROUNDS—Search of a Thrill (Kate Jordan).
SPURGE—Early to Wed—(Evelyn Campbell).
SPLENDID CRIME, THE—Public Defender (George Goodchild).
SPRING CLEANING—Fast Set (Frederick Lonsdale).
SPRING FEVER—Love in the Rough (Vincent Lawrence).
SPURS—Freaks (Tod Robbins).
SQUARE PEG—Denial (Lewis Beach).
SQUADRONS—Body and Soul (Elliott White Springs, A. E. Thomas).
STADIUM—Touchdown (Francis Wallace).
STAGE DOOR—After the Show (Rita Weiman).
STARLIGHT—Divine Woman (Glady's Unger).
STAY HOME—I Can Explain (Edgar Franklin).
STEPCHILD OF THE MOON—Second Wife (Fulton Oursler).
STEEPLING HIG—Sincopation (Gene Marley).
STEEL HIGHWAY—Other Men's Women (Maude Fulton).
STOLEN LADY—Come Across (Unknown).
STRAIGHT SHOOTIN'—Bordsheriff (W. C. Tuttle).
STRICTLY BUSINESS—Beau Brand (Wallace mark).
STRONGER LOVE—Sunshine Molly (Alice Von Saxman).
STRONGHEART—Braveheart (Wm. deMille).
STUFF OF HEROES—How Baxter Butted In (Harold Titus).
STUMBLING HER—Rose of the Tenements (John A. Rosso).
SUBURB—Night of June 13 (Vera Caspary).
SUMMONED—The Summers (Katherine Newlin Burt).
SUNBURST VALLEY—When Dreams Come True (Victor Rousseau).
SUNNY DACROW—Sunsysside (Henry St. John Cooper).
SUPPER OF THE GAIRTY—His Tiger Lady (Alfred Savi)
SURPRISE PARTY—Studio Murder Mystery (The Edginton).
SWAN, THE—One Romantic Night (Fernac Molinar).
SYBIL—Duchess of Buffalo (Max Brody & Franz Martos).
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Release &amp; Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYNDICLFODDEN</td>
<td>Sin Flood (Henning Berger)</td>
<td></td>
</tr>
<tr>
<td>TALE OF RED ROSES</td>
<td>My Man (Geo. Randolph Chester)</td>
<td></td>
</tr>
<tr>
<td>TALE OF TWO CITIES</td>
<td>Only Way (Charles Dickens)</td>
<td></td>
</tr>
<tr>
<td>TALE OF TRIONA</td>
<td>The Pool's Awakening (Wm. J. Locke)</td>
<td></td>
</tr>
<tr>
<td>TALISMAN, THE</td>
<td>Richard, the Lion-Hearted (Sir Walter Scott)</td>
<td></td>
</tr>
<tr>
<td>TATTERLY</td>
<td>Off the Highway (Tom Gallon)</td>
<td></td>
</tr>
<tr>
<td>TELEGRAPHIC</td>
<td>Marriage Clause (Dana Burnett)</td>
<td></td>
</tr>
<tr>
<td>TELL ENGLAND</td>
<td>Battle of Gallipoli (Ernest Raymond)</td>
<td></td>
</tr>
<tr>
<td>TEMPLE OF THE GIANTS</td>
<td>—Not For Publication (Robt. Wells Ritchie)</td>
<td></td>
</tr>
<tr>
<td>TEMPTING OF TAVERN-</td>
<td>AKE—Sisters of Eve (E. Phillips Oppenheim)</td>
<td></td>
</tr>
<tr>
<td>TESCH</td>
<td>Woman in the Night (Countess Barcyńska)</td>
<td></td>
</tr>
<tr>
<td>TESSIE OF THE LITTLE</td>
<td>Shop—Tessie (Sewell Ford)</td>
<td></td>
</tr>
<tr>
<td>THARON OF LOST VAL-</td>
<td>LEY—Crimson Challenge (Vinie E. Roe)</td>
<td></td>
</tr>
<tr>
<td>THAT LASS O'LOWRIES</td>
<td>Flame of Life (Frances Hodgson Burnett)</td>
<td></td>
</tr>
<tr>
<td>THAT MAKES US EVEN</td>
<td>Main Event (Paul Allison)</td>
<td></td>
</tr>
<tr>
<td>THAT'S A PIG OF A MORIN</td>
<td>Red Hot Papa (Guy De Maupassant)</td>
<td></td>
</tr>
<tr>
<td>THERE WAS A KING IN</td>
<td>EGYPT—Lure of Egypt (Norma Lorimer)</td>
<td></td>
</tr>
<tr>
<td>THERES RAQUIN</td>
<td>Shadows of Fear (Emil Zola)</td>
<td></td>
</tr>
<tr>
<td>THEY KNEW WHAT THEY</td>
<td>WANTED—Secret Hour (Sidney Howard)</td>
<td></td>
</tr>
<tr>
<td>THEY'RE OFF</td>
<td>Bred in Old Kentucky (D. C. Lancaster)</td>
<td></td>
</tr>
<tr>
<td>THINNER THAN WATER</td>
<td>Other Kind of Loce (Buckleigh Fitz Oxford)</td>
<td></td>
</tr>
<tr>
<td>THIS IS NEW YORK</td>
<td>Two Kinds of Women (Robert E. Sherwood)</td>
<td></td>
</tr>
<tr>
<td>THIS WOMAN AND THIS</td>
<td>MAN—Guilty of Love (Selma Lagerlof)</td>
<td></td>
</tr>
<tr>
<td>THOROUGHBRED</td>
<td>Million Dollar Handicap (W. A. Fraser)</td>
<td></td>
</tr>
<tr>
<td>THRALL OF LIEF THE</td>
<td>LUCKY—The Viking (Ottalie J. Liljenclantz)</td>
<td></td>
</tr>
<tr>
<td>THREE BEARS</td>
<td>Three Men and a Girl (Edward Childs Carpenter)</td>
<td></td>
</tr>
<tr>
<td>THREE CORNERED KING-</td>
<td>DOM—If I Were Queen (Irene D. Rabe)</td>
<td></td>
</tr>
<tr>
<td>THREE GODFATHERS</td>
<td>—Hell's Heroes (Peter B. Kyne)</td>
<td></td>
</tr>
<tr>
<td>THREE FLIGHTS UP—</td>
<td>Dancing Sweeties (Harry Fried)</td>
<td></td>
</tr>
<tr>
<td>TIN PAN ALLEY</td>
<td>—New York Nights (Hugh Stanislaus Stange)</td>
<td></td>
</tr>
<tr>
<td>THREE GODFATHERS, THE</td>
<td>—Hell's Heroes (Peter B. Kyne)</td>
<td></td>
</tr>
<tr>
<td>THREE MINUTES TO GO-</td>
<td>KICK-OFF (Wesley Ruggles)</td>
<td></td>
</tr>
<tr>
<td>THREE MUSKETEERS</td>
<td>—Iron Mask (Alexander Dumas)</td>
<td></td>
</tr>
<tr>
<td>THY SOUL SHALL BEAR</td>
<td>WITNESS—The Stroke of Midnight (Selma Lagerlof)</td>
<td></td>
</tr>
<tr>
<td>TIDY TOREADOR</td>
<td>Galloping Fury (Peter B. Kyne)</td>
<td></td>
</tr>
<tr>
<td>TILLIE, A MENNONSE</td>
<td>MAID — Tilly (Helen R. Martin)</td>
<td></td>
</tr>
<tr>
<td>TIMBER</td>
<td>—Hearts Aflame Harold Titus</td>
<td></td>
</tr>
<tr>
<td>TIN PAN ALLEY</td>
<td>—New York Nights (Hugh Samislaus Strange)</td>
<td></td>
</tr>
<tr>
<td>TIZONA THE FIREBRAND</td>
<td>—Lady Robinhood (Burke Jenkins &amp; Clifford Howard)</td>
<td></td>
</tr>
<tr>
<td>TOBY TYLEY</td>
<td>—Circus Days (James Otis)</td>
<td></td>
</tr>
<tr>
<td>TOMMY</td>
<td>—She's My Weakness (Howard Lindsay, Bertram Robinson)</td>
<td></td>
</tr>
<tr>
<td>TOMMY CARTERET</td>
<td>—Face Between (Justus M. Forman)</td>
<td></td>
</tr>
<tr>
<td>TONG WAR</td>
<td>—Chinatown Nights (Samuel Ornitz)</td>
<td></td>
</tr>
<tr>
<td>TORCH SONG</td>
<td>—Laughing Sinners (Kenyon Nicholson)</td>
<td></td>
</tr>
<tr>
<td>TOTO</td>
<td>—Gay Deceiver (Maurice Hennequin &amp; Felix Duquesnel)</td>
<td></td>
</tr>
<tr>
<td>TOUJOURS L'AUDACE</td>
<td>—Always Audacious (Ben Ames Williams)</td>
<td></td>
</tr>
<tr>
<td>TO WHOM IT MAY CON-</td>
<td>CERN—Social Code (Rita Weiman)</td>
<td></td>
</tr>
<tr>
<td>TOWER OF IVORY</td>
<td>—Out of the Storm (Gertrude Atherton)</td>
<td></td>
</tr>
<tr>
<td>TRAGEDY OF THE KOR-</td>
<td>OSKA—Desert Sheik (Conan Doyle)</td>
<td></td>
</tr>
<tr>
<td>TRAILIN'</td>
<td>Holy Terror (Max Brand)</td>
<td></td>
</tr>
<tr>
<td>TRANSLATION OF A SAV-</td>
<td>AGE—Behold My Wife (Sir Gilbert Parker)</td>
<td></td>
</tr>
<tr>
<td>TRAVELING SALESMAN</td>
<td>Sporting Goods (James Forbes)</td>
<td></td>
</tr>
<tr>
<td>TREWLAUNY OF THE WELLS</td>
<td>—The Actress (Arthur Wing Pinero)</td>
<td></td>
</tr>
<tr>
<td>TRILBY</td>
<td>Svengali (George du Maurier)</td>
<td></td>
</tr>
<tr>
<td>TRIPLE CROSS FOR</td>
<td>DANGER — Fighting Fur (Walter J. Coburn)</td>
<td></td>
</tr>
<tr>
<td>TRUTH GAME, THE</td>
<td>—But the Flesh is Weak (Ivar Novello)</td>
<td></td>
</tr>
<tr>
<td>TRIPLE TROUBLE</td>
<td>—Adorable Deceiver (Harry O. Hoyt)</td>
<td></td>
</tr>
<tr>
<td>TUMBLE IN</td>
<td>Seven Days (Mary Roberts Rinehart and Avery Hopwood)</td>
<td></td>
</tr>
<tr>
<td>TU M'EPOUSEAS</td>
<td>—Get Your Man (Louis Verneuil)</td>
<td></td>
</tr>
<tr>
<td>TWENTY GRAND</td>
<td>—Reckless Living (Eva K. Flint, Martha Madison)</td>
<td></td>
</tr>
<tr>
<td>TWO BENJAMINS</td>
<td>—Little Comrade (Juliet Wilbur Tompson)</td>
<td></td>
</tr>
<tr>
<td>TWO BLACK CROWS IN</td>
<td>THE A. E. F.—Anybody's War (Charles E. Mack)</td>
<td></td>
</tr>
<tr>
<td>TWO BLOCKS AWAY</td>
<td>—Cohens and Kellys (Aaron Hoffman)</td>
<td></td>
</tr>
<tr>
<td>TWO GATES</td>
<td>—Shadow of the Law (Henry Chapman Ford)</td>
<td></td>
</tr>
<tr>
<td>TWO-GUN MAN, THE</td>
<td>—Under a Texas Moon (Stewart Edward White)</td>
<td></td>
</tr>
<tr>
<td>TWO ORPHANS</td>
<td>—Orphans of the Storm (Kate Claxton)</td>
<td></td>
</tr>
<tr>
<td>TWO TIME MARRIAGE</td>
<td>—Di vorce Among Friends (Jack Towney)</td>
<td></td>
</tr>
<tr>
<td>UNDER THE ANDER</td>
<td>—Melody Lane (Jo Swerling)</td>
<td></td>
</tr>
<tr>
<td>UNDYING PAST</td>
<td>—Flesh and the Devil (Herrman Sudermann)</td>
<td></td>
</tr>
<tr>
<td>UNFORBIDDEN FRUIT</td>
<td>—Wild Party (Warner Fabian)</td>
<td></td>
</tr>
<tr>
<td>UNTAMED, THE — Fair</td>
<td>Warning (Max Brand)</td>
<td></td>
</tr>
<tr>
<td>UNTAMED HEART</td>
<td>—Hills of Kentucky (Dorothy Yost)</td>
<td></td>
</tr>
<tr>
<td>UNWANTED</td>
<td>—The Deceiver (Bella Muni, Abem Finkel)</td>
<td></td>
</tr>
<tr>
<td>UP AND AT 'EM</td>
<td>—Cowboy Musketeer (Huckleigh Fitz Oxford)</td>
<td></td>
</tr>
<tr>
<td>UPSTAGE</td>
<td>—Rouged Lips (Rita Weiman)</td>
<td></td>
</tr>
<tr>
<td>UPTOWN WOMAN</td>
<td>—Uptown New York (Vina Delmar)</td>
<td></td>
</tr>
<tr>
<td>URIAH'S SON</td>
<td>—Necessary Evil (Stephen Benet)</td>
<td></td>
</tr>
<tr>
<td>ORIGINAL TITLE</td>
<td>RELEASE &amp; AUTHOR</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>------------------</td>
<td></td>
</tr>
<tr>
<td>VALE OF PARADISE—North of the Rio Grande (Vingie E. Roe)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALLEY OF CONTENT—Pleasure Mad (Blanche upright)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALLEY OF THE UN-CHASTENED—Sting of the Lash (Harvey Gates)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALLEY OF THE WOLF—Hill Billy (John Fox)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VENGEANCE OF JEFFERSON GAWNE—Riddle Gawne (Chas. Alden Sizer)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VICISITUDES OF EVANGELINE—Red Hair (Elton Glynn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VICTORY—Dangerous Paradise (Joseph Conrad)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIENNESE CHARMER—Street Girl (W. Carey Wonderly)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIENNESE MEDLEY—Greater Glory (Edith O' Shaughnessy)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VILLAGE CUT-UP—Putting It Over (Geo. Weston)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIRGIN OF SAN BLAS—The Virgin (Julia Sabello)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WALTZ DREAM, THE—Smiling Lieutenant (Leopold Jacobson, Felix Dormann, Hans Muller)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WALLINGFORD STORIES. THE—New Adventures of Get Rich Quick Wallingford (George Randolph Chester)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WANTED A BLEMISH—An Amateur Devil (Jesse E. Hen-erson &amp; Henry J. Buxton)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAR IN THE DARK—Myste-rious Lady (Ludwig Wolff)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WASHINGTON AND HIS COLLEAGUES—Alexander Hamilton (Henry Jones Ford)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WASHINGTON AND HIS COMRADES IN ARMS—Yorktown (Geo. M. Wrong)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEAK SISTERS—Dumbbells in Ermine (Lynn Starling)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE ARE FRENCH—Love and Glory (P. P. Sheehan &amp; R. H. Davis)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE ARE FRENCH—Burglar of Algiers (R. H. Davis, P. P. Sheehan)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE CAN'T BE AS BAD AS ALL THAT—Society Exile (Henry Arthur Jones)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK END GIRL—Week Ends Only (Warner Fabian)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEST OF THE GREAT DI-vIDE—The Great Divide (William Vaughn Moody)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHAT'S YOUR WIFE DOING?—Reckless Romance (Herbert Hall)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHEN THE CYCLONE BLOWS—Untamed Youth (G. Marion Burton)</td>
<td></td>
</tr>
<tr>
<td>WHEN THE DEVIL WAS SICK—Clear the Decks (E. J. Rath)</td>
<td></td>
</tr>
<tr>
<td>WHERE IS THE TROPIC OF CAPRICORN?—East of Broadway (Richard Connell)</td>
<td></td>
</tr>
<tr>
<td>WHERE THE PAVEMENT ENDS—The Sea God (John Russell)</td>
<td></td>
</tr>
<tr>
<td>WHICH SHALL IT BE—Not One to Spare (Mrs. E. L. Beers)</td>
<td></td>
</tr>
<tr>
<td>WHIFF OF HELIOTROPE—Heliotrope (Richard Washburn Child)</td>
<td></td>
</tr>
<tr>
<td>WHISPER MARKET—Lady Who Dared (Kenneth J. Saunders)</td>
<td></td>
</tr>
<tr>
<td>WHISPERING PINES—Wiltful Youth (Edith S. Tupper)</td>
<td></td>
</tr>
<tr>
<td>WHITE COLLARS—Idle Rich (Edith Ellis)</td>
<td></td>
</tr>
<tr>
<td>WHITE FRONTIER—Slander the Woman (Jeffrey Deprend)</td>
<td></td>
</tr>
<tr>
<td>WHITE HANDS—Half a Bride (Arthur Stringer)</td>
<td></td>
</tr>
<tr>
<td>WHOLE TOWN'S TALKING—Ex-Bad Boy (Anita Loos, John Emerson)</td>
<td></td>
</tr>
<tr>
<td>WIFE OF STEPHEN TROM-HOLT—Wonder of Women (Herman Sudermann)</td>
<td></td>
</tr>
<tr>
<td>WIFE OF THE PARTY—Gold Dust Gertie (Len D. Hollis-ter)</td>
<td></td>
</tr>
<tr>
<td>WILD APPLES—Twenty-One (G. Cook &amp; A. MacGowan)</td>
<td></td>
</tr>
<tr>
<td>WILD BEAUTY—Wayward (Matee Howe Farnham)</td>
<td></td>
</tr>
<tr>
<td>WILD CAT—Tiger Love (Manuel Penella)</td>
<td></td>
</tr>
<tr>
<td>WILD CAT, THE—Eternal Wo-man (Wellyn Totman)</td>
<td></td>
</tr>
<tr>
<td>WILDFIRE—When Romance Rides (Zane Grey)</td>
<td></td>
</tr>
<tr>
<td>WILLIE THE WORM—Love Makes 'Em Wild (Florence Royerson)</td>
<td></td>
</tr>
<tr>
<td>WINDS OF DESTINY—Secret Orders (Martin Justice)</td>
<td></td>
</tr>
<tr>
<td>WINGS OF A SERF—Czar Ivan the Terrible (Unknown)</td>
<td></td>
</tr>
<tr>
<td>WINTER CITY FAVORITE—Romantic Adventures (Chas. Belmont Davis)</td>
<td></td>
</tr>
<tr>
<td>WISE GIRLS—Kempy (J. C. and Elliott Nugent)</td>
<td></td>
</tr>
<tr>
<td>WITHIN THE LAW—Paid (Bayard Veiller)</td>
<td></td>
</tr>
<tr>
<td>WITHOUT CONSENT—Stranger in Town (Carl Erickson)</td>
<td></td>
</tr>
<tr>
<td>WIVES—A Wife's Awakening (Jack Cunningham)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL TITLE</th>
<th>RELEASE &amp; AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOMAN DECIDES—Delightful Rogue (Wallace Smith)</td>
<td></td>
</tr>
<tr>
<td>WOMAN, THE—Secret Call (William C. DeMille)</td>
<td></td>
</tr>
<tr>
<td>WOMAN, THE—Telephone Girl (Wm. de Mille)</td>
<td></td>
</tr>
<tr>
<td>WOMAN IN PURPLE PA-JAMAS—A Scarlet Week-End (Willis Kent)</td>
<td></td>
</tr>
<tr>
<td>WOMAN IN THE CASE—Law and the Woman (Clyde Fitch)</td>
<td></td>
</tr>
<tr>
<td>WOMAN OF THE KNOCK-ALOSE—Barbed Wire (Hall Caine)</td>
<td></td>
</tr>
<tr>
<td>WOMAN ON THE JURY—Love Racket (Bernard K. Burns)</td>
<td></td>
</tr>
<tr>
<td>WOMAN WHO NEEDED KILLING—A Dangerous Woman (Margery H. Lawrence)</td>
<td></td>
</tr>
<tr>
<td>WOMAN WHO SQUANDER-ED MEN—Crossroad of Love (May Edginton)</td>
<td></td>
</tr>
<tr>
<td>WOMAN WITH THE MASK—Masked Dancer (Franz Mol-ner)</td>
<td></td>
</tr>
<tr>
<td>WOMAN WITH THE TIGER SKIN—Carnival of Crime (Ernest Klein)</td>
<td></td>
</tr>
<tr>
<td>WOMEN LIKE MEN—Mad Parade (Gertrude Orr, Doris Malloy)</td>
<td></td>
</tr>
<tr>
<td>WORLD AND HIS WIFE—Lovers (Charles Fred Nird-linger)</td>
<td></td>
</tr>
<tr>
<td>WRECKAGE—Stormswept (H. H. Van Loan)</td>
<td></td>
</tr>
<tr>
<td>WRECKING BOSS—The Crash (Frank Packard)</td>
<td></td>
</tr>
<tr>
<td>WRONG COAT—Plasures of the Rich (Harold MacGrath)</td>
<td></td>
</tr>
<tr>
<td>YACONNA LILLIES—Chickens (Herschel S. Hall)</td>
<td></td>
</tr>
<tr>
<td>YELLOW DOVE—Great Deception (George Gibbs)</td>
<td></td>
</tr>
<tr>
<td>YELLOW HANDKERCHIEF—Stormy Waters (Jack London)</td>
<td></td>
</tr>
<tr>
<td>YELLOW MAGIC—Buried Treasure (E. Britten Austin)</td>
<td></td>
</tr>
<tr>
<td>YELLOW SEAL—The Prairie Pirate (W. C. Tuttle)</td>
<td></td>
</tr>
<tr>
<td>YOU AND I—The Bargain (Philip Barry)</td>
<td></td>
</tr>
<tr>
<td>YOU CAN'T ALWAYS TELL—Womanpower (Harold Mac-Grath)</td>
<td></td>
</tr>
<tr>
<td>YOU CAN'T JUST WAIT—Hometown Girl (Oscar Grae)</td>
<td></td>
</tr>
</tbody>
</table>
# SERIAL RELEASES

**1920-1932**

A summary of serials released during the last 12 years. Data includes the distributors, stars, directors, release dates and the following indications for sound: **At**—all-talking; **PT**—part-talking; **S-SE**—synchronized effects and **S**—silent.

<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor</th>
<th>Star</th>
<th>Director</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACE OF SCOTLAND YARD (PT &amp; S)</strong></td>
<td>Universal</td>
<td>Jack Biber, Elinor Donahue</td>
<td>Edwin Carewe</td>
<td>5-1-25</td>
</tr>
<tr>
<td><strong>ACROSS THE WORLD</strong></td>
<td>Pathe</td>
<td>Lewis Stone</td>
<td>Joe O'Leary</td>
<td>12-28-29</td>
</tr>
<tr>
<td><strong>ADVENTURES OF RUTH (S)</strong></td>
<td>Pathe</td>
<td>James Flavin</td>
<td>Albert S. Rogell</td>
<td>10-19-25</td>
</tr>
<tr>
<td><strong>AFIRED WITH BULLAR BY HOOF</strong></td>
<td>Universal</td>
<td>Tom Browne</td>
<td>Frank R. Delavigne</td>
<td>11-23-24</td>
</tr>
<tr>
<td><strong>AREC RED DEER BILL (S)</strong></td>
<td>Universal</td>
<td>Alexanderollection</td>
<td>Denton 19</td>
<td>11-14-24</td>
</tr>
<tr>
<td><strong>ARED DEVIL JACK (S)</strong></td>
<td>Universal</td>
<td>Jack Denton</td>
<td>William C. Thomas</td>
<td>12-1-25</td>
</tr>
<tr>
<td><strong>BLUE OF SCOTLAND YARD (S)</strong></td>
<td>Universal</td>
<td>John H. O'Hara</td>
<td>Russell R. Moross</td>
<td>8-15-27</td>
</tr>
<tr>
<td><strong>BRIDE 13 (S)</strong></td>
<td>Universal</td>
<td>Robert Hill</td>
<td>Helen West</td>
<td>9-1-28</td>
</tr>
<tr>
<td><strong>CASEY OF THE COAST GUARD (S)</strong></td>
<td>Universal</td>
<td>Pathe</td>
<td>William S. Hart</td>
<td>1-23-26</td>
</tr>
<tr>
<td><strong>CHINATOWN AFTER DARK (S)</strong></td>
<td>Pathe</td>
<td>Shanghai</td>
<td>Henry C. Miller</td>
<td>1-23-26</td>
</tr>
<tr>
<td><strong>DRAGON'S NET (S)</strong></td>
<td>Universal</td>
<td>Charles Elephant</td>
<td>Robert F. Hill</td>
<td>11-30-21</td>
</tr>
<tr>
<td><strong>EAGLE OF THE NIGHT (S)</strong></td>
<td>Pathe</td>
<td>Charles Elephant</td>
<td>Robert F. Hill</td>
<td>10-14-28</td>
</tr>
<tr>
<td><strong>EAGLE'S TALONS (S)</strong></td>
<td>Universal</td>
<td>Charles Elephant</td>
<td>Robert F. Hill</td>
<td>4-30-23</td>
</tr>
<tr>
<td><strong>EAGLE'S TALE (S)</strong></td>
<td>Universal</td>
<td>Charles Elephant</td>
<td>Robert F. Hill</td>
<td>8-15-20</td>
</tr>
<tr>
<td><strong>EAGLE'S TALE (S)</strong></td>
<td>Universal</td>
<td>Charles Elephant</td>
<td>Robert F. Hill</td>
<td>3-9-20</td>
</tr>
<tr>
<td><strong>ELMO THE FEARLESS (S)</strong></td>
<td>Universal</td>
<td>Elmo Lincoln</td>
<td>Frank McGowan</td>
<td>9-6-20</td>
</tr>
<tr>
<td><strong>FACTOR HIGHTH (S)</strong></td>
<td>Universal</td>
<td>John H. O'Hara</td>
<td>Robert F. Hill</td>
<td>11-30-21</td>
</tr>
<tr>
<td><strong>FANTOMAS (S)</strong></td>
<td>Pathe</td>
<td>John H. O'Hara</td>
<td>Robert F. Hill</td>
<td>1-23-26</td>
</tr>
</tbody>
</table>
GALLOPING.

FORTIETH FIRE FINAL FIGHTING GALLOPING FINGERPRINTS FIGHTING.

Director—Edward Sedgwick
Released—1921

FAST EXPRESS (S) Distributor—Universal Star—William Duncan Director—William Duncan Released—3-10-24

FATAL WARNING (S) Distributor—Mascot Stars—Helene Costello, Ralph Graves Director—Richard Thorpe Released—1929

FIGHTING FOR FAME (S) Distributor—Rayart Star—Ben Alexander Director—Duke Worne Released—1-1-27

FIGHTING MARINE (S) Distributor—Pathe Star—Gene Tunney Director—Spencer Bennett Released—7-4-26

FIGHTING RANGE (S) Distributor—Universal Star—Jack Daugherty Director—Jay Marchant Released—5-1-25

FIGHTING WITH BUFFALO BILL (S) Distributor—Universal Star—Wallace MacDonald Director—Ray Taylor Released—8-30-26

FINAL RECKONING (S) Distributor—Universal Star—Louise Lorraine Director—Ray Taylor Released—4-15-28

FINGERPRINTS (AT) Distributor—Universal Featured—Kenneth Harlan Director—Ray Taylor Released—3-23-31

FIRE DETECTIVE (S) Distributor—Pathe Stars—Hugh Allen, Gladys McConnell Director—Spencer Gordon Bennett Released—1929

FIRE FIGHTERS (S) Distributor—Universal Star—Helen Ferguson Director—Jacques Jaccard Released—1-17-27

FIVE CARDS (S) Distributor—Gibson Prod. Star—Evelyn Gibson

FLAME FIGHTER (S) Distributor—Rayart Star—Herbert Rawlinson Director—Duke Worne

FORTIETH DOOR (S) Distributor—Pathe Stars—Allene Ray, Bruce Gordon Director—George B. Seitz Released—5-25-24

GALLOPING GHOST (AT) Distributor—Mascot Pictures Star—Red Grange Director—Breezy Eason Released—9-1-31

GALLOPING HOOF (S) Distributor—Pathe Stars—Allene Ray, Johnny Warr Director—George B. Seitz Released—12-21-24

GHOST CITY (S) Distributor—Universal Star—Pete Morrison Director—Jay Marchant Released—12-3-23

GO GET 'EM HUTCH (S) Distributor—Pathe Star—Charles Hutchinson Director—George B. Seitz Released—4-9-22

GREAT CIRCUS MYSTERY (S) Distributor—Universal Star—Joe Bonomo Director—Jay Marchant Released—3-9-23

GREEN ARCHER (S) Distributor—Pathe Stars—Allene Ray, Walter Miller Director—Spencer Bennett Released—12-6-25

HAUNTED ISLAND (S) Distributor—Universal Star—Jack Daugherty, Helen Foster Director—Robert Hill Released—3-26-28

HAUNTED VALLEY (S) Distributor—Pathe Star—Ruth Roland Director—George Marshall Released—5-6-23

HAWK OF THE HILLS (S) Distributor—Pathe Stars—Frank Lacketeen, Allene Ray, Walter Miller Director—Spencer Bennett Released—8-28-27

HER DANGEROUS PATH (S) Distributor—Pathe Star—Edna Murphy Director—Roy Clements Released—6-12-23

HEROES OF THE FLAMES (AT) Distributor—Universal Featured—Tim McCoy Director—Robert Hill Released—6-2-31

HEROES OF THE WEST (AT) Distributor—Universal Star—Noah Beery, Jr. Director—Ray Taylor Released—6-20-22

HOUSES OF THE WILD (S) Distributor—Mascot Star—Jack Hoxie Released—9-1-27

HOUSE WITHOUT A KEY (S) Distributor—Pathe Star—Allene Ray, Walter Miller Director—Spencer Bennett Released—8-28-27

HUNTING TIGERS IN INDIA (AT) Distributor—Principal Director—Comm. Geo. M. Dyott Released—1930

HURRICANE EXPRESS (AT) Distributor—Mascot Star—John Wayne Director—Armand Schaefer and J. P. MacGowan Released—8-1-32

HURRICANE HUTCH (AT) Distributor—Pathe Star—Charles Hutchinson Director—George B. Seitz Released—9-25-21

IDAHO (S) Distributor—Pathe Stars—Mahlon Hamilton, Vivian Rich

Director—Robert F. Hill Released—3-1-25

INDIANS ARE COMING, THE Distributor—Universal Star—Tim McCoy Director—Henry MacRae Released—10-20-30

INTO THE NET (S) Distributor—Pathe Stars—Edna Murphy, Jack Mulhall Director—George B. Seitz Released—8-3-24

IRON MAN (S) Distributor—Universal Star—Albertini Director—Jay Marchant Released—6-16-24

ISLE OF SUNKEN GOLD (S) Distributor—Mascot Star—Anna Stewart Director—Vincent Sherman Released—9-1-27

JADE BOX Distributor—Universal Stars—Louise Lorraine, Jack Perrin Director—Ray Taylor Released—3-24-30

JUNGLE MYSTERY (AT) Distributor—Universal Star—Tom Tyler Director—Ray Taylor Released—9-12-32

KING OF THE CIRCUS (S) Distributor—Universal Star—Eddie Polo Director—J. P. McGowan Released—11-22-20


KING OF THE JUNGLE (S) Distributor—Rayart Stars—Sally Long, Elmo Lincoln Director—Webster Cullison Released—7-1-27

KING OF THE WILD Distributor—Mascot Pictures Released—1930

KING OF THE WILD (AT) Distributor—Mascot Pictures Stars—Boris Karloff, Walter Miller Director—Breezy Eason Released—3-1-31

LAST FRONTIER, THE (AT) Distributor—RKO Director—Spencer Bennett Released—9-2-32


LEATHERSTOCKING (S) Distributor—Pathe Stars—Harold Miller, Edna Murphy Director—George B. Seitz Released—3-23-24

375
SERIAL RELEASES

LIGHTNING EXPRESS
Distributor—Universal
Star—Louise Lorraine
Director—Henry MacRae
Released—6-2-30

LIGHTNING WARRIOR (AT)
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Frankie Darro, George Brent
Director—Armand Schaefer, Ben Kline
Released—11-1-28

LONE DEFENDER
Distributor—Mascot Pictures
Released—1930

LOST SPECIAL, THE (AT)
Distributor—Universal
Star—Ernie Nevers
Director—Henry MacRae
Released—12-5-32

MAN WITHOUT A FACE (S)
Distributor—Pathé
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—1-15-27

MANSION OF MYSTERY (S)
Distributor—Pizor
Stars—Teddy Reaves, William Barrymore
Director—Robert Horner
Released—12-15-27

MARK OF THE FROG (S)
Distributor—Pathé
Stars—Donald Reed, Margaret Morris
Director—Arch Heath
Released—5-25-28

MAKED MENACE (S)
Distributor—Pathé
Stars—Larry Kent, Jean Arthur
Director—Arch Heath
Released—11-6-27

MELTING MILLIONS (S)
Distributor—Pathé
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—4-10-27

MOON RIDERS (S)
Distributor—Universal
Star—Art Acord
Director—Reeves Eason
Released—4-26-20

MYSTERIOUS AIRMAN (S)
Distributor—Artclass
Stars—William Miller, Eugenia Gilbert
Director—Harry Revier
Released—6-1-28

MYSTERY BOX (S)
Distributor—David
Released—6-1-26

MYSTERY PILOT (S)
Distributor—Rayart
Stars—Kex Lease, Katherine McGuire
Director—Harry Moody

MYSTERY RIDER (S)
Distributor—Universal
Star—William Desmond, Derlys Perdue
Director—Jack Nelson
Released—11-25-28

ON GUARD (S)
Distributor—Pathé
Star—Cullen Landis
Director—Arch Heath
Released—1-30-27

OREGON TRAIL (S)
Distributor—Universal
Star—Art Acord
Director—Edward Laemmle
Released—3-12-23

PERILOUS MISSION (S)
Distributor—Pathé
Stars—Walter Miller, Allene Ray
Director—Spencer Bennett
Released—1-15-28

PERILS OF THE JUNGLE (S)
Distributor—Artclass
Stars—Eugenia Gilbert, Frank Merrill, Bobby Nelson
Director—Jack Nelson
Released—5-4-27

PERILS OF THE WILD (S)
Distributor—Universal
Star—William Desmond
Director—Frances Ford
Released—8-17-27

PERILS OF THE YUKON (S)
Distributor—Universal
Star—William Desmond
Director—Perry Vekroff
Released—8-17-25

PHANTOM FRO (S)
Distributor—Pathé
Stars—Artem Oland, Juanita Hansen
Director—Bertram Millhauser
Released—10-17-20

PHANTOM OF FORTUNE (S)
Distributor—Universal
Star—William Desmond
Director—Robert Hill
Released—2-19-27

PHANTOM POLICE (S)
Distributor—Pathé
Star—Herbert Rawlinson
Director—Robert Dillon

PHANTOM OF THE WEST (AT)
Distributor—Mascot Pictures
Star—Tom Tyler
Director—Ross Lederman
Released—4-1-29

PIRATE GOLD (S)
Distributor—Pathé
Star—June Caprice
Director—George B. Seitz
Released—3-25-20

PIRATE OF PANAMA (S)
Distributor—Universal
Star—Buffalo Bill, Natalie Kingston, Ray Wilsey
Director—Ray Taylor
Released—7-8-28

PIRATES OF THE PINES (S)
Distributor—Goodart
Star—George O'Hara
Director—J. C. Cook
Released—10-28-28

PLAY BALL (S)
Distributor—Pathé
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—7-19-25

PLUNDER (S)
Distributor—Pathé
Star—Pearl White
Director—George B. Seitz
Released—9-18-23

POLICE REPORTER (S)
Distributor—Artclass
Stars—Walter Miller, Eugenia Gilbert
Released—3-1-27

POWER GOD (S)
Distributor—Davis
Released—6-15-26

QUEEN OF THE WOODS (S)
Distributor—Pathé
Star—Walter Miller, Ethelyn Clair
Director—Spencer Bennett, Tom Storey
Released—1929

RADIO DETECTIVE (S)
Distributor—Universal
Star—Jack Daughtery
Director—William Criley
Released—4-25-26

RADIO KING (S)
Distributor—Universal
Star—Roy Stewart
Director—Robert Hill
Released—10-30-22

RETURN OF THE RIDDLER (S)
Distributor—Universal
Star—Harry Myers
Director—Robert Hill
Released—3-27-22

RUTH OF THE RANGE (S)
Distributor—Pathé
Star—Ruth Roland
Director—Ernest C. Warde
Released—3-27-22

RUTH OF THE ROCKIES
Distributor—Pathé
Star—Ruth Roland
Director—George Marshall
Released—8-29-20

SAILORS OF THE SEVEN SEAS
Distributor—Trinity
Director—Harry Revier

SCARLET ARROW (S)
Distributor—Universal
Star—Francis Bushman, Jr.
Director—Ray Taylor
Released—6-5-28

SCARLET BRAND (S)
Distributor—Artistic
Star—Neal Hart
Released—1-1-28

SCARLET STREAK (S)
Distributor—Universal
Star—Jack Daughtery
Director—Henry MacRae
Released—12-20-25

SCOTTY OF THE SCOUTS (S)
Distributor—Rayart
Star—Ben Alexander
Director—Duke Worne
Released—1926

SECRET FOUR (S)
Distributor—Universal
Star—Eddie Polo
Director—Rayart
Released—12-19-21

SECRET SERVICE SANDERS (S)
Distributor—Rayart
A NOUS LA LIBERTE (AT-French) Dist. Harold Auten; Produced in France; Reviewed 5-22-32.

AGULIS FREnte, AL SOL (AT-Spanish) Dist. Jack Lustberg; Produced in Mexico; Released 1932.

ALONE (S-SE) Dist. Amkino; Produced in Russia; Reviewed 6-5-32.

AMORE E MORTE (AT-Italian) Dist. Aurora Film Corp.; Produced in Italy; Reviewed 10-6-32.

ANUSH (S) Dist. Amkino; Produced in Russia; Reviewed 11-11-32.

AREN'T WE ALL (AT-English) Dist. Paramount; Produced in England; Reviewed 7-1-32.

AVALANCHE (AT-English) Dist. First Division; Produced in Switzerland; Reviewed 3-27-32.

BACHELOR'S FOLLY (AT-English) Dist. World Wide; Produced in England; Reviewed 6-24-32.

BARBERINA, DIE TAENZERIN VON SANSSOUCI (AT-German) Dist. Capital; Produced in Germany; Reviewed 10-26-32.

BLAME THE WOMAN (AT-English) Dist. Principal; Produced in England; Reviewed 10-22-32.

BOAT FROM SHANGHAI, THE (AT-English) Dist. First Anglo; Produced in England; Released 1932.

BRAND IN DER OPER (AT-German) Dist. Capital; Produced in Germany; Reviewed 7-14-32.

BRIDEGROOM FOR TWO (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 1-31-32.

BROKEN VOW, THE (AT-Polish) Dist. Capital; Produced in Poland; Released 1932.

CHARLOTTE LOEWENSKOLD (AT-Swedish) Dist. Scandinavian Films; Produced in Sweden; Reviewed 2-28-32.

CHINA EXPRESS (S) Dist. Amkino; Produced in Russia; Released 1932.

CITY OF SONG (AT-German) Dist. Worlds Trade Exchange; Produced in Germany; Reviewed 5-15-32.

CLOWN GEORGE (S) Dist. Amkino; Produced in Russia; Reviewed 8-27-32.

COIFFEUR POUR DAMES (AT-French) Dist. Paramount; Produced in France; Reviewed 10-29-32.

CONDEMNED TO DEATH (AT-English) Dist. First Division; Produced in England; Reviewed 7-14-32.

CONGRESS DANCES (AT-English) Dist. United Artists; Produced in Germany; Reviewed 5-15-32.

COSSACKS OF THE DON (S-SE) Dist. Amkino; Produced in Russia; Reviewed 3-20-32.

CSAK ECY KISLANY (AT-Hungarian) Dist. New Era; Produced in Hungary; Reviewed 3-27-32.

DAS EKEL (AT-German) Dist. Ufa; Produced in Germany; Reviewed 1-31-32.

DAS FLORTEKONZERT VON SANSSOUCI (AT-German) Dist. Ufa; Produced in Germany; Released 1932.

DAS LIEB IST AUS (AT-German) Dist. Associated Cinema; Produced in Germany; Reviewed 1-31-32.

DAS SCHOENE ABENTUEER (AT-German) Dist. Ufa; Produced in Germany; Reviewed 12-10-32.

DAVID GOLDER (AT-French) Dist. Protex; Produced in France; Reviewed 10-21-32.

DER ANDERE (AT-German) Dist. Tobis Forenfilms; Produced in Germany; Reviewed 1-17-32.

DER BALL (AT-German) Dist. Protex; Produced in Germany; Released 1932.

DER FALL DES OBERST REDL (AT-German) Dist. Capital; Produced in Germany; Reviewed 8-20-32.

DER FALSCHE EHEMANN (AT-German) Dist. Ufa; Produced in Germany; Reviewed 10-18-32.

DER FALSCHE FELDMARSCHALL (AT-German) Dist. Capital; Produced in Germany; Reviewed 7-2-32.

DER GROSSE TENOR (AT-German) Dist. Ufa; Produced in Germany; Released 1932.

DER HERR BUKOVORSTHEIER (AT-German) Dist. Capital; Produced in Germany; Released 1932.

DER KLEINE SEITENSPRUNG (AT-German) Dist. Ufa; Produced in Germany; Reviewed 1-10-32.

DER RAUB DER MONA LISA (AT-German) Dist. Tobis Forenfilms; Produced in Germany; Reviewed 4-3-32.

DER SCHRECKEN DER GARNISON (AT-German) Dist. Capital; Produced in Germany; Reviewed 6-5-32.

DER SCHWARZ HUSAR (AT-German) Dist. Leo Brecher; Produced in Germany; Released 12-23-32.

DER STOLZ DER 3 KOMPAGNIE (AT-German) Dist. Capital; Produced in Germany; Reviewed 7-22-32.

DER STORCH STREIKT (AT-German) Dist. Tobis Forenfilms; Produced in Germany; Reviewed 5-8-32.

DER TEUFELSBRUDER (AT-German) Dist.
FEATURE IMPORTS

Dist. Paramount; Produced in France; Released 1932.

EMIL UND DIE DETEKTOVE (AT-German) Dist. Ufa; Produced in Germany; Released 1932.

EXPRESS 13 (AT-German) Dist. Ufa; Produced in Germany; Released 1932.

FALSE UNIFORMS (S-SE) Dist. Amkino; Produced in Russia; Reviewed 11-18-32.

FASCINATION (AT-English) Dist. Powers; Produced in England; Reviewed 4-10-32.

FOOTSTEPS IN THE NIGHT (AT-English) Dist. Harold Auten; Produced in England; Released 1932.

GABLE MYSTERY (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 4-3-32.

GITA ENTDECKT IHR HERZ (AT-German) Dist. World's Trade Exchange; Produced in Germany; Reviewed 10-1-32.

GLORIA (AT-German) Dist. New Era; Produced in Germany; Reviewed 10-29-32.

GOETHES JUGENDGELIEBTE (AT-German) Dist. New Era; Produced in Germany; Reviewed 12-28-32.

GOLDEN MOUNTAINS (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 4-17-32.

GRETEL & LIESEL (AT-German) Dist. New Era; Produced in Germany; Released 1932.

HEIMATERDE (AT-German) Dist. Transcontinental Pictures; Produced in Germany; Reviewed 11-11-32.

HER STRANGE DESIRE (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 8-5-32.

HERZBLUT (AT-German) Dist. Transcontinental Pictures; Produced in Italy; Reviewed 10-4-32.

HIRSEKORN GREIFT EIN (AT-German) Dist. Capital; Produced in Germany; Reviewed 6-15-32.

HOUND OF THE BASKERSVILLES (AT-English) Dist. First Division; Produced in England; Reviewed 4-10-32.

HOUSE OF DEATH (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 8-13-32.

HURRA! EIN JUNGE (AT-German) Dist. Capital; Produced in Germany; Reviewed 6-24-32.

I KISS YOUR HAND MADAME (S-SE) Dist. Stanley Dist. Corp.; Produced in Germany; Reviewed 8-30-32.

IHRE HOHEIT BEPFIEHLT (AT-German) Dist. Ufa; Produced in Germany; Released 1932.

IL EST CHARMANT (AT-French) Dist. Paramount; Produced in France; Reviewed 4-10-32.

ILLEGAL (AT-English) Dist. Warner Bros.; Produced in England; Reviewed 9-29-32.

IM GEHEIMDIENST (AT-German) Dist. Ufa; Produced in Germany; Reviewed 3-6-32.
FEATURE IMPORTS

IN THE DAYS OF THE CRUSADERS (S-SE) Dist. Monopole Film; Produced in Italy; Reviewed 10-27-32.
JEAN DE LA LUNE (AT-French) Dist. Tobis Forenfilms; Produced in France; Reviewed 3-13-32.
KAMERADSCHAFT (AT-German) Dist. Associated Cinema; Produced in Germany; Reviewed 11-10-32.
KEEPERS OF YOUTH (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 3-13-32.
KEINE FEIER OHNE MEYER (AT-German) Dist. Chas. Unger; Produced in Germany; Reviewed 11-2-32.
KOENIGN DER UNTERWELT (AT-German) Dist. Symon Gould; Produced in Germany; Reviewed 12-14-32.
KREUZER EMDEN (AT-German) Dist. World's Trade Exchange; Produced in Germany; Reviewed 9-9-32.
KYRITZ-PYRITZ (AT-German) Dist. World's Trade Exchange; Produced in Germany; Reviewed 8-9-32.
LA CHANCE (AT-French) Dist. Paramount; Produced in France; Reviewed 6-5-32.
LA COUTURIERE DE LUNEVILLE (AT-French) Dist. Paramount; Produced in France; Reviewed 10-14-32.
LA NUIT EST A NOUS (AT-French) Dist. Protext; Produced in France; Released 1932.
LA RONDE DES HEBRES (AT-French) Dist. First Division; Produced in France; Reviewed 1-31-32.
LA VECCHIE SIGNORA (AT-Italian) Dist. Empra Film; Produced in Italy; Reviewed 12-1-32.
LAST INSULT, THE (S) Dist. Amkino; Produced in Russia; Reviewed 10-26-32.
LE BAL (AT-French) Dist. Protext Trading; Produced in France; Reviewed 9-29-32.
LE COLLIER DE LA REINE (AT-French) Dist. Protext Trading; Produced in France; Released 1932.
LE MYSTERIE DE LA VILLA ROSE (AT-French) Dist. First Division; Produced in France; Reviewed 1-17-32.
LE ROI DES RESQUILLEURS (AT-French) Dist. Protext Trading; Produced in France; Reviewed 6-15-32.
LEGION OF THE STREET (AT-Polish) Dist. Capital; Produced in Poland; Released 1932.
LEUTNANT WARST DU EINST BEI DEN HUSAREN (AT-German) Dist. Ritchey Export Corp.; Produced in Germany; Reviewed 3-20-32.
LIEBE IST LIEBE (AT-German) Dist. Ufa; Produced in Germany; Reviewed 6-5-32.
LIEBESKOMMANDO (AT-German) Dist. Tobis Forenfilms; Produced in Germany; Reviewed 5-1-32.
LIEBES WALZER (AT-German) Dist. Ufa; Produced in Germany; Released 1932.
LIMPING MAN (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 8-12-32.
LUISE KONIGN VON PREUSSEN (AT-German) Dist. Associated Cinema; Produced in Germany; Reviewed 10-6-32.
LUMPENBALL (AT-German) Dist. New Era; Produced in Germany; Released in 1932.
MAEDCHEN IN UNIFORM (AT-German) Dist. Krimsky & Cochran; Produced in Germany; Reviewed 10-23-32.
MAGIC NIGHT (AT-English) Dist. United Artists; Produced in England; Reviewed 11-3-32.
MAN BRAUCH KEIN GELD (AT-German) Dist. Capital; Produced in Germany; Reviewed 11-17-32.
MEINE FRAU DIE HOCHSTAPLERIN (AT-German) Dist. Ufa; Produced in Germany; Reviewed 2-7-32.
MEIN LEOPOLD (AT-German) Dist. Capital Foreign Attractions; Produced in Germany; Reviewed 4-3-32.
MELODIES DES HERZEN (AT-German) Dist. Ufa; Produced in Germany; Released in 1932.
MEN AND JOBS (AT-Russian) Dist. Amkino; Produced in Russia; Released in 1932.
MEN LIKE THESE (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 1-10-32.
MENSCH OHNE NAMEN (AT-German) Dist. Ufa; Produced in Germany; Reviewed 11-10-32.
MICHAEL AND MARY (AT-English) Dist. Universal; Produced in England; Reviewed 1-10-32.
MIJCE (AT-French) Dist. Paramount; Produced in France; Reviewed 12-7-32.
MIRACLE OF ST. ANTHONY (S-SE) Dist. Vitullo Films; Produced in Italy; Reviewed 4-17-32.
MISSING REMBRANDT (AT-English) Dist. First Division; Produced in England; Reviewed 3-27-32.
MISTIGRI (AT-French) Dist. Paramount; Produced in France; Released in 1932.
MORITZ MACHT SEIN GLUECK (AT-German) Dist. Capital; Produced in Germany; Released in 1932.
MY WIFE'S FAMILY (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 3-15-32.
NAMENHEIRAT (AT-German) Dist. Foreign American Attractions; Produced in Germany; Released in 1932.
NIE WIETER LIEBE (AT-German) Dist. Ufa; Produced in Germany; Reviewed 1-17-32.
1914 THE LAST DAYS BEFORE THE WAR (German and English) Dist. Capital Film; Produced in Germany; Reviewed 9-7-32.
OBERST REDL (AT-German) Dist. Capital; Produced in Germany; Released in 1932.
OFFICE GIRL (AT-English) Dist. RKO; Produced in Germany; Reviewed 3-13-32.
OPERNREDOUTE (AT-German) Dist. Protext Trading; Produced in Germany; Released 1932.
PASSION OF ST. FRANCIS (S) Dist. Monopole Film; Produced in Italy; Reviewed 12-23-32.
PRZYSIEGLAS (AT-Polish) Dist. Capital Film Exchange; Produced in Poland; Reviewed 5-22-32.
PURPUR UND WASCHBLAUF (AT-German) Dist. Capital Film Exchange; Produced in Germany; Reviewed 7-11-32.
QUAND TE TUES TU (AT-French) Dist. Paramount; Produced in France; Released 1932.
QUANDO TE SUICIDAS (AT-Spanish) Dist. Paramount; Produced in France; Released 1932.
RENEZVOW (AT-German) Dist. Henry Kaufman; Produced in Germany; Reviewed 5-1-32.
RESERVED FOR LADIES (AT-English) Dist. Paramount; Produced in England; Reviewed 5-22-32.
RESERVE HAT RUH (AT-German) Dist. New Era; Produced in Germany; Reviewed 4-17-32.
REVOLT IN THE DESERT (S-SE) Dist. Amkino; Produced in Russia; Reviewed 4-17-32.
RHAPSODY OF LOVE (AT-Polish) Dist. Capital; Produced in Poland; Released 1932.
RICHTOFEN, RED ACRE OF GERMANY (AT-German) Dist. Symon Gould; Produced in Germany; Reviewed 11-18-32.
RINGR. THE (AT-English) Dist. First Division; Produced in England; Reviewed 6-5-32.
ROAD NORTH, THE (S-SE) Dist. Amkino; Produced in Russia; Released in 1932.
ROAD TO LIFE (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 1-31-32.
ROEDA DAGEN (AT-Swedish) Dist. Scandinavian Talking Pictures; Produced in Sweden; Reviewed 5-29-32.
RONNY (AT-German) Dist. Ufa; Produced in Germany; Reviewed 4-17-32.
ROSENMONTAG (AT-German) Dist. Ufa; Produced in Germany; Released 1932.
RUBACORI (AT-Italian) Dist. Transcontinental Pictures; Produced in Italy; Reviewed 3-13-32.
SANTA (AT-Spanish) Dist. Jack Lustberg; Produced in Mexico; Released 1932.
SCHUBERT'S FRUEHLINGSTRAUM (AT-German) Dist. Capital; Produced in Germany; Reviewed 6-24-32.
SCHOEN IST MANOEVERZEIT (AT-German) Dist. World's; Produced in Germany; Reviewed 8-20-32.
SECRETS OF THE ORIENT (S) Dist. Ufa; Produced in Germany; Reviewed 1-10-32.
SEIN SCHEIDUNGSGRUND (AT-German) Dist. Ufa; Produced in Germany; Reviewed 2-21-32.
SHADOW BETWEEN (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 3-20-32.
SIBERIAN PATROL (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 5-15-32.
SIGN OF THE FOUR (AT-English) Dist. World Wide; Produced in England; Reviewed 7-22-32.
SKANDAL UN EVA (AT-German) Dist. New Era; Produced in Germany; Released 1932.
SNIPER (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 8-27-32.
SOIL IS THIRSTY (AT-Russian) Dist. Amkino; Produced in Russia; Reviewed 5-8-32.
SONG OF LIFE (S-SE) Dist. Stanley; Distributing Corp.; Produced in Germany; Released 1932.
STORM OVER ZAKOPANE (AT-Polish) Dist. Capital Film Exchange; Produced in Poland; Released 1932.
STRICTLY BUSINESS (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 4-16-32.
STUDENT SEIN WENN DIE VEILCHEN BLUHEN (AT-German) Dist. Protek Trading; Produced in Germany; Released 1932.
TEILNEHMER ANTWRRET NICHT (AT-German) Dist. Capital; Produced in Germany; Reviewed 12-1-32.

**FEATURE IMPORTS**

10-CIU Z PAWIYKA (S-SE) Dist. Polish Film Corp.; Produced in Poland; Reviewed 4-24-32.
TEMPEST (AT-German) Dist. Ufa; Produced in Germany; Reviewed 3-20-32.
THEATERNAECHTE VON BERLIN (AT-German) Dist. Tobis Forward; Produced in Germany; Reviewed 1-10-32.
THEFT OF THE MONA LISA (AT-English) Dist. RKO; Produced in Germany; Released 1932.
TINGEL TANDEL (AT-German) Dist. New Era; Produced in Germany; Reviewed 3-20-32.
TORMENTO (AT-Italian) Dist. Bruno Valletty; Produced in Italy; Reviewed 7-20-32.
TRAPEZE (AT-German) Dist. Protek Trading; Produced in Germany; Reviewed 5-8-32.
TROTTE TEODOR (AT-Swedish) Dist. First Division; Produced in Sweden; Reviewed 1-17-32.
TU SERAS DUCHESSE (AT-French) Dist. Paramount; Produced in France; Reviewed 3-13-32.
UNKNOWN HEROES (AT-Polish) Dist. Capital; Produced in Poland; Released 1932.
UN SOIR DE RAPLE (AT-French) Dist. Protek Trading; Produced in France; Released in 1932.
VOICE OF THE DESERT (AT-Polish) Dist. Capital; Produced in Poland; Released 1932.
WALZERKONIG (S-SE) Dist. New Era; Produced in Germany; Released 1932.
WATER GYPSIES (AT-English) Dist. Stanley Corp.; Produced in England; Reviewed 11-7-32.
WEEK-END IN PARADISE (AT-German) Dist. Capital Film Exchange; Produced in Germany; Reviewed 10-26-32.
WEEN DIE SOLDATEN (AT-German) Dist. Geo. Schneider; Produced in Germany; Reviewed 11-2-32.
WHY SAPS LEAVE HOME (AT-English) Dist. Powers Pictures; Produced in England; Reviewed 3-20-32.
WIEN DU STADT DER LIEDER (AT-German) Dist. Protek Trading; Produced in Germany; Released 1932.
WOMAN IN BONDAGE (AT-English) Dist. Harold Auten; Produced in England; Released 1932.
YORCK (AT-German) Dist. Ufa; Produced in Germany; Reviewed 10-29-32.
ZAPPATORE (S-SE) Dist. Napoli Films; Produced in Italy; Reviewed 4-3-32.
ZIRKUS LEBEN (AT-German) Dist. Foreign American Films; Produced in Germany; Reviewed 12-28-32.
ZWEI HERZEN UND EIN SCHLAG (AT-German) Dist. Ufa; Produced in Germany; Reviewed 9-10-32.
ZWEI KRATWATTEN (AT-German) Dist. Capital Film Exchange; Produced in Germany; Reviewed 1-17-32.
DUDLEY DIGGES

“THE KING’S VACATION”
(WARNER BROS.)

“TESS OF THE STORM COUNTRY”
(FOX)

“THE FIRST YEAR”
(FOX)

“THE STRANGE CASE OF CLARA DEAN”
(PARAMOUNT)

Ten years leading character actor and director, New York Theater Guild.
Management, Selznick and Joyce

BERTON CHURCHILL

“Madame Butterfly”
(Paramount)

“Billion Dollar Scandal”
(Paramount)

“So This Is Africa”
(Columbia)

“Hard to Handle”
(First National)

“Private Jones”
(Universal)

“If I Had a Million”
(Paramount)

“I Am a Fugitive from a Chain Gang”
(Warner Bros.)

“False Faces”
(K. B. S.)

“Employees Entrance”
(Warner Bros.)

“Afraid to Talk”
(Universal)

Photo by Freulich

Management:
Leo Morrison,
Hollywood and New York
ABER, NESTER
(1931) Penroad and Sam; (1932) Chandu the Magician.

ACKROYD, JACK
(1931) Dancing Dynamite.

ACOSTA, ENRIQUE
(1932) Thunder Below.

ADAMS, ERNIE
(1931) Goldie Warning, Gang Buster, Tip Off; (1932) Panama Flo, Night Beat, One Man Law, Beyond the Rockies.

ADAMS, HUGH ALLEN
(1931) Painted Desert.

ADAMS, LOWNDE
(1932) Silent Witness.

ADAMS, STELLA
(1932) Bachelor Mother.

ADAMS, TOLSTO
(1931) Ridin' Fool, Riders of the Plains, Rose of the Rio Grande, God's Country and the Man, Ships of Hate, Cyclone Kid, Cavalier of the West; (1932) Human Targets, Ghost Valley, Beyond the Rockies, Savage Girl.

ADLER, BEN
(1932) Joseph in the Land of Egypt.

ADLER, IDA
(1932) Joseph in the Land of Egypt.

ADLER, SONYA
(1932) Joseph in the Land of Egypt.

AGNEW, ROBERT
(1931) Naughty Flirt.

AINSWORTH, CUPID
(1932) Tip Off.

AKST, HARRY
(1931) June Moon.

ALBA, MARIA
(1931) Gledie; (1932) Almost Married, Mr. Robinson Crusoe, Hypnotized.

ALBERNI, LUIE
(1931) Swenval, Side Show, Mad Genius, Men in Her Life; (1932) High Pressure, Cock of the Air, Manhattan Parade, Cohens and Kellys in Hollywood, Woman in Room 13, Parisian Romance, Guilty or Not Guilty, Big Stampede, Hypnotized.

ALBERS, HANS
(1931) Blue Angel.

ALBERTSON, FRANK

ALBRIGHT, HARDIE
(1931) Young Sinners, Hush Money, Skyline, Heartbreak; (1932) So Big, Successful Calamity, Purchase Price, Jewell Robbery, The Crash, This Sporting Age, Match King.

ALBRIGHT, WALLY, JR.
(1931) East Lynne, The Prodigal, Salvation Nell, Sob Sister; (1932) Silver Lining, Law of the Sea, Rebecca of Sunnybrook Farm, Thirteen Women, Conquerors.

ALDEN, MARY
(1931) Politics; (1932) Hell's House, Strange Interlude.

ALDEN, ROBERT
(1931) Maker of Men; (1932) Shopworn.

ALDERSON, ERVILLE
(1931) The Lash, Shanghai Love; (1932) Thirteen Guest Cabin in the Cotton, They Call It Sin, Haunted Gold.

ALEXANDER, BEN
(1931) It's a Wise Child, Many a Slip, Are These Our Children? Suicide Fleet; (1932) High Pressure, Strange Love of Molly Louvain, Vanishing Frontier, Tom Brown of Culver.

ALEXANDER, RICHARD
(1931) Front Page, Young Donovan's Kid, Shanghai Love, Hurricane Horseman, Law of the Tong; (1932) Sunset Trail, One Man Law, Law and Order, Two-Fisted Egypt, Beyond the Rockies, Savage Girl.

ALEXANDER, ROSS
(1932) Wiser Sex.

ALEXANDER, TAD
(1931) Ambassador Bill; (1932) Strange Interlude, Tomorrow and Tomorrow, Rasputin and the Empress.

ALI, HADJI
(1932) Scarlet Dawn.

ALLAN, ELIZABETH
(1932) Michael and Mary.

ALLAN, ADRIAN
(1932) Merrily We Go to Hell, Night of June 13, The Woman Decides.

ALLAN, EDITH
(1932) The Tenderfoot.

ALLAN, ETHAN
(1931) Lightning Flyer, The Flood, Two Man Man, Alias The Bad Man.

ALLAN, HARRY
(1931) Second Honeymoon, Rich Man's Fool; (1932) Texas as Pioneers, Fourth Horseman.

ALLEN, LEIGH

ALLISTER, CLAUD
(1931) Reaching for the Moon, Meet the Wife, Captain Applejack, I Like Your Nerve; (1932) The Unexpected Father.

ALLWYN, ASTRID
(1932) With A Past, Love Affair, Night Mayor, Girl from Calgary, Bachelor Mother.

ALVARADO, DON
(1931) Beau Ideal, Captain Thunder; (1932) Lady With A Past, Bachelor's Affairs, The King Murder.

ALVAREZ, MIAMI
(1932) All American.

AMES, ADRIENNE
(1931) 24 Hours, Girls About Town; (1932) Husband's Holiday, Two Kinds of Women, Sinners in the Sun, Guilty as Hell, Death Kiss.

AMES, ROBERT
(Deceased)
(1931) Millie, Behind Office Doors, Three Who Loved, Smart Woman, Rich Man's Folly; (1932) Tomorrow and Tomorrow.

ANDERSON, CAPT. C. E.
(1932) Texas Bad Man.

ANDERSON, EDDIE
(1932) What Price Hollywood?

ANDERSON, ELBRIDGE
(1932) That's My Boy.

ANDERSON, GUS
(1931) Riders of the Cactus.

ANDRE, GWILL

ANDREWS, ANN
(1931) The Cheat.

ANSON, A. E.
(1931) Road to Singapore, Arrowsmith.

APFEL, OSCAR

APPEL, ANNA
(1932) Heart of New York, Symphony of Six Million, Faithless.

APPEL, SAM
(1931) Yankee Don.

APPLEBY, DOROTHY
(1932) Under Eighteen.

ARLEDGE, JOHN
(1931) Young Sinners, Daddy Long Legs, The Spider, Heartbreak; (1932) Careless Lady, Huddle, Week Ends Only.

ARLEN, RICHARD

ARLISS, FLORENCE

ARMETTA, HENRY

ARMITAGE, BUFORD
(1931) Stolen Heaven.

ARMSTRONG, LOUIS & BAND
(1931) Ex-Flame

ARMSTRONG, MARGARET
(1932) Tomorrow and Tomorrow.

ARMSTRONG, ROBERT

ARMSTRONG, WILL
(1931) Red Fork Range.

ARNA, LISSI
(1931) Beyond Victory.

ARNHEIM, GUS & BAND
(1931) Flying High.

ARNIM, WALTER
(1932) Big Town.

ARNOLD, EDWARD
(1932) Rasputin and the Empress, Okay America, Afraid to Talk.

ARNOLD, JESSIE
(1931) Hard Hombre; (1932) Whistlin' Dan, Stranger in Town, Hot Saturday.

ARNOLD, WILLIAM
(1931) Gun Smoke, Vice Squad, Rich Man's Folly; (1932) Crowd Roars.

ARZEO, ARTE

ARTHUR, JEAN
(1931) Gang Buster, Virtuous Husbands, Lawyer's Secret, Ex-Bad Boy.

ARTHUR, JOHNNY
(1931) It's a Wise Child, Going Wild, Penrod and Sam.

ASBURY, ADALINE
(1932) Western Limited.

ASCHER, MAX
(1931) Subway Express; (1932) Rider of Death Valley.

ASTAIR, MARIE
(1931) Millie, Soldiers Plaything.

ASTHER, NILS
(1932) But the Flesh is Weak, Letty Lynton, Washington Masquerade.

ASTOR, GERTRUDE
(1931) Hell Bound; (1932) They Never Come Back, Western Limited.

ASTOR, MARY
(1931) The Lash, Behind Office Doors, Royal Bed, Sin Ship, Other Men's Women, White Shoulders, Smart Women; (1932) Men of Chance, The Lost Squadron, Those We
BARRIS, HARRY (1931) Spirit of Notre Dame.

BARROWS, HENRY (1931) Guilty Hands.

BARRY, PHYLLIS (1932) Cyanara.

BARRY, WESLEY (1931) Hell Bent for Frisco.

BARRYMORE, ETHEL (1932) Rasputin and the Empress.

BARRYMORE, JOHN (1931) Svengali, Mad Genius; (1932) Arsené Lupin, Grand Hotel, State's Attorney, Bill of Divorcement, Rasputin and the Empress.

BARTLES, LOUIS JOHN (1931) The Prodigal; (1932) The Big Shot.

BARTHELMES, RICHARD (1931) The Lash, Finger Points, Last Flight; (1932) Alias the Doctor, Cabin in the Cotton.

BARTLETT, CAPT BOB (1931) The Viking.

BARTLETT, ELSIE (1931) Oh! Sailor, Behave!, Hot Heiress.

BARTON, BUZZ (1932) Riders of the Cactus, Cyclone Bid; (1932) Human Targets, Tangled Fortunes.

BARTON, FINIS (1932) My Pal the King.

BARTON, JOE (1932) The Tenderfoot.

BARWIN, MAX (1931) Beyond Victory.

BARY, JEAN (1931) June Moon, Bright Lights.

BARZELL, WOLF (1932) Joseph in the Land of Egypt.


BATES, GRANVILLE (1931) Larceny Against; (1932) Wiser Sex.

BAUER, DOROTHY (1931) Sheriff's Secret.

BAXTER, ETHEL (1932) A Woman Commands.

BAXTER, WARNER (1931) Doctor's Wives, Squaw Man, Daddi Leggs, Their Mad Moment, Cisco Kid, Surrender; (1932) Amateur Daddy, Man About Town, 6 Hours to Live.

BAY, DOROTHY (1931) Subway Express.

BAY, TOMMY (1931) Fighting Sheriff, Freighters of Destiny.
### PLAYERS' WORK

**BEAL, FRANK**  
(1931) Cimarron, Young Donovan's Kid, Everything's Rosie; (1932) Night World, Air Mail.

**BEARSLEY, BARNEY**  
(1931) Desert Vengeance.

**BEATY, MAY**  
(1931) Ex-Flame.

**BEAUDINE, HELEN**  
(1931) Penrod and Sam.

**BEAUMONT, LUCY**  
(1931) A Free Soul, Full of Notions, Caught Plastered; (1932) Three Wise Girls, Midnight Lady, Movie Crazy, Thrill of Youth.

**BEAVERS, LOUISE**  

**BECK, JOHN**  
(1932) Wet Parade, Dynamite Ranch.

**BEDFORD, BARBARA**  
(1931) Desert Vengeance, The Lash, Lady from Nowhere; (1932) Death Kiss.

**BEEBE, MARJORIE**  

**BEERY, NOAH**  

**BEERY, WALLACE**  

**BELA, NICHOLAS**  
(1931) Little Caesar, Public Enemy, Gentleman's Fate.

**BELL, FRANK**  
(1932) Fighting Champ.

**BELL, HANK**  
(1931) Pueblo Terror; (1932) Law of the West, Single-Handed Sanders, Beyond the Rockies.

**BELL, REX**  

**BELL, VIRGINIA**  
(1931) Lariats and Six Shooters.

**BELLAMY, MADGE**  
(1932) White Zombie.

**BELLAMY, RALPH**  
(1931) Secret Six, Magnificent Lie, Surrender; (1932) West of Broadway, Forbidden, Disorderly Conduct, Young America, Woman in Room 13, Rebecca of Sunnybrook Farm, Almost Married, Wild Girl, Airmail.

**BELMORE, DAISY**  

**BELMORE, LIONEL**  

**BENEDICT, BROOKS**  
(1931) Gun Smoke, Reckless Living; (1932) Girl Crazy, What Price Hollywood?

**BENGIE, WILSON**  
(1931) Stepping Out, Bat Whispers, Men in Her Life.

**BENNETT, BELLE**  
(Deceased) (1932) Big Shot.

**BENNETT, CONSTANCE**  

**BENNETT, EDNA**  
(1932) Ladies of the Big House.

**BENNETT, ENID**  
(1931) Skippy, Waterloo Bridge.

**BENNETT, JOAN**  
(1931) Doctor's Wives, Many a Slip, Dash Money; (1932) She Wanted a Millionaire, Trial of Vivienne Ware, Careless Lady, Week-Ends Only.

---

Leslie Howard

---

386
BONIFACE, SYMONA
(1932) Dragnet Patrol.

BOOTH, EDWINA
(1931) Trader Horn; (1932) Midnight Patrol.

BONOMO, JOE
(1932) Sign of the Cross.

BORDEAUX, JOE
(1932) High Speed.

BORDEN, CLEM LOUISE
(1932) A Woman Commands.

BORDEN, EDDIE
(1932) A Fools Advice, Breach of Promise.

BORGA TO, AGOSTINO
(1931) Maltese Falcon, Transgression.

BORI, DIANE
1932) Big Town.

BOSWORTH, HO BART
(1931) Shrimps, Sit Tight, Dirigible, This Modern Age, Fanny Foley Herself; (1932) Miracle Man, Carnival Boat, County Fair, Phantom Express.

BOSTON, WADE
(1931) Painted Desert, Beyond Victory, Kick In Silence, 24 Hours, Bad Company, Penrod and Sam, Way Back Home, Local Boy Makes Good; (1932) Man Who Played God, Night Mayor Painted Woman, Speed Madness, Manhattan Tower, Central Park, Come on Danger, Death Kiss.

BOURDELLE, THOMY
(1932) Cain.

BOW, CLARA
(1931) No Limit, Kick In; (1932) Call Her Savage.

BOWEN, ARTHUR
(1932) The Saddle Buster Ghost Valley.

BOWER, ED
(1932) Big Town.

BOWERS, JOHN
(1931) Mounted Fury.

BOYD, BETTY
(1931) Along Came Youth.

BOYD, BILL
(1931) Painted Desert, Beyond Victory, Big Gamble, Suicide Fleet; (1932) Carnival Boat, Men of America.

BOYD, MILDRED
(1932) Merrily We Go to Hell.

BOYD, WILLIAM
(1931) Gang Buster, Gun Smoke, City Streets, Murder By the Clock, Road to Reno; (1932) False Madonna, Wiser Sex, Sky Devils, State's Attorney, Painted Woman, Madison Square Garden, Midnight Warning.

BOYER, CHARLES
(1931) Magnificent Lie; (1932) Man from Yesterday, Red Headed Woman.

BRAC Y, SIDNEY

BRADBURY, JAMES, JR.
(1931) Cisco Kid, Soul of the Slums; (1932) Gorilla Ship, Between Fighting Men.

BRADLEY, HARRY
(1931) Smiling Lieutenant; (1932) Beauty Parlor.

BRADLEY, GENERAL
JOHN J.
(1931) Heroes All.

BRADY, ED
(1932) Night Club Lady.

BRADY, EDWIN J.

BRADY, TETE
(1931) Riders of the Cactus.

---

LIONEL ATWILL

“DOCTOR X”

“WAX MUSEUM”

“SONG OF SONGS”

“MURDER IN THE ZOO”
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENNAN, WALTER</td>
<td>1932</td>
<td>Dancing Dynamite, Neck and Neck; (1932) Law and Order, Texas Cyclone, Two-Fisted Law, All American.</td>
</tr>
<tr>
<td>BRENT, LYNTON</td>
<td>1932</td>
<td>Texas Bad Man.</td>
</tr>
<tr>
<td>BRETTON, TYRONE</td>
<td>1931</td>
<td>Cimarron.</td>
</tr>
<tr>
<td>BRESLAW, JOAN</td>
<td>1931</td>
<td>Amateur Diddy.</td>
</tr>
<tr>
<td>BRICE, LEW</td>
<td>1932</td>
<td>Two Seconds.</td>
</tr>
<tr>
<td>BRINDLEY, CHARLIE</td>
<td>1932</td>
<td>Spirit of the West.</td>
</tr>
<tr>
<td>BRING, HERMAN</td>
<td>1932</td>
<td>Jewel Robbery.</td>
</tr>
<tr>
<td>BRITTON, FLORENCE</td>
<td>1932</td>
<td>Chances, Confessions of a Co-Ed, Compromised, Arrowsmith, Devil Plays; (1932) Strange Case of Clara Deane, Merrily We Go to Hell.</td>
</tr>
<tr>
<td>BRODER, EDITH</td>
<td>1932</td>
<td>Big Town.</td>
</tr>
<tr>
<td>BRODERICK, HELEN</td>
<td>1932</td>
<td>Fifty Million Frenchmen.</td>
</tr>
<tr>
<td>BROYD, ANN</td>
<td>1932</td>
<td>Drums of Jeopardy; (1932) The Drifter, Heart of New York.</td>
</tr>
<tr>
<td>BRODY, BUSTER</td>
<td>1932</td>
<td>Isle of Lost Souls.</td>
</tr>
<tr>
<td>BRONSON, BETTY</td>
<td>1932</td>
<td>Midnight Patrol.</td>
</tr>
<tr>
<td>BROOK, CLIVE</td>
<td>1932</td>
<td>East Lynne, Scandal Sheet, Tarnished Lady, Lawyer's Secret, Silence, 24 Hours; (1932) Husband's Holiday, Shanghai Express. Man from Yesterday, Night of June 13, Sherlock Holmes.</td>
</tr>
<tr>
<td>BROOKS, ALAN</td>
<td>1932</td>
<td>Enemies of the Law; (1932) Big Town.</td>
</tr>
<tr>
<td>BROOKS, CLARENCE</td>
<td>1931</td>
<td>Arrowsmith.</td>
</tr>
<tr>
<td>BROOKS, LOUISE</td>
<td>1931</td>
<td>God's Gift to Women, It Pays to Advertise, Public Enemy.</td>
</tr>
<tr>
<td>BROWN, CHARLES D.</td>
<td>1931</td>
<td>Secret Call, Murder by the Clock, Townshend; (1932) False Madonna.</td>
</tr>
<tr>
<td>BROWN, DOLORES</td>
<td>1931</td>
<td>Cormorant.</td>
</tr>
<tr>
<td>BROWN, EVERETT</td>
<td>1932</td>
<td>Hell's Headquarters.</td>
</tr>
<tr>
<td>BROWN, JOE</td>
<td>1932</td>
<td>Then on Call, Sob Sister; (1932) Rackete Rax.</td>
</tr>
<tr>
<td>BROWN, JOHN NICK</td>
<td>1932</td>
<td>Secret Six, Great Meadow, Lasca of the Rio Grande, Last Flight, Laughing Sinners; (1932) Flames, 70,000 Vanishing Frontier, Malay Nights.</td>
</tr>
<tr>
<td>BROWN, MILT</td>
<td>1932</td>
<td>Local Bad Man.</td>
</tr>
<tr>
<td>BROWNE, EARLE</td>
<td>1932</td>
<td>Mr. Robinson Crusoe.</td>
</tr>
<tr>
<td>BROWN, LUCILLE</td>
<td>1931</td>
<td>Young as You Feel, Girls About Town; (1932) Cannonball Express.</td>
</tr>
</tbody>
</table>

**Players' Work**

- **BROWNLEE, FRANK** (1932) Tombstone Canyon.
- **BRUCE, VIRGINIA** (1932) Miracle Man, Sky Bride, Winner Take All.
- **BRYANT, GEOFFREY** (1932) Big Town.
- **BURNHAM, JACK** (1932) Man's Night.
- **BUCK, ASHLEY** (1931) Sky Raiders.
- **BUCKLAND, VEDA** (1932) Sinners in the Sun.
- **BULLOC, BORIS** (1932) Forgotten Commandments.
- **BUNNY, GEORGE** (1931) Wild Horse.
- **BUNSTON, HERBERT** (1932) Dracula, Always Goodbye, Once a Lady; (1932) Flig 13, Charlie Chan's Chance, Vanity Fair, Almost Married.
- **BURDETTE, JACK** (1932) Island of Lost Souls.
- **BURGESS, HARRY** (1931) Murder by the Clock.
- **BURKE, ALBERT** (1931) Surrender.
- **BURKE, BILL** (1932) Sally of the Subway.
- **BURKE, BILLIE** (1932) Bill of Divorcement.
- **BURKE, KATHLEEN** (1932) Island of Lost Souls.
- **BURNES, HARRY** (1932) Man's Land.
- **BURNS & ALLEN** (1932) Big Broadcast.
- **BURNS, EDMUND** (1931) Sea Devils, Devil Plays; (1932) Western Limbo, Airline Death Kiss.
- **BURNS, MARION** (1931) Oklahomam Jim; (1932) Golden West, Me and My Gal.
- **BURNS, NEAL** (1932) Sob Sister.
- **BURNS, ROBERT** (1931) Quick Millions, Heaven on Earth.
- **BURRESS, WILLIAM** (1931) Blonde Crazy, Local Boy Makes Good; (1932) Strange Love of Molly Louvain, You Said a Mouthful, Those Just Had to Get Married.
- **BURT, FREDERICK** (1931) Royal Bed, Cisco Kid.
PLAYERS' WORK

BURT, WILLIAM
(1932) Passport to Paradise.
Tangled Destinies.

BURTIS, JAMES
(1931) Lawless Woman.
Lady from Nowhere. Grief Street; (1932) Strangers
of the Evening, Sinister Hands.
Western Limited, Texas Bad Man. Racing Strain.

BURTON, CLARENCE
(1932) Sign of the Cross.

BURTON, FREDERICK
(1931) Sweepstakes. An
American Tragedy, Secret
Service, Freighters of De-
stiny; (1932) Woman from
Monte Carlo, Wet Parade,
States Attorney, One Way
Passage, Too Busy to Work.
Okay America, All American.

BURTON, GEORGE
(1931) Painted Desert.

BURTON, MARTIN
(1931) Ladies' Man, Caught.

BUSACCIO, J.
(1932) Amore e Amore.

BUSCH, MAE
(1931) Defenders of the Law.
Wicked; (1932) Without
Honors, Man Called Back.
Doctor X, Heart Punch, Scar-
et Dawn, Rider of Death
Valley, Racing Strain, Women
Won't Tell.

BUSH, JAMES
(1932) Wild Horse Mesa.

BUSHELL, ANTHONY
(1931) Royal Bed, Born to
Love, Expensive Women, Five
Star Final; (1932) Shop
Angel, A Woman Commands,
Vanity Fair, Escapade.

BUSHMAN, FRANCIS, JR.
(1931) Cyclone Kid; (1932)
Human Targets, Tangled Fort-
unes.

BUSHMAN, LEONORE
(1931) Just a Gigolo.

BUSSEY, C. H.
(1932) 45 Calibre Echo, Man
from New Mexico.

BUSSEY, FARGO
(1932) Tangled Fortunes, Hell
Fire Austin.

BUTLER, ROSITA
(1931) Neck and Neck.

BUTTERWORTH, CHARLES
(1931) Illicit, The Bargain.
Side Show, Mad Genius;
(1932) Manhattan Parade.
Beauty and the Boss, Love
Me Tonight.

BUTTS, BILLIE
(1930) Lone Star Ranger.
(1931) Young Sinners, Are
These Our Children; (1932)
Lady and Gent, Night of
June 13.

BYRNE, BOB
(1931) My Past.

BYRNE, CONSUELO
(1931) My Past.

BYRON, ARTHUR
(1932) The Big Shot, You
Said a Mouthful, Fast Life,
Mummy.

BYRON, GEORGE
(1931) Gold Dust Gertie.
Hush Money, Sob Sister, Bad
Company, The Deceiver;
(1932) They Never Come
Back.

BYRON, JACK
(1931) Ten Cents a Dance.
Clearing the Range, Hard
Hombre; (1932) Gold.

BYRON, KATHRYN
(1932) Mummy.

BYRON, MARION
(1931) Girls Demand Excite-
ment. Children of Dreams;
(1932) Heart of New York.
The Tenderfoot.

BYRON, WALTER
(1931) Lion and the Lamb.
Last Flight, Left Over
Ladies, Yellow Ticket; (1932)
The Menace, Three Wise
Girls, Shop Angel, Vanity
Fair, Sinners in the Sun, So-
ciety Girl, Exposure, This
Sporting Age, The Crusader.
Week-Ends Only, Savage Girl,
Slightly Married.

BYTER, FREDERICK
(1932) Man from New Mex-
ico.

CABOT, BRUCE
(1932) Roadhouse Murder.

CAESAR, (Dog)
(1932) Trailing the Killer.

CAGNEY, JAMES
(1931) Millionaire, Public En-
emy, Other Men's Women.
Smart Money, Larceny Lane,
Blonde Crazy; (1932) Taxi.

ERNEST TRUEX

"WHISTLING IN THE DARK"
(M-G-M)

"THE WARRIOR'S HUSBAND"
(Lasky-Fox Production)

Management:
William Morris Agency

Bull Photo
CROWD ROARS, WINNER TAKE ALL.

CARL, LILY
(1931) My Sin.

CARLIN, LOUIS
(1931) Stolen Heaven, Road to Singapore, Larceny Lane. Blonde Crazy; (1932) They Called It Sin, Night After Night, Okay America, Afraid to Talk.

CARLEA, JOE SPURIN
(1931) His Woman.

CALLOWAY, CAB AND ORCHESTRA
(1932) The Big Broadcast.

CALVERT, E. H.
(1931) Beyond Victory; (1932) Wild Horse Mesa.

CAMPBELL, FRANK

CAMPBELL, COLIN

CAMPBELL, KATE
(1932) Ghost City, Ghost Valley, Come on Tarzan.

CAMPBELL, LOIS JANE
(1931) Cimarron.

CANTOR, EDDIE
(1931) Palmy Days; (1932) Kid From Spain.

CANTOR, SAM
(1931) Going Wild.

CANSUTT, TAKIMA

CAREW, ARTHUR EDMUND
(1931) God's Gift to Women, Captain Applejack, Woman Pursued, Gay Diplomat; (1932) Doctor X.

CAREY, HARRY
(1931) Trader Horn, Bad Company, Cavalier of the West; (1932) Without Honor, Leon, Last Order, Border Devils, Night Rider.

CAREY, LEONARD
(1931) Honor Among Lovers; Nice Women, This Reckless Age, Merrily We Go to Hell.

CARIDEO, FRANK
(1931) Spirit of Notre Dame.

CARLE, RICHARD
(1932) One Hour With You, Fireman Save My Child, Night of June.

CARLILE, EILEEN
(1932) Play Girl.

CARLISLE, JACK
(1932) Carnival Boat, Ghost City, Last Man, Mason of the Mounted.

CARLISLE, MARY
(1932) This Reckless Age, Night Court, Down to Earth, Her Mad Night.

CARLYLE, AILEEN
(1930) Dude, Wrangler, Bro; (1931) Too Young to Marry, Meet the Wife, Miracle Woman, Murder at Midnight; (1932) Hurry Call.

CARLYLE, HELEN
(1932) Forgotten Commandments.

CARLYLE, RICHARD
(1931) West of Broadway, Quick Trigger Lee; (1932) Saddle Buter, Unholy Love.

CARR, CARLYLE
(1931) Waterloo Bridge.

CARR, SUE

CARRON, PATRICIA
(1931) Girls About Town.

CARMACK, HOBACE B.

CARR, ALEXANDER

CARR, HILLIARD
(1932) The Big Shot.

CARR, JOAN
(1931) Stolen Heaven, Devotion.

CARR, MARY

CARR, NAT
(1931) Fifty Million Frenchmen.

CARRADO, GINO
(1931) Man from Death Valley.

CARRIGAN, TOM
(1932) The Big Broadcast, Aired to Talk, Airmail.

CARRILLO, LEO

CARR, ALONE
(1932) Airmail.

CARR, NANCY

CARRS, BETTY
(1932) See a Match.

CARTER, LOUISE
(1932) Broken Lullaby, Week-End Marriage, Two Against the World, Blonde of the Follies, Last Mile, Hell's Highway, Tess of the Storm Country, Madame Buttery.

CAVANAUGH, PAUL

CAVENDAR, GLEN
(1931) Nevada Buckaroo.

CAWTHERN, JOSEPH

CECIL, EDWARD
(1931) Resurrection, Secret Menace.

CECIL, NORA
(1931) Full of Notions, Street Scene, Caught Plastered.

CHADWICK, HENRY
(1931) Hell Bound.

CHAMBERS, SHIRLEY
(1932) Half-Naked Truth.

CHAN, LAKE
(1932) Secrets of Wu Sin.

CHANDLER, ANNA
(1932) Big Broadcast.

CHANDLER, EDDIE
(1932) Carnival Boat, High Speed.

CHANDLER, GEORGE

CHANDLER, HELEN
(1931) Daybreak, Dracula, Salvation Nell, Last Flight, Fanny Foley Herself; (1932) A House Divided, Vanity Street.

CHANDLER, JANET
(1932) Golden West.

CHANDLER, LANE
(1931) Primrose Path, Under Texas Skies, Hurricane Horseman; (1932) Cheyenne Cyclone, Whirlwind.

CHANEY, CREIGHTON
(1932) Bird of Paradise.

CHANG, ANNA
(1932) The Hatchet Man.

CHANNING, ALICE
(1932) Vanity Street.

CHAPLIN, CHARLIE
(1931) City Lights.

CAPON, DORIS
(1931) Border Love.

CHARTERS, SPENCER
CHASE, ILKA  
(1931) Once a Sinner, Woman Pursued, Gay Diplomat; (1932) Animal Kingdom.

CHATTERTON, RUTH  
(1931) Unfaithful, Magnificent Lie, Once A Lady; (1932) Tomorrow and Tomorrow, The Rich Are Always With Us, The Crash.

CHAUTARD, EMILE  
(1931) Le Petit Cafe, Road to Reno; (1932) Cock of the Air, Shanghai Express.

CHEATHAM, JACK  
(1931) Shanghai Love; (1932) Penal Code.

CHERON, ANDRE  
(1931) Man of the World, Hush Money; (1932) Emma, So Big.

CHERRILL, VIRGINIA  
(1931) Girls Demand Excitement, City Lights, The Brat Delicious.

CHESEBORO, GEORGE  
(1931) Air Police, Sheriff's Secret, First Aid, Sky Spider, Lariats and Six Shooters; (1932) 45 Calibre Echo, Mark of the Spur, Behind Stone Walls, County Fair, Gorilla Ship, Tex Takes a Holiday, Fighting Champ.

CHESHER, ALMA  
(1931) Beloved Bachelor, Sundown Trail.

CHEVALIER, MAURICE  
(1931) Le Petit Cafe, Smiling Lieutenant; (1932) One Hour With You, Love Me Tonight.

CHEVRET, LITA  
(1931) Royal Bed, Kept Husbands, Everything's Rosie; (1932) Symphony of Six Million, Girl Crazy, Ladies of the Jury, Afraid to Talk.

CHRISTY, ANN  
(1932) Behind Stone Walls.

CHRISTY, DOROTHY  
(1931) Caught Cheating, Parlor, Bedroom and Bath, Big Business Girl, Gold Dust Gertie, Night Life in Reno, Convicted, Grief Street, Devil Plays; (1932) Shop Angel, Unexpected Father, Union Depot, Devil and the Deep, Forbidden Company, Slightly Married.

CHUNG, WONG  
(1932) Forbidden Trail.

CHURCH, FRED  
(1931) Wild West Whooppee, Riders of the Cactus.

CHURCHILL, BERTON  

CHURCHILL, MARGARET  
(1931) Girls Demand Excitement, Charlie Chan Carries On, Quick Millions, Riders of the Purple Sage, Ambassador Bill; (1932) Forgotten Commandments.

CLAIRE, BERNICE  
(1931) Kiss Me Again.

CLAIRE, INA  

CLARE, PHYLLIS  
(1932) Roadhouse Murderer.

CLARK, CHARLES DOW  
(1931) Bo'sn Whispers; (1932) Ladies of the Jury, Okay America, Half-Naked Truth.

CLARK, DAVIDSON  
(1931) Dishonored, Vice Squad; (1932) This Is The Night, Blonde Venus.

CLARK, FRANK  
(1932) Lost Squadron, Cross Examination.

CLARK, HARVEY  
(1931) Going Wild, Cracked Nuts, Millie, Dancing Dyna-
PLAYERS' WORK

With A Past, Shopworn, As You Desire Me, Night Club Lady, Doomed Battalion.

COOGAN, JACKIE
(1931) Huckleberry Finn; Miracle Man, Sky Bride.

COOK, CLYDE
(1931) Daybreak, Never the Twain Shall Meet, Terror By Night, Secret Witness; (1932) Blondie of the Follies.

COOK, DONALD
(1931) Public Enemy, Unfaithful, Party Husband, Side Show, Mad Genius, Safe in Hell; (1932) Man Who Played God, Heart of New York, Trial of Vivienne Ware, New Morals for Old, Conquerors, Penguin Pool Murder.

COOKE, AL
(1931) Defenders of the Law, Mystery Train.

COOKE, RAY
(1931) Girls Demand Excitement; (1932) Taxi, Midnight Patrol.

COSBEY, CURTIS
(1932) Misleading Lady.

COOLEY, HALLAM
(1931) Too Many Cooks, Sporting Blood.

COOLEY, JAMES
(1932) No Living Witness.

COOPER, CLAUDE
(1931) The Struggle.

COOPER, DULCIE
(1932) Face on the Barroom Floor.

COOPER GARY
(1931) Fighting Caravans, City Streets, I Take This Woman, His Woman; (1932) Devil and the Deep, If I Had a Million, Farewell to Arms.

COOPER, GEORGE
(1931) Gentleman's Fate, Paid, Laughing Sinners; (1932) Sky Devils, Flames, Uptown New York, Forbidden Trail.

COOPER, JACKIE

COOPER, PHILIP
(1931) Cuban Love Song.

COPELAND, NICK
(1931) The Deceiver; (1932) A Fool's Advice.

CORBETT, BEN
(1931) Westward Bound, West of Cheyenne; (1932) Partners, Saddle Buster, 45 Calibre Echo, Tex Takes a Holiday, Come on Tarzan.

CORBIN, VIRGINIA LEE

CORCORAN, GEORGE
(1931) Men on Call.

CORDAY, MARCELLE
(1931) This Modern Age.

CORDING, HARRY

CODOVA, LEE
(1931) Quick Trigger Lee.

COREY, JIM
(1931) Red Fork Range.

CORRADO, GINO
(1931) Last Parade, Oh, Sailor, Bebave!

CORMIGAN, D'ARCY
(1932) Murders in the Rue Morgue, Law and Order.

CORMIGAN, EMMETT
(1931) Dirigible, An American Tragedy, Corsair; (1932) Beast of the City, World and the Flesh, Night Mayor, Golden West, Man Against Woman.

CORTEZ, RICARDO

COSBEY, RONALD
(1931) East Lynne; (1932) Man from Yesterday.

MELVYN DOUGLAS

“TONIGHT OR NEVER”
(United Artists)

“AS YOU DESIRE ME”
(M-G-M)

“NAGANA”
(Universal)
LIEUT. PAT
(1932) Airmail.

DAVIS, VIRGINIA
(1932) Three on a Match.

D'AVRIL, YOLA
(1931) Right of Way, God's Gift to Women, Paid, Magnificent Lie, Murder at Midnight; (1932) Love in High Gear.

DAWN, CONSUELO
(1931) Two-Gun Caballero.

DAX, JEAN
(1932) Congress Dances.

DAY, ALICE
(1931) Lady from Nowhere; (1932) Two-Fisted Law, Gold.

DAY, MARCELLE
(1931) Mad Parade, Sky Raiders, Mystery Train, Pocatello Kid; (1932) Fighting Fool, Arm of the Law, From Broadway to Cheyenne, King Murder, Crusader.

DAY, SHANNON
(1932) Big Town.

DEAN, PRISCILLA
(1932) Behind Stone Walls, Law of the Sea, Klondike.

DeBRUIZER, NIGEL
(1931) Son of India; (1932) Miss Pinkerton.

DeCORDOVA, LEANDER
(1932) Penal Code.

DEE, FRANCES
(1931) June Moon, Along Came Youth, Caught, Rich Man's Folly, Working Girls; (1932) This Reckless Age, Nice Women, Strange Case of Clara Deane, Love is a Racket, Night of June 13, If I Had a Million.

DEERING, JOHN
(1932) Forgotten Commandments.

DeGRAY, SIDNEY
(1932) Gay Buckaroo.

DeLAMONT, CHARLES
(1932) Airmail.

DELANEY, CHARLES

DELEVANTE, CYRIL
(1931) Devotion.

DELL, CLAUDIA
(1931) Sit Tight, Bachelor Apartment, Fifty Million Frenchmen, Confessions of a Co-Ed, Love Over Ladies, Sporting Chance; (1932) Destry Rides Again, Scandal for Sale, Midnight Lady, Hearts of Humanity, Guilty or Not Guilty, Midnight Warning.

DELMAS, ETTA
(1931) Riders of the Cactus.

DELOUE, CARL
(1932) Two-Fisted Justice.

DEL RIO, DOLORES
(1932) Girl of the Rio, Bird of Paradise.

DELROY, IRENE
(1931) Oh! Sailor, Behave!, Divorce Among Friends, Men of the Sky.

DEL VAL, JEAN
(1931) Women Men Marry, Magnificent Lie; (1932) Passionate Plumber.

DELVER, NANCY
(1931) Big Business Girl.

DeMAINE, GORDON
(1931) Rider of the Plains, Ridin' Fool, Rose of the Rio Grande, Son of the Plains, Ships of Hate; (1932) No Living Witness, Heart Punch.

DEMPESEY, CLIFFORD
(1931) Everything's Rosie, Too Many Cooks; (1932) Guilty as Hell, Blonde Venus.

DEMPESEY, JACK
(1932) Lure of the Ring.

D'NEIL, GERMAINE
(1931) Sunrise Trail.

DENNED, JILL
(1932) The Tenderfoot, Two Seconds.

DENNISON, EVA
(1931) Squaw Man; (1932) Almost Married, Passport to Hell.

DENNY, REGINALD
(1931) Stepping Out, Kiki, Midnight Lady.
PLAYERS' WORK

Law of the North, Parisian Romance.

DORR, LESTER (1931) Riders of the Purple Sage.

D'ORSAY, FIFI (1931) Mr. Lemon of Orange, Young as You Feel, Women of All Nations; (1932) The Girl from Calvary, They Just Had to Get Married.

DOUGLAS, MABEL (1931) Aloha.

DOUGLAS, MELVYN (1931) Tonight or Never; (1932) Prestige. The Wiser Sex. Broken Wing. As You Desire Me. The Old Dark House.

DOUGLAS, TOM (1931) Road to Reno; (1932) Broken Lullaby. Sky Bride. Phantom of Crestwood, Guilty or Not Guilty.


DOVE, BILLIE (1931) Age for Love; (1932) Cock of the Air, Blondie of the Follies.

DUGAN, NANCY (1931) Cimarron.

DOWD, FRANCIS (1931) Night Angel.

DOWLING, EDDIE (1931) Honeymoon Lane.

DOYLE, JOHN T. (1931) His Woman.

DRAY, DOUGLAS (1931) Body and Soul.

DRESSER, LOUISE (1931) Caught; (1932) Stepping Sisters.

DRESSLER, MARIE (1931) Redhead Politics; (1932) Emma, Prosperity.

DREW, JERRY (1931) Painted Desert.

DREW, NORMA (1932) Forbidden Company.

DREW, ROLAND (1931) Ex-Flame.


DRIVER, ANNABELLE (1932) Trail of the Spur.

DRUCE, HUBERT (1931) Night Angel.

DUDGEON, JOHN (1932) The Old Dark House.

DUDLEY, ROBERT (1932) Three Wise Girls.

DUFFY, JACK (1932) Canton on Earth; (1932) Love in High Gear.


DUMBRILLE, DOUGLAS (1931) His Woman; (1932)
PLAYERS’ WORK

Wiser Sex, Blondie of the Folies. That’s My Boy, Laughter in Hell.

DUMONT, MARGARET
(1931) Girl Habit.

DUNAEV, NICK
(1931) Lightnin’ Smith’s Return.

DUNCAN, ARLETTA

DUNCAN, KENNETH
(1931) No Limit.

DUNCAN, MARY
(1931) Men Call It Love. Five and Ten, Age for Love; (1932) State’s Attorney, Thirteen Women, Phantom of Crestwood.

DUNHAM, PHIL
(1932) Hurry Call.

DUNKINSON, HARRY
(1932) Amateur Daddy.

DUNN, BOBBY
(1931) Hell’s Valley; (1932) Last Ride.

DUNN, EARLE D.
(1931) Last Parade.

DUNN, EDDIE
(1931) Sunrise Trail. Gang Buster, June Moon, Riders of North; (1932) South of Santa Fe.

DUNN, EMMA

DUNN, JAMES
(1931) Bad Girl, Sob Sister, Over the Hill; (1932) Dance Team, Society Girl, Walking Down Broadway, Handle with Care.

DUNN, JOSEPHINE
(1931) Second Honeymoon. Air Police; (1932) Two Kinds of Women, One Hour With You, Murder at Dawn, Forbidden Company, Big City Blues Fighting Gentleman, Between Fighting Men.

DUNN, VIOLET
(1931) Doctors’ Wives, Black Camel.

DUNNE, IRENE
(1931) Bachelor Apartment, Cimarron, Great Lover, Consolation Marriage; (1932) Symphony of Six Million, Thirteen Women, Back Street.

DUNSMUR, JOHN
(1931) Enemies of the Law.

DURAND, DAVID
(1931) Bad Sister, Rich Man’s Folly; (1932) Eradication, Forbidden Company.

DURANTE, JIMMY

Cuban Love Song; (1932) Passionate Plumber, Wet Parade, Speak Easily, Blondie of the Folies, Phantom President.

DURKIN, GRACE
(1932) Man Who Played God.

DURKIN, JAMES

DURKIN, JANE
(1932) South of the Rio Grande.

DURKIN, JUNIOR
(1931) Huckleberry Finn; (1932) Hell’s House.

DVORAK, ANN
(1932) Sky Devils, Crowd Roars, Scarface, Strange Love of Molly Louvain, Love is a Racket, Stranger in Town, Crooner, Three on a Match.

Dewire, EARL
(1931) Dugan of the Bad Lands; (1932) Law of the West, Man from Hell’s Edges Son of Oklahoma.

Dewire, WILLIAM
(1932) Honor of the Mounted.

DYER, BILL
(1932) Texas Buddies.

EAGLES, JAMES

EARLE, EDWARD
(1931) Second Honeymoon. Woman of Experience; (1932) Forgotten Women.

S. GEORGE ULLMAN
ARTIST REPRESENTATIVE

824 GUARANTY BLDG. HOLLYWOOD, CALIF.

Hempstead 4114

ESMOND, JILL

ESMOND, DIANE
(1931) Two Gun Caballero.

ETHIER, ALPHONZ
(1931) Fair Warning, Honor of the Family; (1932) Law and Order, Wild Girl, The Match King, Men of America.

EGENE, BILLY
(1932) The Big Shot.

EVANS, E. CHARLES

EDANS, FRANKIE
(1932) Forgotten Commandments.

EVANS, MADGE

EVANS, MURIEL
(1932) Pack Up Your Troubles.

EVERS, GAYLE
(1932) Bill of Divorcement.

FAIR, ELINOR
(1932) Calibre Echo, Night Rider.

FAIRBANKS, DOUGLAS
(1931) Reaching for the Moon, Around the World in 80 Minutes; (1932) Mr. Robinson's Kneecap.

FAIRBANKS, DOUGLAS, JR.
(1931) Chances, I Like Your Nerve; (1932) It's Tough To Be Famous, Union Depot, Love Is A Racket, Scarlet Dawn.

FAIRE, VIRGINIA BROWN
(1931) Hell's Valley, Alias—The Bad Man, Secret Menace; (1932) Last Ride, Lone Trail, Tex Takes a Holiday.

FANG, CHARLES
(1931) My Sin.

FARFAN, ROBERT
(1932) Alias the Doctor.

FARIN, LOUIE
(1932) You Said a Mouthful.

FARLEY, DOT

FARLEY, JAMES
(1931) Fighting Caravans, Not Exactly Gentlemen; (1932) The Deadline, Scandal for Sale, Texas Cyclone, Back Street, Afraid to Talk.
PLAYERS’ WORK

FARNUM, FRANKLYN
(1931) Hell’s Valley, Not
Exactly Gentlemen, Left Over
Ladies, Oklahoma Jim; (1932)
Human Targets, Mark
of the Spur, Honor of the
Press, The Texas Bad Man.

FARNUM, WILLIAM
(1931) A Connecticut Yankee
Ten Nights in a Barroom.
Painted Desert, Pagan Lady;
(1932) The Drifter, Law of
the Sea, Mr. Robinson Crusoe.

FARO, NINETTE
(1931) Once a Sinner.

FAQUHARSON, ROBERT
(1931) Captivation.

FARR, FRANK
(1932) Manhattan Parade
Night World, Murders in the
Rue Morgue.

FARR, PATRICIA
(1931) Secret Call.

FARRELL, CHARLES
(1931) Body and Soul, Man
Who Came Back, Merely
Mary Ann, Heartbreak, Deli-
cious; (1932) After Tomor-
row, First Year, Tess of the
Storm Country, Wild Girl.

FARRELL, GLENDA
(1932) Scandal for Sale, Life
Begins, I Am a Fugitive from
a Chain Gang, Three on a
Match, The Match King.

FARROLL, VANCE
(1932) A Scarlet Week-End.

FASSETT, JAY

FAUST, MARTY
(1931) Hell Bound; (1932)
High Speed.

FAWCETT, GEORGE
(1931) Drums of Jeopardy
Woman of Experience, Per-
sonal Maid.

FAY, ANN
(1932) Vanity Street.

FAY, FRANK
(1931) Bright Lights, God’s
Gift to Women; (1932) A
Fool’s Advice.

FAVE, JULIA
(1931) Squaw Man.

FAZENDA, LOUISE
(1931) Gun Smoke, Misbehav-
ing Ladies, Mad Parade, New-
ly Rich, Cuban Love Song;
(1932) Racing Youth, The
Unwritten Law, Once in a
Lifetime.

FEALY, MARGARET
(1932) Cross Examination.

FELLOWES, EDITH
(1932) Rider of Death Valley.

FELLOWS, ROCKLiffe
(1931) Vice Squad, Monkey
Business; (1932) Ladies of
the Big House, Hotel Conti-
nental, Huddle, Renegades of
the West, The All American,
Lawyer Man.

FENTON, LESLIE
(1931) Man Who Came Back,
Public Enemy, Kick In, Mur-
der at Midnight, Pagan Lady;
(1932) Hatchet Man, Strange
Love of Molly Louvain, Thun-
der Below, Famous Ferguson
Case, Airmail.

FENWICK, JEANNE
(1931) Chances.

FERGUSON, AL
(1931) Red Fork Range,
Pueblo Terror, Two Gun
Cabalero, One Way Trail.

FETCHIT, STEPIN
(1931) The Prodigal, Wild
Horse, Neck and Neck.

FETHERSTONE, EDDIE
(1931) Ridin’ Fool, Mystery
Train; (1932) Movie Crazy,
Face on the Barroom Floor,
The Girl from Calgary.

FIELD, BEN
(1932) Michael and Mary.

FIELDING, GERALD
(1931) Just a Gigolo, I Take
This Woman; (1932) Night
Club Lady.

FIELDS, STANLEY
(1931) Cimarron, Cracked
Nuts, City Streets, Traveling
Husbands, Holy Terror, Sky-
line, Riders of the Purple
Sage; (1932) Way Back
Home, ‘Two Kinds of Women,
Destry Rides Again, Girl of
the Rio, Girl Crazy, Painted
Woman, Hell’s Highway,
Racketeer Rax, Sherlock Holmes,
The Kid from Spain, Island
of Lost Souls.

FIELDS, VIVIAN
(1932) Honor of the Press.

FIELDS, W. C.
(1931) Her Majesty Love;
(1932) Million Dollar Legs,
If I Had a Million.

FILMER, JUNE
(1932) Rockabye.

FINE, BUD
(1931) Texas Ranger.

Management:
John Lancaster
Hollywood, Calif.
FINLAYSON, JAMES  (1931) Pardon Us;  (1932) Thunder Below, Pack Up Your Troubles.

FISCHER, ROBERT  (1932) Wiser Sex.

FITZGERALD, CISSY  (1931) Transgression.

FITZROY, EMILY  (1931) Miss Waving Ladies, It's a Wise Child, Unfaithful.


FLAVIN, JAMES  (1932) McKenna of the Mounted, Back Street, The All American, Okay America.

FLEMING, BOB  (1931) Desert Vengeance;  (1932) Texas Gun-Fighter.

FLEMING, SUSAN  (1931) Lover Come Back, Arizona, Range Feud, A Dangerous Affair;  (1932) Ladies of the Jury, Million Dollar Legs, He Learned About Women.

FLETCHER, BILLY  (1931) Texas Ranger.


FLOWERS, BESS  (1931) Bachelor Apartment;  (1932) Sam's Pay Day, Sinister Hands.

FLYNN, ELINOR  (1931) Mothers Millions.

FLYNN, RITA  (1931) Public Enemy.

FOKEI, ELSA  First Year.

FONTANNE, LYNN  (1931) The Guardsman.


FORBES, RALPH  (1931) Bachelor Father, Beau Ideal;  (1932) Thunder Below, Smilin' Through.

FORD, FRANCES  (1931) The Guardsman.

FRANCIS, B.  (1931) Seas Beneath;  (1932) Last Ride, Tangled Fortunes, Airmail.

FORD, HARRISON  (1932) Love in High Gear.

FORD, ALLAN  (1931) Possessed, X Marks the Spot;  (1932) Beast of the City, Freaks, Are You Listening?, Wet Parade, Skyscraper Souls, Central Park, Hypnotized.

FORD, TOM  (1932) Forbidden Trail.

FORREST, ALLAN  (1932) Phantom Express.

FORREST, ELIZABETH  (1931) Born to Love.

FORSAY, HOWARD  (1932) Unwritten Law.

FOSTER, HELEN  (1931) Primrose Path;  (1932) Saddle Buster, Ghost City, Sinister Hands, The Boiling Point.


FOSTER, PHOEBE  (1931) Tarnished Lady, Night Angel.

FOSTER, PRESTON  (1932) Two Seconds, Last Mile, Life Begins, Doctor X. I Am a Fugitive from a Chain Gang, My Name Said a Mouthful, The All American.

FOWLER, ALMEDA  (1932) False Madonna.


FOX, ALLAN  (1931) Street Scene;  (1932) Young Brides, Forgotten Commandments.


FOY, MARY  (1931) Scandal Sheet;  (1932) Ladies of the Big House.

FRAME, BRIED  (1932) Crowd Roars.

FRENCHE, ALDO  (1931) Strictly Dishonorable.


FRANCIS, KAY  (1931) Scandal Sheet, Ladies' Man, Vice Squad, Transgression, Guilty Hands, 24 Hours, Girls About Town;  (1932) False Madonna, Strangers in Love, Man Wanted, Street of Women, Once a Week, Passy, Jewel Robbery, Trouble in Paradise, Cynara.

FRANCIS, NOEL  (1931) Bachelor Apartment, Smart Money, Smart Women, Larceny Lane, Blonde Crazy;  (1932) Ladies of the Big House, Scarlet Street, Two Weeks, Night Court, Flames, Guilty as Hell, I Am a Fugitive from a Chain Gang, Manhattan Tower, Un- der-Cover Man, My Pal, the King.

FRANCIS, OWLIN  (1931) Hunting and Six Shooters;  (1932) The Penal Code.

FRANCIS, TOM  (1931) Traveling Husbands;  (1932) Men of Chance, Ladies of the Jury.

FRAZIER, BETTY  (1931) Charlie Chan Carries On, Good Sport;  (1932) Stowaway, Mystery Ranch.

FRANEY, BILLIE  (1931) Sheriffs Secret, Freight- ers of Destiny;  (1932) Partners, Ghost Valley, Renegades of the West.


FRATELLONE, A.  (1932) Amore e Morte.


FREDERICI, BLANCHE  (1931) Woman Hungry, Ten Cents a Dance, Woman Between, Night Nurse. Murder by the Clock, Wicked, Honor of the Family, Friends and Lovers, Dangerous Affair;  (1932) Hatchet Man, Mata Hari, Lady With a Past, Young Bride, So Big, Night Club Lady, Love Me Tonight, Miss Pinkerton, Thirteen Women, A Farewell to Arms.

FREDERICK, FREDDIE BURKE  (1931) Fires of Youth, The Spy, Up for Murder.

FREDERICK, PAULINE  (1932) Wayward, Phantom of Crestwood.

FREEMAN, HELEN  (1932) Symphony of Six Million.

FREMONT, JIM  (1931) Clearing the Range.


FRESHHOOTS, MYRNA  (1932) Forbidden.

FRIES, OTTO  (1931) Monkey Business.

FRIED, JOSEPH  (1931) Gorilla.


FULLER, DALE  (1932) The Maltese Falcon.

FUNG, WILLIE  (1931) Gun Smoke;  (1932) West of Broadway, Hatchet Man, Red Head.

FURBERG, HANS  (1931) Seas Beneath;  (1932) Air Mail.
PLAyers' Work

FURBERG, KURT
(1931) Seas Beneath.
FUREY, BARNEY
FURNESS, BETTY
(1932) Renegades of the West.

GABLE, CLARK

GABLE, GLADYS
(1931) Smart Woman.
GABLE, ROBERTA

GALLAGHER, RAY
(1932) Border Devils.

GALLAGHER, RICHARD "SKEETS"
(1931) It Pays to Advertise, Up Pops the Devil, Road to Reno, Possessed; (1932) Trial of Vivienne Ware, Merrily We Go to Hell, Bird of Paradise Night Club Lady, Phantom of Crestwood, The Unwritten Law, The Conquerors, The Sport Parade.

GALLOWAY, MORGAN

GALVEZ, FERNANDO
(1931) Hard Hombre.

Gamble, Warburton
(1931) Tonight or Never; (1932) As You Desire Me, Fast Life.

GARNER, HENRY
(1932) Congress Dances.

GARBO, Greta
(1931) Inspiration, Susan Lenox—Her Fall and Rise; (1932) Mata Hari, As You Desire Me, Grand Hotel.

GARCIA, ALAN
(1931) City Lights, The Deceiver.

GARCIA, CAPTAIN
(1932) South of Santa Fe.

GARES, BETTY
(1931) Damaged Love, Girl Habit, Secrets of a Secretary.

GARDNER, NANCY
(1931) Doctors' Wives.

GARNED, WILLIAM

GARRALAGA, MARTHA
(1932) Gay Caballero.

GARRICK, JOHN
(1931) Charlie Chan Carries On, Always Goodbye, Bad Company.

GATESON, MARJORIE
(1931) Beloved Bachelor; (1932) Husband's Holiday.

False Madonna, Street of Women, Society Girl, Silver Dollar, Okay America.

GAUVREAU, EMIL
(1931) Heroes All.

GAWTHORNE, PETER

GAXTON, WILLIAM
(1931) Fifty Million Frenchmen.

GAYE GREGORY
(1932) Once in a Lifetime.

GAYNOR, JANET
(1931) Man Who Came Back, Daddy Long Legs, Merely Mary Ann, Delicious; (1932) First Year, Tess of the Storm Country.

GELERT, CLARENCE
(1932) The Stoker, White Eagle.

GEER, WILL
(1932) Misleading Lady.

GEORGE, DON
(1931) Sit Tight.

GEORGE, JOHN
(1932) Island of Lost Souls.

GERAGHTY, CARMELITA

GERARD, CARL

GERARD, CHARLES
(1931) Dracula, Lion and the Lamb; (1932) The Menace.

ARTHUR PIERSON

"BACHELOR AFFAIRS"
"HAT CHECK GIRL"
"RACKETEY RAX" (Fox)
"AIR HOSTESS" (Columbia)

[Photo by Powolny]
GERRARD, DOUGLAS
(1931) Road to Singapore; (1932) Manhattan Parade, The Tenderfoot, One Way Passage.
GERRARD, JOE
(1931) Desert Vengeance.
SCAREHEADS.
GERVON, JAMMY
(1931) Iron Man.
GERWING, GEORGE
(1931) Red Fork Range; (1932) Tex Takes a Holiday, Tombstone Canyon.
GETCHEL, SUMNER
(1932) Crooner, That’s My Boy.
GEVA, TAMARA
(1931) Girl Habit.
GIBLYN, CHARLES
(1931) Five and Ten; (1932) Prosperity, Afraid to Talk.
GIBSON, HELEN
(1932) Human Targets.
GIBSON, HOOK
GIBSON, WYNE
(1932) June Moon, Gang Buster, Man of the World, City Streets, Kick In, Road to Reno; (1932) Ladies of the Big House, Two Kinds of Women, Strange Case of Clara Deane, Lady and Gent, Night After Night, If I Had a Million, The Devil Is Driving.
GIBERT, BILL
(1931) Chinatown After Dark; (1932) Million Dollar Legs Pack Up Your Troubles.
GILBERT, BOB
(1931) Never the Twain Shall Meet.
GILBERT, JOHN
(1931) Gentleman’s Fate, Phantom of Paris; (1932) West of Broadway, Downtown.
GILBERT, RUTH
(1931) Alice in Wonderland.
GILBERT, CLARENCE
(1932) Thirteen Women.
GILLIOTT, CECILY
(1932) Crooner, Big City Blues, Scarlet Dawn.
GILLINGWATER, CLAIDE
(1931) Illust., Conquering Horde, Kiss Me Again, Gold Dust Gertie, Daddy Long Legs, Compromise; (1932) Texas, the Lone Country.
GILMORE, DOUGLAS
(1931) Unfaithful, Desert Vengeance, Naughty Flirt, Girl Habit.
GILLMORE, MARGALO
(1932) Wayward.
GIRARD, JOSEPH
GITTLESON, JUNE
(1932) Two Seconds.
GIVNEY, KATHRYN
(1931) Come Back.
GLEASON, JAMES
(1931) It’s a Wise Child, Beyond Victory, A Free Soul.
GLEASON, LUCILLE
GLEASON RUSSELL
(1931) Laugh and Get Rich, Beyond Victory, Homicide Squad; (1932) Strange Case of Clara Deane.
Gleckler, Robert
(1931) Finger Points, Defenders of the Law.
GLENDON, J. FRANK
(1932) Cheyenne Cyclone, The Racing Strain.
GLORIA, ANGELO
(1932) Amore e Morte.
GODFREY, SAM
(1932) Washington Merry-Go-Round.
GOEBEL, ART
(1932) Ladies’ Squadron.
GOLDEN, MILDRED
(1931) Mother and Son.
GOLDEN, OLIVE
(1931) Trader Horn; (1932) Border Devils.
GOLDFADEN, WOLF
(1932) Joseph in the Land of Egypt.
GOLDINA, MIRIAM
(1932) Ladies of the Big House.
GOLSTEIN, HOWARD
(1931) Newly Rich.
GOMBEL, MINNA
(1931) Bad Girl, Sob Sister, Good Sport; (1932) Rainbow Trail, Dance Team, Stepping Sisters, After Tomorrow, Careless Lady, Bachelor Affairs First Year, Walking Down Broadway, Wild Girl.
GOODWIN, ALINE
(1931) Fugue of Terror.
GOODWIN, HAROLD
(1931) Dirigible, Lawyer’s Secret, Bad Company; (1932) Pleasure, Easy Bride, Movie Crazy, Hat Check Girl.
GORD, ROSA
(1931) Hard Hombre.
GORDON, BOBBY
(1931) Big Business Girl.
GORDON, C. HENRY
GORDON, GAVIN
(1931) Shipmates, Great Meadow, Secret Service; (1932) Two Against the World, American Madness, Phantom of Crestwood, Man Against Woman.

PLAYERS’ WORK

GORDON, HENRY
(1931) Honor of the Family.
GORDON, HUNTLEY
(1932) Sally of the Subway, Night World, Phantom Express, Racetrack, From Broadway to Cheyenne, King Murder, Red Haired Alibi, Speed Madness, Midnight Warning, The All American.
GORDON, JAMES
(1931) Front Page, Bachelor Father; (1932) Stowaway.
GORDON, JULIA SWAYNE
GORDON, MARY
(1931) Subway Express, Black Camel; (1932) Texas Cyclone Almost Married.
GORDON, MAUDE TURNER
(1931) Ladies’ Man, High Stakes; (1932) Shopworn, Careless Lady, Back Street.
GORDON, VERA
(1931) Fifty Million Frenchmen.
GOTTCHALK, FERDINAND
(1931) Tonight or Never; (1932) Grand Hotel, Sign of the Cross.
GOSS, JAMES
(1931) Subway Express.
GOUDAL, JETTA
(1931) Plutocrat; (1932) Business and Pleasure.
GOWLAND, GIBSON
(1932) Land of Wanted Men, Without Honors, Doomed Battalion.
GOWLING, GENE
(1932) Drifting Souls.
GRABE, BETTY
(1932) Probation, Hold ’Em Jail.
GRACE, DICK
(1932) Lost Squadron.
GRAHAM, BETTY JANE
GRAHAM, MARY JANE
(1932) Scandal for Sale.
GRAHAM, ROBERT
(1931) Last Parade.
GRAN, ALBERT
GRANGER, DOROTHY
(1931) Primrose Path; (1932) He Learned About Women, Fighting Fool, Afraid to Talk.
GRANSTEDT, PLAYERS’

GORDON, HENRY
(1931) Honor of the Family.
GORDON, HUNTLEY
(1932) Sally of the Subway, Night World, Phantom Express, Racetrack, From Broadway to Cheyenne, King Murder, Red Haired Alibi, Speed Madness, Midnight Warning, The All American.
GORDON, JAMES
(1931) Front Page, Bachelor Father; (1932) Stowaway.
GORDON, JULIA SWAYNE
GORDON, MARY
(1931) Subway Express, Black Camel; (1932) Texas Cyclone Almost Married.
GORDON, MAUDE TURNER
(1931) Ladies’ Man, High Stakes; (1932) Shopworn, Careless Lady, Back Street.
GORDON, VERA
(1931) Fifty Million Frenchmen.
GOTTCHALK, FERDINAND
(1931) Tonight or Never; (1932) Grand Hotel, Sign of the Cross.
GOSS, JAMES
(1931) Subway Express.
GOUDAL, JETTA
(1931) Plutocrat; (1932) Business and Pleasure.
GOWLAND, GIBSON
(1932) Land of Wanted Men, Without Honors, Doomed Battalion.
GOWLING, GENE
(1932) Drifting Souls.
GRABE, BETTY
(1932) Probation, Hold ‘Em Jail.
GRACE, DICK
(1932) Lost Squadron.
GRAHAM, BETTY JANE
GRAHAM, MARY JANE
(1932) Scandal for Sale.
GRAHAM, ROBERT
(1931) Last Parade.
GRAN, ALBERT
GRANGER, DOROTHY
(1931) Primrose Path; (1932) He Learned About Women, Fighting Fool, Afraid to Talk.
GRANSTEDT, PLAYERS’
PLAYERS' WORK

Lady, McKenna of the Mounted.

GRANT, CARY
(1932) This Is The Night.
(1932) Sinners in the Sun.
(1932) We Go to Hell.
(1932) Devil and the Deep.
(1932) Blonde Venus.
(1932) Hot Saturday.
(1932) Madame Butterfly.

GRANT, JACK

GRANT, LAWRENCE
(1931) Oh! Sailor.
(1931) Behave!
(1931) Command Performance.
(1931) Squaw Man.
(1931) Their Mad Moment.
(1931) Unholy Garden.
(1931) Shanghai Express.
(1931) Man About Town.
(1931) Speak Easily.
(1931) Divorce in the Family.
(1931) Jewel Robbery.
(1931) Faithless.
(1931) Mask of Fu Manchu.

GRANTVILLE, CHARLOTTE
(1931) Just a Gigolo.

GRANVILLE, BONITA
(1932) "Westward Passage."

GRAPEWIN, CHARLES
(1931) Millionaire.
(1931) Gold Dust Gertie.
(1932) "Hell's House.
(1932) Big Timer.
(1932) Disorderly Conduct.
(1932) Woman in Room 13.
(1932) Wild Horse Mesa.
(1932) Lady and Gent.

GRAVES, PEGGY
(1932) "Fighting Gentleman."

GRAVES, RALPH
(1931) "Dirigible, Salvation Neil."
(1932) "A Dangerous Affair;"
(1932) "Huckle, When A Feller Needs a Friend, War Correspondent."

GRAVES, ROBERT, JR.
(1932) "Sherlock Holmes."

GRAY, GLORIA
(1932) "Big Town."

GRAY, HARRY
(1932) "Black King."

GRAY, LAWRENCE
(1931) "Man of the World."
(1931) "Going Wild."
(1931) "Mothers Millions."

GRAYSON, HAL & ORCHESTRA
(1932) "Night World."

GREEN, DOROTHY
(1931) "Enemies of the Law."

GREEN, HARRY
(1931) "No Limit."

GREEN, MITZI
(1931) "Finn and Hattie."
(1931) "Skippy."
(1931) "Dude Ranch."
(1931) "Newly Rich."
(1931) "Huckleberry Finn."
(1932) "Girl Crazy."
(1932) "Little Orphan Annie."

GREENBERG, JOSEPH
(1932) "Joseph In The Land of Egypt."

GREENWOOD, CHARLOTTE
(1931) "Parlor, Bedroom and Bath, Stepping Out."
(1931) "Man in Possession."
(1932) "Palmy Days, Flying High."
(1932) "Cheaters at Play."

GRENA, JEANETTE
(1931) "Delicious."

GREGOR, NORA
(1932) "But The Flesh Is Weak."

GREGORY, PAUL
(1931) "Sit Tight, Children of Dreams."

GREIG, ROBERT
(1931) "Tonight or Never."
(1932) "Stepping Sisters."
(1932) "Beauty and the Boss.
(1932) "Cohens and Kellys in Hollywood."
(1932) "We Go to Hell."
(1932) "Horse Feathers."
(1932) "Jewel Robbery Trouble in Paradise."
(1932) "They Had to Get Married."

GRESHAM, VELMA
(1932) "Play Girl."

GRETCHELL, SUMMER
(1931) "Daybreak."

GREY, ANNE
(1932) "Lily Christine."

GREY, ARNOLD
(1932) "Lost Squadron."

GREY, JACK
(1931) "Hell Bound;"
(1932) "Alias Mary Smith."

GREY, SHIRLEY
(1931) "Public Defender."
(1931) "Secret Service."
(1932) "Air Eagles."
(1932) "One Man Law."
(1932) "Get That Girl."
(1932) "Texas Cyclone."
(1932) "Riding Tornado."
(1932) "Drifting Souls."
(1932) "Virtue."
(1932) "Uptown New York."
(1932) "Back Street."

GREY, VIRGINIA
(1931) "Misbehaving Ladies."

GREY, ZANE
(1932) "South Seas Adventure."

GRIFFON, EDDIE
(1931) "Mr. Lemon of Orange."

GRIFFON, HARRY
(1931) "The Gorilla."
(1932) "Ride Him Cowboy."

GRIFFES, EDITH
(1931) "Once a Lady."

ARTHUR R. VINTON

"WASHINGTON MERRY GO ROUND"
(COLUMBIA)

"MAN AGAINST WOMAN"
(COLUMBIA)

"LAUGHTER IN HELL"
(UNIVERSAL)

"A SUCCESSFUL BLUNDER"
(J. G. BACHMAN)

"BLONDIE JOHNSON"
(WARNER BROS.)

"HANDLE WITH CARE"
(FOX)

"PICTURE SNATCHER"
(WARNER BROS.)

"FEVER"
(COLUMBIA)

Management
Collier and Finn, Ltd.
Hollywood, Calif.
GRIFFETH, ETHEL
GRIFITH, CORINNE
(1932) Lily Christine.
GRIFITH, JULIE
GRIMES, ROSE MARY
(1932) Island of Lost Souls.
GRIFFON, EVA
(1931) Clearing the Range.
GUARD, KIT
GUINFOYLE, JIMMY
(1932) Get That Girl.
GUISO, FRED
(1932) Crowd Roars.
GULLIVER, DOROTHY
(1931) In Old Chevenne; (1932) Fighting Marshal, Honor of the Press.
GURARD, JOS.
(1932) Renegades of the West.
GUY, EULA
(1931) Over the Hill; (1932) Rebecca of Sunnybrook Farm.
HACHEY, JOE
(1931) Over the Hill; (1932) Amateur Daddy.
HACKETT, RAYMOND
(1931) Seed.
HAGAN, EDNA
(1931) The Struggle.
HAGGERTY, BILLY
(1931) Ex-Flame.
HAGNEY, FRANK
(1931) Fighting Caravans, Sit Tight, Squaw Man; (1932) A House Divided, Ride Him Cowboy, You Said a Mouthful, The All American.
HAIG, DOUGLAS
(1931) Skippy, Cisco Kid; (1932) Attorney For The Defense.
HAINES, DONALD
HAINES, WILLIAM
HALE, ALAN
(1931) Aloha, Night Angel, Susan Lenox—Her Fall and Rise, Sin of Madelon Claudet, Sea Ghost; (1932) Union Depot, So Big, The Match King.
HALE, CREIGHTON
(1931) Grief Street; (1932) Prestige.
HALL, LOUISE CLOSSER
HALL, AL
(1932) Okay America.
HALL, BEN
(1931) Millionaire, Seas Beyond, Newly Rich; (1932) Alias Mary Smith, Gorilla Ship.
HALL, DOROTHY
HALL, EVELYN
(1931) Along Came Youth, Alexander Hamilton; (1932) Lovers Courageous.
HALL, HERB
(1931) Line of Duty; (1932) Tangled Destinies, Bachelor Mother, Midnight Warning, The Penal Code.
HALL, JAMES
(1931) Man in Man, Millie, Lightning Flyer, Divorce Among Friends, Good Bad Girl, Mothers Millions, Sporting Chance; (1932) Manhattan Tower.
HALL, POLLY
(1931) Follow the Leader.
HALL, RUTH
(1931) Monkey Business, Local Boy Makes Good, Her Majesty Loves Me; (1932) Union Depot, A Fools Advice, Heart of New York, Dynamite Ranch Miss Pinkerton, Ride Him Cowboy, Kid from Spain, Gambling Sex, Between Fighting Men.
HALL, WINTER
(1931) Girls Demand Excitement; (1932) Tomorrow and Tomorrow.
HALLARD, C. J.
(1932) The Woman Decides.
HALLIDAY, FRANK
(1931) The Deceiver.
HALLIDAY, JACKSON
(1931) The Struggle.
HALLIDAY, JOHN
HALLIGAN, WILLIAM
HAMANS, ROBERT
(1931) Millionaire, June Moon, Annabelle's Affairs, Magnificent Lie, Miracle Woman, Peach o' Reno; (1932) Dark Horse, Make Me a Star Phantom of Crestwood.
HAMILTON, HALE
HAMILTON, MAHLON
(1931) Sporting Chance; (1932) Strangers of the Evening, Western Limited, Back Street.
HAMILTON, NEIL
HARMOODY, KAY
(1932) Racetrack.
HARMOODY, VIRGINIA
(1931) Newly Rich; (1932) No One Man, Rich Are Always With Us, Chando the Magician, The Crash, Cabin in the Cotton, Rockabye.
HAMPTON, GRACE
(1931) B Whispers, Broad-Minded, Ex-Bad Boy; (1932) Unexpected Father, Almost Married.
HAMPTON, MYRA
(1931) Once a Sinner.
HANLON, BERT
(1931) Surrender; (1932) Society Girl, The Golden West, Me and My Gal.
HANSON, BERT
(1932) Trial of Vivienne Ware.
HARBORD, CARL
(1931) Hate Ship.
HARDIN, DANNY
(1931) Enemies of the Law.
HARDING, ANN
HARDY, JACK
(1931) Headin' for Trouble.
HARRY, OLIVER
(1931) Pardon Us; (1932) Pack Up Your Troubles.
HARDY, SAM
(1931) Millionaire, June Moon, Annabelle's Affairs, Magnificent Lie, Miracle Woman, Peach o' Reno; (1932) Dark Horse, Make Me a Star Phantom of Crestwood.
HARE, LUMSDEN
(1931) Svengali, Charlie Chan Carries On, Always Goodbye Road to Singapore, Arrowsmith; (1932) Silent Witness.
HARGREVES, FRED
(1931) Sheriff's Secret.
HARLAN, KENNETH
HARLAN, OTIS
PLAYERS' WORK

Boy, Rider of Death Valley, Women Won't Tell.

HARLOW, JEAN

HARMER, LILLIAN
(1931) Smart Woman, Mother's Millions, Huckleberry Finn; (1932) New Morals for Old, Guilty As Hell, No Man of Her Own.

HARLOW, MARLENE
(1931) Arabesque; (1932) Smilin' Through, Red Dust.

HARRISON, RENÉ
(1932) Take Three.

HARRIS, AVERELL
(1931) Secrets of a Secretary, His Woman.

HARRIS, MARCIA
(1931) Aloha, Young As You Feel; (1932) Three Wise Girls.

HARRIS, MARILYN
(1931) Frankenstein, Over the Hill; (1932) Wild Girl.

HARRIS, MITCHEL

HARRIS, RONALD
(1932) Rebecca of Sunnybrook Farm.

HARRON, JOHNNY

HART, ALBERT
(1931) I Take This Woman, An American Tragedy.

HART, EDWARD
(1932) Hell's Highway.

HART, TEDDY
(1932) Million Dollar Legs.

HARTIGAN, PAT
(1932) Handle With Care.

HARTZ, HARRY
(1932) Crowd Roars.

HARVEY, FORREST

HARVEY, JACK
(1931) Pueblo Terror.

HARVEY, LILLIAN
(1932) Congress Dances.

HARVEY, PAUL
(1932) Wiser Sex.

HASWELL, ARA
(1931) I Take This Woman; (1932) The Crusader.

HATTON, RAYMOND

HAYDEN, NORA
(1931) Man Who Came Back, Unholy Garden.

HAWKS, FRANK
(1932) Klondike.

HAWLEY, WANDA
(1931) Trails of the Golden West, Pueblo Terror.

HAYAKAWA, SESSUE

HAYDEN, NORA
(1932) A Scarlet Week-End.

HELEN COHAN

“LIGHTNIN’”
(Fox)

“PENAL CODE”
(Monarch)
HAYDON, JULIE
HAYE, HELEN
(1931) Congress Dances.
HAYES, GEORGE
HAYES, HELEN
(1931) Sin of Madelon Claudet, Arrowsmith; (1932) A Farewell to Arms, The Son-Daughter.
HAYLE, GRACE
(1932) Evenings for Sale.
HAYNES, DANIEL L.
(1932) Last Mile.
HAYNES, WILLIAM
(1932) Docks of San Francisco.
HEALY, HAROLD
(1931) Enemies of the Law; (1932) From Broadway to the Law.
HEARN, EDWARD
(1931) The Avenger, Ex-Bad Boy, Son of the Plains; (1932) Cheyenne Cyclone, Rainbow Trail, Local Bad Man.
HEARN, GUY EDWARD
(1932) Painted Desert.
HEGGIE, Q. P.
(1931) East Lynne, Woman Between, Too Young to Marry Devotion; (1932) Smilin' Through.
HEGMAN, HARRIET
(1932) Thirteen Women.
HEMING, VIOLET
HENDERSON, DEL
HENDERSON, JACK
(1931) Ridin' Fool.
HENDRIAN, DUTCHE
(1932) Vanity Street, That's My Boy.
HENDRICKS, BEN, JR.
(1931) Public Enemy; (1932) Woman From Monte Carlo, Fireman Save My Child, Rain Kid from Spain, Fast Life.
HENNA, HENRY
HENRY, CHARLOTTE
(1932) Cherry Finn, Arrowsmith; (1932) Forbidden. Lena Rivers, Rebecca of Sunnybrook Farm.
HENRY, KATHERINE
(1932) A Bill of Divorcement.
HEPBURN, RALPH
(1932) Crowd Roars.
HERBERT, A. J.
(1932) Suzie Town.
HERBERT, HOLMES
(1931) Hot Heiress, Single Sin, Broad-Minded, Daughter of the Dragon; (1932) Dr. Jekyll and Mr. Hyde, Shop Angel, Miss Pinkerton, Central Park.
HERBERT HUGH
HERDMAN, VIRGINIA
(1932) Mystery Ranch.
HERMAN, AL
(1931) Bad Company.
HERMANO, JOE
HERRICK, JACK
(1931) Tip Off.
HERRING, AGGIE
(1931) Millie.
HERSHOLT, JEAN
HERTZ, RALPH
(1931) Alice in Wonderland.
HERTZINGER, CHARLES
(1932) Tangled Fortunes.
HEYBURN, WELDON
(1932) Gay Caballero, Silent Witness, Careless Lady, Chandu the Magician, Call Her Savage.
HIATT, RUTH
(1932) Sunset Trail.
HICKMAN, ALFRED
HICKS, LOUIS
(1931) Border Love.
HIERS, WALTER
(1931) Private Scandal; (1932) Dancers in the Dark.
HILL, WILLIAM
(1931) Ten Cents a Dance; (1932) A Fool's Advice, Last Mile, Night After Night, The Death of Cuckoo.
HILL, DORIS
(1931) Montana Kid, One Way Trail; (1932) South of the Río Grande, Spirit of the West, Tangled Destinies.
HILL, JOSEPHINE
(1931) West of Cheyenne, Wild West Whoopee, Kid from Arizona.
HILL, THELMA
(1931) Miracle Woman.
HILLIARD, ERNEST
(1932) Moonshiner, Drums of Jeopardy, Mother and Son.
HILTON, DAISY & VIOLET
(1932) South of the Border.
HINES, JOHNNY
(1931) The Runaround.
HOBART, ROSE
(1931) Chances, East of Borneo, Conquered; (1932) Dr. Jekyll and Mr. Hyde, Scandal for Sale.
HOBBES, HALLIWELL
(1931) Bachelor Father, Right of Way, Woman Between, Five and Ten, Sin of Madelon Claudet, Platinum Blonde; (1932) Dr. Jekyll and Mr. Hyde, Forbidden, Devil's Lottery, The M-nace, Love Affair, Man About Town,
PLAYERS' WORK


HOPPER, HEDDA

HOPTON, RUSSELL

HORSLEY, JOHN DAVID
(1932) 70,000 Witnesses.

HORTON, EDGAR
(1933) Dr. Jekyll and Mr. Hyde.

HORTON, EDWARD EVERETT

HOUSE, JIMMIE
(1932) White Eagle.

HOUSE, WILLIAM
(1931) God's Gift to Women, The Reckless Hour.

HOUSEMAN, ARTHUR
(1931) Bachelor Apartment, Five and Ten, Night Life in Reno, Anybody's Blonde; (1932) Movie Crazy, No More Orchids, Afraid to Talk.

HOWARD, AL
(1931) Spirit of Notre Dame.

HOWARD, BOOTH
(1932) The Texas Bad Man.

HOWARD, CHARLES
(1931) Night Angel.

HOWARD, ESTHER
(1931) Vice Squad; (1932) Ladies of the Big House, A Fool's Advice, Colens and Kellys in Hollywood, Winner Takes All, Merrily We Go to Hell, Rackety Rax.

HOWARD, FREDERICK
(1931) Front Page, Guilty Generation; (1932) Two Seconds, Rain, The All American.

HOWARD, GERTRUDE

HOWARD, HAZEL
(1931) Girls About Town.

HOWARD, LESLIE

HOWELL, JOHN
(1931) It Pays to Advertise.

HOWELL, VIRGINIA
(1932) They Just Had to Get Married.

HOWELL, W. A.
(1932) Fighting Marshal.

HOWES, REED
(1931) Sheer Luck, Hell Divers, Anybody's Blonde; (1932) Devil on Deck, Gorilla Ship, 70,000 Witnesses.

HOWLAND, JOBYNA
(1932) Stepping Sisters, Big City Blues, Silver Dollar, Once in a Lifetime, Rockabye.

HOWLAND, OLIN
(1931) Over the Hill; (1932) Cheaters at Play, So Big.

HOXIE, JACK
(1932) Gold.

HOYT, ARTHUR

WALTER CONNOLLY

* "NO MORE ORCHIDS"
* "MAN AGAINST WOMAN"
* "WASHINGTON MERRY GO ROUND"
* "THE BITTER TEA OF GENERAL YEN"
* Columbia Contract Player

New York Management
Gilbert Miller
Call Her Savage, The All American.

HUBER, HAROLD (1932) The Match King, Central Park Crimes.


HUGHES, GARETH (1931) Scarecrows.


HULL, ARTHUR STUART (1931) Bought; (1932) Racing Youth, The All American.

HULL, JOSEPHINE (1932) After Tomorrow, Careless Lady.

HUMBERT, GEORGE (1932) Ladies of the Jury, Night Club Lady, Hearts of Humanity, A Farewell to Arms.

HUMPHRIES, WILLIAM (1932) Manhattan Parade.

HUMPHREY, WILLIAM (1931) Subway Express, Murder at Midnight; (1932) Tangled Destinies.

HUNT, ELEONOR (1931) Goldie, Good Sport; (1932) Tress of the Storm Country.

HUNT, JAY (1931) In Old Cheyenne, Sky Spider; (1932) Cheyenne Cyclone.

HUNTER, BUDDY (1932) Sunset Trail.


HUNTINGTON, LOUISE (1931) The Viking, Not Exactly Gentlemen, Fair Warning.


HUNTLING, HUGH (1932) Bat Whispers.

HURLBERT, SLADE (1932) Texas Buddies.

HURST, BRANDON (1931) A Connecticut Yankee, Right of Way, Young As You Feel, Murderer at Midnight; (1932) Murders in the Rue Morgue, Midnight Lady, Down to Earth, White Zombie, Sherlock, The King.


HUTCHINS, BOBBY (1932) Exposed.

HUTTON, BEULAH (1932) Back Street.

HYAMS, JOHN (1932) Women Won't Tell.


IKONIKOFF, ALEXANDER (1932) Man Who Played God.


INGEROLL, WILLIAM (1931) The Cheat.

INTERATTI, GIUSEPPE (1931) Pagliacci.

IRENE, LILLYAN (1932) Vanity Fair.

IRISH, NANCY (1931) Over the Hill.

IRVING, BILL (1932) Manhattan Parade.

IRVING, GEORGE (1931) Hot Heirress, Shipmates, Naughty Flirt, A Free Soul, Five and Ten, Hush Money, Graf, Touchdown; (1932) Lady with a Past, Merrily We Go to Hell, Vanishing Frontier, Thrill of Youth, Guilty or Not Guilty, Island of Lost Souls, The All American.

IVING, MARY JANE (1932) Without Honors, Ar- sene Lupin, Probation.

IRVING, TOM (1931) License to Kill.

IRVING, WILLIAM (1931) Her Majesty Love.

IVINS, PERRY (1931) Reckless Living.

PLAYERS’ WORK


JACKSON, CAPT. GEORGE (1931) Unfaithful.

JACKSON, MIKE (1932) Black King.

JACKSON, SELMER (1931) Subway Express, Dig- gable, Secret Call, Left Over Ladies; (1932) You Said a Mouthful.


JACKSON, WILLIAM (1931) Two Gun Man.

JAMES, ALFRED P. (1931) Everything's Rosie, Heaven on Earth.

JAMES, GLADDEN (1931) Bad Company.

JAMES, WALTER (1931) Scarecrows.

JAMIESON, BUD (1932) Hurry Call; Make Me a Star.

JANE, MARY (1932) Malay Nights.

JANNEY, LEON (1931) Their Mad Moment, Penrod and Sam; (1932) Police Court.

JANNEY, WILLIAM (1931) Right of Way, Girls Demand Excitement, Meet the Wife; (1932) Man Who Played God; Two Seconds Successful, Calamity, Crooner, Under-Cover Man.

JANSSEN, ELSE (1931) Great Lover.

JARVIS, SIDNEY (1932) Movie Crazy.

JEFFERSON, THOMAS (1931) Ten Nights in a Barroom; (1932) Forbidden.


JENKINS, ALLEN (1931) Girl, Habit; (1932) Blessed Event, Lawyer Man.

JENKS, SI (1931) Man from Death Valley, Oklahoma Jim; (1932) Hopping Thru.

JENNINGS, S. E. (1931) Bat Whispers.

JENSEN, EULALIE (1931) Never the Twain Shall Meet, Up Pops the Devil; (1932) So Big, Two Against the World, Miss Pinkerton Hat Check Girl.

JEROME, JEROME J. (1931) Sky Raiders.

JERZILEO, JACQUES JOU' (1931) Le Petit Cafe.

JEWELL, AUSTEN (1931) The Spy.

JIMINEZ, SOLIDAD (1932) Broken Wing.

JOBY, HANS (1931) Suicide Fleet; (1932) Panama Flo.


JOHNSON, CARMENCITA (1932) Wild Girl.

JOHNSON, HELEN (1931) It Pays to Advertise, Vice Squad, Women Love Once.


JOHNSON, JUNIOR (1931) Cimarron; (1932) Three on a Match.


JOHNSON, LORIMER (1931) Ex-Flame.

JOHNSON, MR. AND MRS. MARTIN (1932) Congorilla.


JOHNSON, BELLE (1932) No More Orchids.

JONES, BILLY (1932) Get That Girl.


JONES, J. PAUL (1932) Bachelor Mother.

JONES, MARCIA MAE (1931) The Champ.

JONES, MONTE (1931) Sheriff's Secret.

JONES, PARDNER (1932) Without Honors.

JORDAN, DOROTHY (1931) Shipmates, A Tailor Made Man, Young Sinners, Hell Divers, Beloved Bachelor; (1932) Lost Squadron, Wet Parade, Roadhouse Murder, Down to Earth, 70,000 Witnesses, Cabin in the Cotton, That's My Boy.

JORDAN, MIRIAM (1932) Six Hours to Live, Sherlock Holmes.

JORY, VICTOR (1932) Pride of the Legion.

JORJERVILLE, JACQUES (1932) Evenings for Sale.

JOWITT, ANTHONY (1932) Call Her Savage.

JOY, GLORIA (1931) Lariats and Six Shooters; (1932) Passport to Paradise.

JOY, VICTOR (1932) Handle With Care.

JOYCE, TEDDY (1932) Crooner.

JOYZELLE (1932) Whistlin' Dan, Sign of the Cross.

JUDELS, CHAS. (1931) Oh, Sailor, Behave! Fifty Million Frenchmen, God's Gift to Women, Captain Thunder, Gold Dust Gertie, Women of All Nations; (1932) One Hour With You, Hurry Call, High Pressure.


KADELL, CARLTON (1932) The All American.

KALIZ, ARMAND (1931) This Modern Age.

JESSIE RALPH

"CHILD OF MANHATTAN" (Columbia)

"ELMER THE GREAT" (Warner)

FOR THE STAGE

"ROAD TO ROME" (Jane Cowl)

"ROMEO AND JULIET" (Jane Cowl)

"TWELFTH NIGHT" (Jane Cowl)

"CAMILLE" (Jane Cowl)

"THE GOOD EARTH" (N. Y. Theater Guild)

"CHILD OF MANHATTAN" (Stage Prod.)

COLUMBIA CONTRACT PLAYER

Photo by Reyes
LEONG, JAMES (1932) Tangled Destinies, Heart Punch.
LEVERING, JOSEPH (1931) Sporting Chance.
LEVISON, CHARLES (1931) Larceny Lane, Blonde Crazy.
LEVITAN, GERTRUDE (1932) Joseph in the Land of Egypt.
LEVY, ETHEL (1932) High Stakes.
LEWIS, EDGAR (1932) Human Targets, Texas Gun-Fighter.
LEWIS, GEORGE (1931) Honeymoon Lane.
LEWIS, IDA (1932) Sinners in the Sun.
LEWIS, MICHIEL (1931) Never the Twins Shall Meet, Squaw Man, Son of India; (1932) World and the Flesh, New Morals for Old, McKenna of the Mounted, Konga.
LEWIS, RALPH (1932) American Madness.
LEWIS, SHELTON (1932) Monster Walks, Tex Takes a Holiday, Tombstone Canyon.
LEWIS, VERA (1931) Command Performance, Night Nurse.
LIGHTNER, WINNIE (1931) Sit Tight, Gold Dust Gertie, Side Show; (1932) Manhattan Parade, Play Girl.
LINCOLN, CARY (1931) Cupid's Kid, Quick Trigger Lee; (1932) Tangled Fortunes, Man from New Mexico, Thrill of Youth, Back Street, Okley America.
LINDEN, ERIC (1931) Are These Our Children?; (1932) Crowd Roars, You In, Bride, Roadhouse Murder, Life Begins, Age of Consent, Big City Blues, Afraid to Talk.
LINDEN, ROBERT (1931) Subway Express.
LINDLEY, MONA (1932) Tangled Destinies.
LINDSAY, REX (1931) Hard Sister; (1932) The All American.
LINDSAY, MARGARET (1932) The All American.
LONG, WALTER  
1932) Sea Devils, Maltese Falcon, Other Men's Women, Pardon Us, Soul of the Slums; (1932) Dragnet Parades, Escapade, Women Won't Tell.

LOO, RICHARD  
(1932) Secrets of Wu Sin.

LOPEZ, VINCENT AND ORCHESTRA  
(1932) The Big Broadcast.

LORCH, THEODORE  
(1932) The Tenderfoot, Honor of the Mounted, Texas Bad Man.

LORD, ANTHONY  
(1932) You Said a Mouthful.

LORD, BILLY  
(1931) Penrod and Sam.

LORD, PHILLIPS & MRS.  

LORRAINE, HARRIETT  
(1932) Breach of Promise.

LOUISE, ANITA  

LOVE, Bessie  
(1931) Moral's for Women.

LOVE, MONTAIGNE  
(1931) Lion and the Lamb, Alexander Hamilton; (1932) Silver Lining, Vanity Fair, Stowaway, Love Bond, Midnight Lady, Riding Tornado, Out of Singapore.

LOWE, EDMUND  

LOY, MARY  

LOYD, ALISON  
(1931) Corsair

LUCAS, WILFRED  
(1931) Dishonored, Young Donovan's Kid, Pardon Us, Convicted; (1932) Cross Examination, Midnight Patrol, The Tenderfoot, Racetrack, The Unwritten Law.

LUCY, ARNOLD  
(1931) Unfaithful, Young Sinners, Merely Mary Ann; (1932) Dr. Jekyll and Mr. Hyde, Lady With A Fast, Alias the Doctor, Guilty as Hell, Sherlock Holmes.

LUGET, ANDRE  
(1931) Mad Genius; (1932) Man Who Played God.

LUGOSI, BELA  

LUGUET, ANDRE  
(1932) Jewel Robbery.

LUKAS, PAUL  
(1931) Unfaithful, City Streets, Vice Squad, Women Who Lost Beloved Bachelor, Strictly Dishonorable, Working Girls; (1932) Tomorrow and Tomorrow, No One Man, Thunder Below, Passport to Hell, Downstairs, Rockabye.

LUNT, ALFRED  
(1931) The Guardsman.

LYLE, BESSE  
(1932) Blonde Venus.

LYNCH, EDWARD  
(1931) Searchers.

LYNCH, EDWIN  
(1931) Bright Lights.

LYND, PATTY LOU  
(1931) Ten Nights in a Bar-room.

LYNN, JACQUELINE  
(1932) Prosperity, Pack Up Your Troubles.

LYNN, SHARON  
(1931) Men on Call, Too Many Cooks; (1932) Discarded Lovers, Big Broadcast.

LYON, BEN  

LYONS, CLIFF  
(1931) Red Ford Range; (1932) Night Rider.

LYONS, RUTH  
(1932) Ladies of the Big House, Okay America.

LYTELL, BERT  
(1931) Single Sin.

MacCLOY, JUNE  
(1931) Better for the Moon, June Moon, Big Gamble.

MacCOMAK, KENDALL  
(1931) Daddy Long Legs.

MacDONALD, J. FARRELL  

MacDONALD, JEANETTE  
(1931) Don't Bet on Women, Annabelle's Affairs; (1932) One Hour with You, Love Me Tonight.

MacDONALD, KENNETH  
(1932) Last Mile.

MacDONALD, WALLACE  

MacFARLANE, GEORGE  
(1931) Rich Man's Polly; (1932) Taxi, Heart of New York.

MacKENNA, KENNETH  
(1931) Man Who Came Back; (1932) Those We Love.

MacKENZIE, DONALD  
(1931) Unfaithful, Fighting Caravans, Kick In.

MacKENZIE, ROBERT B.  
(1932) Hurry Call.

MacLAREN, IAN  
(1931) Conquering Horde, Body and Soul; (1932) Prestige, Afraid to Talk.

MacMAHON, ALINE  

MacQUARIE, MURDOCK  

MacSUNDAY, CON  
(1931) Smiling Lieutenant.

McALLISTER, PAUL  
(1931) Inspiration, Beau Ideal.

McANNAN, GEORGE BURR  
(1932) White Zombie.

McBRIDE, DONALD  
(1932) Misleading Lady.

McCALL, WILLIAM  
(1931) Under Texas Skies.

McCARTHY, EARL  
(1932) The All American.

McCOMAS, KENDALL  
(1931) The Spider.

McCORMICK, MERRILL  
(1932) Rider Halls.

McCORMICK, WILLIAM  
(1931) Trails of the Golden West.

McCoy, TIM  
McCREA, JOEL

MCCULLOUGH, PHILO

MCDAELNS, "DEACON"
(1932) Once in a Life-time.

MCDAEILNS, HATTIE
(1932) The Golden West.

MCDONALD, FRANCIS

MCDONELL, COLONEL
(1932) Dr. Jekyll and Mr. Hyde.

MCDOWELL, CLAIRE
(1931) An American Tragedy; (1932) Manhattan Parade, It's Tough To Be Famous, Strange Love of Molly Louvain, Phantom Express, Rebeccas of Sunset Farm.

MCDOWELL, NELSON

MCFLYNN, FRANK
(1931) Secret of the North.

MCGEE, GORDON
(1932) Mason of the Mounted.

MCGLYNN, FRANK, JR.
(1931) Riders of the Purple Sage.

MCGILLY, FRANK, SR.
(1932) Bluebeard Fin n; (1932) Lady and Gent, No Man of Her Own.

MCGOWAN, J. P.
(1931) Son of the Plains.

MCGRAIL, WALTER
(1931) On the Ocean, Beneath River's End, Murder by the Clock; (1932) Night Beat, Under Eighteen, McKenna of the Mounted, Exposed.

MCGREY, SIDNEY
(1931) Awful Arrowsmith.

MCGILL, GEORGE
(1932) Last Man.

MCGUIRE, MICKEY

MCGUIRE, TOM
(1931) Politics; (1932) No Greater Love, Hearts of Humanity, Breach of Promise.

MCHARRIE, LINDSAY
(1932) Two Kinds of Women.

MCHUGH, FRANK
(1931) Front Page, Fires of Your Life, Bright Lights, Kiss Me Again, Going Wild, Traveling Husbands, Up for Murder, Men of the Sky, Corsair, Bad Company; (1932) Union Depot, High Pressure, Crowd Roars, Strange Love of Molly Louvain, Dark Horse, Blessed Event, One Way Passage, Life Begins.

MCHUGH, MATTHEW
(1931) Street Scene; (1932) Taxi, Woman from Monte Carlo, Freaks, Purchase Price, Hypnotized, Afraid to Talk.

MCINTOSH, BURR
(1931) Command Performance, Private Scandal.

McKEE, PAUL

MCKENZIE, EVA
(1931) Virtuous Husbands.

MCKENZIE, ROBERT

MCKINNEY, FLORINE
(1932) Miracle Man, Horse Feathers, Cabin in the Cotton, Cynara.

MCLAGLEN, VICTOR

MCLEAHL, GIBB
(1932) Congress Dances.

MCLEARY, JANET
(1931) Woman Among Lovers.

MCLENNON, RODNEY
(1932) Broken Lullaby.

MCMANMON, ARTHUR
(1931) Spirit of Notre Dame.

MCNAMARA, EDWARD
(1932) I am a Fugitive from a Chain Gang, Silver Dollar.

MCNAUGHA1T, CHARLES
(1931) Single Sin; (1932) Charlie Chan's Chance.

MCPHALL, ADDIE
(1932) Aloha, Girls Demand Excitement, Corsair.

MCVICKER, JULIUS
(1932) Phantom President.

MCWADE, EDWARD
(1932) Big Shot, Two Seconds, Big City Blues, Six Hours to Live.

MCWADE, ROBERT

PLAYERS' WORK

MACK, BETTY

MACK, CHARLIE
(1932) Hypnotized.

MACK, HELEN

MACK, JACk
(1931) Lover Come Back.

MACK, JAMES T.
(1932) Arsene Lupin, The All American.

MACK, STANLEY
(1931) Gun Smoke.

MACK, WILBUR
(1931) Lawyer's Secret, Annabelle's Affairs.

MACKAIL, DOROTHY
(1931) Brighton Lilt, Kept Husbands, Once a Sinner, Party Husband, The Reckless Hour, Their Mad Moment, Safe in Hell; (1932) Love Affair, Man of Her Own.

MACKINTOSH, LOUIS
(1932) Down to Earth.

MACKINTOSH, LOUISE
(1931) Doctors Wives, The Brat, Compromised; (1932) Phantom President, Air Mail, They Just Had to Get Married.

MACY, DORIS
(1931) My Part.

MADDIX, WILLIAM
(1931) Doctors Wives.

MADISON, MAE
(1931) Reckless Hour, Bought, Mad Genius, Majesty Love; (1932) Union Depot, Mouthpiece, Play Girl, Rich Are Always With Us, So Big, The Tenderfoot, Miss Pinkerton, The Big Stampede.

MADISON, NOEL
(1931) Star Witness; (1932) Hatchet Man, Play Girl, Symphony of Six Million, Trial of Vivienne Ware, Last Mile, Hat Check Girl, Me and My Gal, Laughter in Hell.

MACGILL, GEORGE
(1932) Texas Bad Man.

MACGRUDER, ANN
(1931) Side Show.

MAHLEN, WILLIAM
(1931) Law of the Tong.

MAILS, CHARLES HILLS
(1932) No More Orchids. WOman Won't Tell.

MALTES, FRED
(1931) Caught Cheating; (1932) Get That Girl, A Farewell to Arms.

MALLORY, BOOG
(1932) Wabash Down Broadway, Handle With Care.

MANDER, MILES
(1932) Lily Christine.

MANDY, JERRY
(1931) Girls Demand Excitement.
MANLEY, DAVE
(1931) The Struggle.

MANN, BERTHA

MANN, HANK
(1931) City Lights, Annabelle's Affairs; (1932) Ridin' For Justice, Strange Love of Molly Louvain, Million Dollar Legs.

MANN, MARGARET
(1931) The Brat, Secret Menace; (1932) Batchelor Mother.

MANNERS, DAVID

MANNER'S, MARIA
(1931) It Pays to Advertise, Caught.

MANNORS, SHEILA

MANNING, EILEEN
(1931) Fires of Youth, Up for Murder, Huckleberry Finn, Range Law.

MANNING, ROBERT

MANZEL, M.
(1931) Delicious.

MAPLE, CHRYS TINE
(1931) Good Sport.

MARACCI, LIVA
(1932) Taranto.

MARBA, J. S.
(1931) Sheriff's Secret.

MARBA, JOE
(1931) Shotgun Pass; (1932) Carnival Boat.

MARBURGH, BERTRAM
(1932) They Just Had to Get Married.

MARCH, FREDRIC
(1931) Honor Among Lovers, Night Angel, My Sin; (1932) Dr. Jekyll and Mr. Hyde, Strangers In Love, Merrily We Go To Hell, Smilin' Through, Sign of the Cross.

MARCUS, JAMES A.
(1931) Fighting Caravans, Arrowsmith; (1932) Land of Wanted Men, Hell's House, Mason of the Mounted.

MARTIN, GEORGE
(1931) Man to Man, Laughing Sinners; (1932) Six Hours to Live.

MARTIS, MONA

MARITO, MIKE
(1932) They Call It Sin.

MARITZA, SARI
(1932) Forgotten Commandments, Evenings for Sale.

MARK, MICHAEL
(1931) Resurrection.

MARKS, WILLIS
(1932) Rebecca of Sunnybrook Farm.

MARLOW, TONY
(1932) The Mummy.

MARLOWE, JUNE
(1931) Pardon Us; (1932) Devil on Doctors.

MARQUIS, MARGARET
(1931) Penrod and Sam.

MARRIAM, CHARLOTTE
(1932) The Tenderfoot.

MASH, JEAN
(1931) Maker of Men.

MARSH, JOAN

MASH, MAE
(1931) Over the Hill; (1932) Rebecca of Sunnybrook Farm. That's My Boy.

MARSH, MARIAN
(1931) Five Star Final, Road to Singapore, Mad Genius; (1932) Under Eighteen, Alias the Doctor, Beauty and the Boss, Strange Justice, The Sport Parade.

MARSHALL, CLARK

MARSHALL, HERBERT
(1931) Secrets of a Secretary; (1932) Michael and Mary, Blonde Venus, Trouble in Paradise, Fugitives for Sale.

MARSHALL, TULLY
(1931) Virtuous Husbands, Fighting Caravans, Millionaire, Unlucky Garden; (1932) Broken Lulaby, Hatched Man, Arsene Lupin, Beast of the City, Scarface, Grand Hotel, Night Court, Scandal for Sale, Strangers of the Evening, Two Fisted Law, Exposure, Klondike, Cabin in the Cotton, Red Dust, Afraid to Talk.

MARTINI, ROSITA
(1932) The Fourth Horseman.

MARTON, JOHN
(1932) Sky Scrapers, Souls, Cabin in the Cotton, Scarlet Dawn.

MARTINE, NITA
(1931) Caught Cheating.

MARTIN, CHRISPIN
(1931) Squaw Man, Cisco Kid; (1932) South of Santa Fe, Girl Crazy, The Stoker, Painted Widow.

MARTIN, NITA
(1931) Two Gun Man, Anybody's Blonde.

MARTIN, EDDWARD
(1931) Divorce Among His Friends, High Stakes, Woman Pursued, Gay Diplomat; (1932) American Madness, False Faces, Afraid to Talk.

MARTYN, MARTY
(1932) Night After Night.

MARVIN, MIA
(1932) You Said a Mouthful.

MAYBRO, JACOB
(1931) Alias—The Bad Man, Range Law, Chinatown After Dark; (1932) Last Ride, Hell's Headquarters.
MESSINGER, GERTRUDE (1932) Riders of the Desert, Sinister Hands, Madame Racketeer, He Learned About Women.

METAFA, GEORGES (1931) Secrets of a Secretary.

METHOT, MAYO (1932) Corsair; (1932) Night Club Lady, Varsity Street, Afraid to Talk.

MEYER, GRETA (1932) Flesh, The Match King.

MEYERS, HARRY (1931) Convicted.

MICHAEL, BERTRUDE (1932) Wayward, Unashamed.

MICHAELS, DAN (1932) Black King.


MIDGLEY, FANNIE (1931) An American Tragedy.

MIELAND, RAY (1931) Ambassador Bill.

MILAR, ADOLPH (1931) Honeymoon Lane; (1932) The Savage Girl.

MILASH, BOB (1931) Lion and the Lamb; (1932) Island of Lost Souls, Texas Bad Man.

MILES, LILLIAN (1932) Man Against Woman.

MILEY, JERRY (1932) Sky Devils.


MILLANDE, LILLIAN (1932) Polly of the Circus.


MILLARD, HELENE (1931) Don't Bet on Women, Doctors and Nurses, Susan Lenox — Her Rise and Fall; (1932) Ladies of the Jury, By Whose Hand?

MILLARD, RAY (1931) Bachelor Father, Just a Gigolo, Larceny Lane.

MILLER, CARL (1931) Traveling Husbands, Honor of the Family.

MILLER, DON (1931) Spirit of Notre Dame.

MONTAGUE, MONTE (1931) Quick Trigger Lee; (1932) Impatient Maiden.

MONTENEGRO, CONCHITA (1931) Never Twice Shall Meet, Strangers May Kiss. Cisco Kid; (1932) Gay Caballero.

MONTGOMERY, MONTY (1931) Charlie Chan Carries On, Transatlantic.


MONTOR, MAX (1931) Street Scene.

MONTT, CHRISTINA (1931) Fifty Fathoms Deep. Cavalier of the West.


MOORE, MARION (1931) The Mummy.

MOORE, MATT (1931) Front Page, Penrod and Sam, Consolation Marriage; (1932) Cock of the Air, Rain, The Pride of the Legion, Little Orphan Annie.

MOORE, OWEN (1931) Hush Money; (1932) As You Desire Me.

MORIACY, GIL (1931) The Struggle.

MOORE, STELLA (1931) Unfaithful, Once a Lady.

MOORE, TOM (1931) Last Parade; (1932) Connollyman Express.


MORAN, GEORGE (1932) Hypnotized.


MORAN, LOIS (1931) Transatlantic, The Spider, Men in Her Life; (1932) West of Broadway.


MOREHOUSE, BERT (1932) You Said a Mouthful.

MORGAN, CLAUDIA (1932) Varsity Street, Once in a Lifetime.

MORGAN, EDWARD (1931) Side Show.


MORGAN, RALPH (1931) Honor Among Lovers; (1932) Cheaters at Play, Charlie Chan’s Chance, Dance Team, Disorderly Conduct, Devil’s Honor, Strange In- terlude, Rasputin and the Empress, The Son-Daughter.

MORI, TOSHIA (1932) Hatchet Man, Secrets of Wu Sin.

MORIARITY, PAT (1931) Up Pops the Devil.


MORRIS, ABDRIAN (1931) Are for Love; (1932) Me and My Gal.

MORRIS, CHESTER (1931) Bat Whispers, Corsair; (1932) Miracle Man, Cock of the Air, Sinners in the Sun, Red Headed Woman, Breach of Promise.

MORRIS, FRANCES (1931) Rudin’s Fool.

MORRIS, JOHNIE (1932) Once in a Lifetime.

MORRIS, MARGARET (1932) Single-Handed Sanders.


MORRISON, PETE (1931) Westward Bound; (1932) Rider of Death Valley.

MORRISON, VERA (1932) Passport to Hell.

MORTON, CHARLES (1932) Last Man Standing.

MOULTON, BUCK (1932) Ghost Valley, Texas Bad Man.


MOWBRAY, HENRY (1931) Fifty Fathoms Deep.

MOWER, JACK (1932) Lone Trail, Midnight Patrol, Phantom Express. Come on Tarzan.

MOZELLE, NORA (1932) Hypnotized.

MUDIE, LEONARD (1932) The Mummy.

MUIR, ESTER (1931) A Dangerous Affair.


MULLENS, HARRY “MOON” (1931) Spirit of Notre Dame.

MUNDI, RAYMOND HERBERT (1932) Silent Witness, Devil’s Lottery, Trial of Vivienne Ware, Bachelor’s Affairs, Chandu the Magician, Life Begins, One Way Passage, Almost Married, Sherlock Holmes.

MUNI, PAUL (1932) Sacrifice, I Am a Fugitive from a Chain Gang.

MUNIER, FERDINAND (1931) Ambassador Bill; (1932) Stepping Sisters, After Tomorrow, Wild Girl.


MURDOCK, PERRY (1932) Man from Hell’s Edges.


MURPHY, MAURICE (1931) Seas Beneath, Women Go On Forever; (1932) Divorce in the Family, Faith- less.

MURRAY, ELIZABETH (1931) Bachelor Father.


MURRAY, KEN (1932) Crooner.

MURRAY, MAE (1931) Bachelor Apartment. High Stakes.


MYERS, HARRY (1931) City Lights. Meet the Wife; (1932) The Savage Girl.

MYRON, A. S. (1932) Devil on Deck.

MYRON, WALTER (1931) The Reckless Hour.

NADINA, SYLVIA (1931) Resurrection.

NADJA (1931) Cyclone Kid.


NAIL, SHIRLEY (1931) Riders of the Purple Sage.


NALDI, RINO (1932) Tormento.

NARES, OWEN (1932) The Woman Decides.

NASH, JUNE (1932) Two Kinds of Women.


NEAL, LLOYD (1931) Too Young to Mary.

NEGRI, POLA (1932) A Woman Commands.


NELSON, EDGAR (1932) Misleading Lady.

NELSON, HAROLD (1932) Two Against the World.

NERO, CURTIS (1932) Kongo.


NICHOLS, NELLIE V. (1931) Women Go On Forever.


NOLAN, HERMAN (1932) The Fourth Horseman.


NOLTE, WILLIAM (1932) Scarlet Brand.

NOMIS, LEO (1932) Lost Squadron. Crowd Roars.

NORMAN, GERTRUDE (1932) He Learned About Women.

NORSTRUM, CLARENCE (1932) Girl of the Moon.

NORVAL, JOSEPH (1931) Ex-Flame.


NORTHROP, HARRY (1931) Men Call It Love. Squaw Man.

NORTMAN, BOB (1931) Subway Express.

NORTON, ANGIE (1932) Scandal For Sale.

NORTON, BARRY (1931) Dishonored.

PLAYERS' WORK


NORTON, FLETCHER (1931) Secret Six. Private Scandal; (1932) Sinister Hands. Is My Face Red?


NOVELLA, ALBA (1931) Pagliacci.

NOVEL, SHIP IVOR (1931) Once a Lady.

NOVIS, DONALD (1932) The Big Broadcast.

NOY, WILFRED (1932) Emma.


NUGENT, ELLIOT (1931) Virtuous Husband. Last Flight.


OAKLAND, DAGMAR (1931) Stolen Heaven.


O'BRIEN, BILLY (1932) Lone Trail.

OLIVER, GUY (1931) Gun Smoke, Skinny, Dude Ranch, Up Pops the Devil, I Take This Woman, Caught. Huckleberry Finn, Beloved Bachelor, Rich Man's Foxy, Sooky.

OLIVER, LAURENCE (1931) Yellow Ticket, Friends and Lovers; (1932) Westward Passage.

OLEN AND JOHNSON (1931) Oh! Sailor, Behave! Fifty Million Frenchmen, Gold Dust Gertie.

O'MALLEY, CHARLES (1931) Full of Notions.


OMOOLU, MUTI (1931) Trader Horn.

O'NEAL, ZELMA (1931) Peep o' Reno.

O'NEIL, NANCY (1931) Red, Resurrection, Cimarron, Woman of Experience, Good Bad Girl, Transgression: Their Mad Moment, Secret Service; (1932) False Faces, Okay America.

O'NEIL, SALLY (1931) Murder by the Clock, Salvation Bell, The Brat.

O'NEIL, TEX (1932) Riders of the Desert.

ONOFRI, GUGLIELMO (1932) Amore e Morte.


ORTEGO, SOPHIE (1931) Bird of Paradise.

OSBORNE, BUD (1931) Red Fork Range; (1932) Mark of the Spur.

OSBORNE, LUCILE (1932) Beach and Bachelor; (1932) Husband's Holiday, Two Kinds of Women, Two Seconds, Famous Ferguson Case, Dark Horse, Week-End Marriage, Life Begins.

OSBORNE, MABLE (1931) Man from Death Valley, Branded.

SULLIVAN, LAWRENCE (1931) Delicious.

SULLIVAN, MAUREEN (1931) A Connecticut Yankee, Skyline; (1932) Tarzan the Ape Man, Sling Lining, Big Shot, Information Kid, Strange Interlude, Sky scraper Souls, Payment Deferred, Okay America, Fast Companions.


OTTO, HENRY (1931) Sea Devils.

OWEN, KATHERINE DALE (1931) Behind Office Doors, Defenders of the Law.


OWENS, REGINALD (1931) Man Called Back, Sherlock Holmes.

OWENS, HUGHIE (1932) Fighting Gentleman.

OWSLEY, MONROE (1931) Honor Among Lovers, Ten Cents a Dance, Indecent, This Modern Age; (1932) Unashamed, Hat Check Girl, Call Her Savage.

PADDEN, SARAH (1931) Grand Meadow, Sob Sister, Yellow Ticket; (1932) Cross Examination, Young America, Midnight Lady, Blonde of the Follies, Tess of the Storm Country, Wild Girl, Women Won't Tell.


PADDEN, SARAH (1931) Grand Meadow, Sob Sister, Yellow Ticket; (1932) Cross Examination, Young America, Midnight Lady, Blonde of the Follies, Tess of the Storm Country, Wild Girl, Women Won't Tell.


PAGE, PAUL (1931) Naughty flirt, Palmy Days, Women Go On Forever; (1932) Pleasure, 70,000 Witnesses, Batchelor Mother.

PALANGE, INEZ (1932) Scarcf, Men of America.

PALLETTIER, YVONNE (1931) Young Sinners.

PALLETT, EUGENE (1931) Fighting Caravans, It Pays to Advertise, Gun Smoke, Dude Ranch, Huckleberry Finn, Girls About Town; (1932) Dancers in the Dark, Shanghai Express, Thunder Below, Strangers of the Evening, Night Mayor, Wild Girl, Half-Naked Truth.

PALMER, CORLISS (1931) Honeymoon Lane.


PALMER, J. L. (1932) Western Limited.

PALMER, LESLIE (1931) Unfaithful, I Take This Woman; (1932) Strangers in Love.

PALMER, SHIRLEY (1932) This Sporting Age.

PANGBORN, FRANKLIN (1931) Woman of Experience; (1932) A Fool's Advice.
PEIL, EDWARD
(1931) Clearing the Range.
The Texas Ranger, Wild Horse; (1932) Charlie Chan's Chance, Gay Buckaroo. Local Bad Man, Tombstone Canyon.

PELLETIER, YVONNE
(1931) Riders of the Purple Sage.

PENDLETON, GAYLORD
(1932) Seas Beneath, Last Parade, Young Sinners.

PENDLETON, NAT

PENNICK, JACK
(1932) Phantom Express, Renegades of the West.

PERCIVAL, WALTER
(1931) The Avenger, Blonde Crazy; (1932) Carnival Boat, Cabin in the Cotton, Guilty or Not Guilty.

PERCY, EILEEN
(1931) Wicked.

PEREZ, G.
(1932) Amore e Morte.

PEREZ, P.
(1932) Amore e Morte.

PERKINS, OSGOOD
(1931) Tarnished Lady; (1932) Scarface.

PERRIN, JACK
(1931) Wild West Whooppee. Kid from Arizona, Sheriff's Secret, Lariats and Six Shooters; (1932) 45 Calibre Echo, Hell Fire Austin, Dynamite Ranch.

PERRY, HARVEY
(1932) Winner Takes All.

PERRY, JACK
(1931) Young Donovan's Kid.

PERRY, KATHERINE
(1932) Call Her Savage, Air Mail.

PERRY, MARGARET
(1932) New Morals for Old.

PERRY, ROBERT
(1931) Law and Order, Secret, Politics; (1932) Fighting Marshal Carnival Boat, Hell's High-way.

PERRY, WALTER
(1931) Two Gun Man; (1932) Spirit of the West, Dynamite Denny.

PETERS, JOHN
(1932) White Zombie.

PETERSON, DOROTHY
(1931) Fires of Youth, Party Husband, Traveling Husband, The Reckless Hour, Up for Murder, Bought, The Plutocrat, Skyline, Penrod and Sam, Rich Man's Folly; (1932) She Wanted a Millionaire, The Beast of the

PETERSON, ELSA
(1932) The Expert, Guilty as Hell.

PETERSON, MARJORIE
(1932) Panama Flo, Tess of the Storm Country.

PHelps, BUSTER
(1931) Left Over Ladies; (1932) Scandal for Sale. Three on a Match, Handle With Care, Little Orphan Annie.

PHELPS, LEE
(1931) Criminal Code; (1932) Cross Examination, Night Club Lady.

PHILBRICK, WILL H.
(1931) The Gorilla.

PHILLIPS, HELEN
(1932) Two Seconds.

PHILLIPS, DORIS
(1931) Son of the Plains.

PHILLIPS, EDDIE

PHILLIPS, HELENA
(1932) Life Begins.

PHILLIPS, HOWARD
(1931) The Spider, Sob Sister, Surrender; (1932) Stepping Sisters, Trial of Vivienne Wre, Careless Lady, Last Mile.

PHILLIPS, MARY
(1932) Life Begins. A Farewell to Arms.

PHILLIPS, NORMAN, JR.

PHIPPS, JACK
(1931) Hell's Val ley.

PICHEL, IRVIN

PICKFORD, MARY
(1931) Kiki.

PIONEER, WALTER
PIERL, EDWARD, JR.  

PIERCE, EVELYN  
(1931) Monkey Business.

PIERCE, GEORGE  
(1931) Right of Way.

PIERCE, JAMES  
(1932) Horse Feathers.

PIERLOT, FRANCIS  
(1931) Night Angel.

PIERSON, ARTHUR  
(1932) Tomorrow and Tomorrow, No One Man, Strange Case of Clara Deane, Bachelor's Affairs, Hat Check Girl, Rackety Rax, The Golden West.

PIGOTT, TEMPE  
(1931) Devotion; (1932) Dr. Jekyll and Mr. Hyde.

PINGREE, EARL  
(1931) Holy Terror; (1932) Guilty as Hell.

PITTS, ZASHI  

PLYMER, ROSE  
(1932) Law of the West.

POFF, LON  
(1931) Caught

POLLARD, ALEXANDER  
(1932) Cross Examination.

POLLARD, DAPHNE  
(1931) Bright Lights, Lady Refuses.

POLLARD, SNUP  
(1931) Ex-Flame; (1932) Midnight Patrol, Make Me a Star, Purchase Price.

POOLE, EZELL  
(1932) Tangled Fortunes.

PORCASI, PAUL  

PORTER, JEAN  

POST, GUY BATES  
(1932) Prestige.

POST, WILLIAM  
(1931) Black Camel.

POST, WILLIAM, JR.  
(1931) Secret Service.

POTEL, VICTOR  
(1931) Ten Cents a Dance, Squaw Man; (1932) Partners, Make Me a Star, Purchase Price.

POULE, ELIZABETH  

POWELL, DICK  
(1932) Too Busy to Work.

POWELL, RUSSELL  
(1931) Ship, Sin, Sin of Madelon Claudet; (1932) Mystery Ranch, Lady and Gent.

POWELL, WILLIAM  
(1931) Man of the World, Ladies' Man, Road to Singapore; (1932) High Pressure, Jewel Robbery, One Way Passage, Lawyer Man.

POWER, TYRONE, Jr.  
(1932) Tom Brown of Culver.

POWERS, LUCILLE  
(1931) Man to Man, Two Gun Man, Private Scandal; (1932) Amateur Daddy, Texas Bad Man.

PRATT, JOHN  
(1932) Between Fighting Men.

PRATT, PURNELL  

PREER, EVELYN  
(1932) Blonde Venus.

PRESCOTT, ELSIE  
(1932) Thirteen Women.

PREVOST, MARIE  

PRICE, HAL  
(1932) Sin's Pay Day, Lady and Gent, Last Man, Widow in Scarlet, This Sporting Age.

PRICE, KATE  
(1932) Ladies of the Jury.

PRICE, NANCY  
(1932) Human Targets.

PRINGLE, AILEEN  
(1931) Subway Express, Murder at Midnight, Convicted; (1932) Police Court, Age of Consent.

Pritchard, Dick  
(1931) Platinum Blonde, Racerack.

PRIVAL, LUCIEN  

PROUTY, JED  
(1931) Strangers May Kiss, Annabelle's Affairs, Secret Call Age for Love; (1932) Business and Pleasure, Manhattan Tower.

PURCELL, IRENE  
(1931) Hurricane, Big Shot, Girl Crazy.

PURCELL, ROY  
(1931) Hurricane, Big Shot, Girl Crazy.

PURCELL, JOHN  
(1931) Street Scene, Arrowsmith.

QUATARO, NENA  
(1931) Bachelor Father, Fighting Sheriff, Arizona, Men Are Like That, Arizona Terror.

QUIGLEY, CHARLES  
(1932) Saddle Buster.

QUILLAN, EDDIE  
(1931) Sweepstakes, Tip Off; (1932) Big Shot, Girl Crazy.

QUILLAN, MARIE  
(1931) Hurricane, Horseman; (1932) Cheyenne Cyclone, Saddle Buster.

QUINN, JACK  
(1932) Exposed.

QUINN, THOMAS R.  
(1932) County Fair.

QUIRK, ROBERT  
(1931) Are These Our Children?

RAFT, GEORGE  
(1931) Quick Millions, Hush Money, Palmy Days; (1932) Dancers in the Dark, Scarface, Night World, Madame Racketeer, Night After Night, If I Had a Million, Under-Cover Man.

RAKER, LORIN  

RALSTON, ESTHER  

RALSTON, JOByna  
(1931) Sheer Luck.

RAMA-TAHE  
(1932) Cain.

RAMBEAU, MARJORIE  
(1931) Easiest Way, Inspiration, A Tailor Made Man, Strangers May Kiss, Secret Six, Laughing Sinners, This Modern Age, Son of India, Silence, Hell Diver, Left Over Ladies.
PLAYERS' WORK

turn, Mystery Train; (1932) Land of Wanted Men, Without Honors, Scandal for Sale, They Never Come Back, Last Man, Man from New Mexico.

RICHMAN, ALBERT

RICHMOND, CHARLES
(1931) The Struggle.

RICHMOND, JOHN PETER
(1932) Forgotten Commandments.

RICHMOND, KANE
(1931) Stepping Out, Politics, Cavalier of the West; (1932) Huddle.

RICHMOND, PETER
(1931) Heaven on Earth.

RICHMOND, WARNER
(1931) Quick Millions, Huckleberry Finn; (1932) Woman from Monte Carlo, Beast of the City, Strangers of the Evening, Hell's Highway.

RICKETTS, TOM
(1931) Man of the World, Side Show, Ambassador Bill, Surrender; (1932) Forbidden, Thrill of Youth, A Farewell to Arms, Learned About Women, Women Won't Tell.

RICKSON, JOE
(1931) Wild Horse; (1932) Fargo Express.

RICO, MONA
(1932) Thunder Below.

RIDGEWAY, FRITZI
(1931) Mad Parade; (1932) Ladies of the Big House.

RIGAS, GEORGE
(1931) Beau Ideal, Caught Cheating, Riders of the North, Mounted Fury; (1932) The Golden West.

RIGAS, PETER
(1932) Trailing the Killer.

RING, CYRIL
(1932) Business and Pleasure.

RITTER, FRED

RIVAS, GABBY
(1932) Thunder Below.

RIVERO, JULIAN

ROACH, BERT
| ROBYNS, WILLIAM   | (1932) The Expert, Hell Fire Austin. |
| ROCHE, JOHN       | (1932) Winner Takes All. Prosperity. |
| ROCKWELL, JACK    | (1931) Range Law; (1932) Whistlin’ Dan, Fargo Express, Come on Taron. |
| ROGERS, CHARLES   | (1931) Along Came Youth. Lawyer’s Secret, Road to Reno, Working Girls; (1932) This Reckless Age. |
| ROGERS, JOHN      | (1931) Charlie Chan Carries On, Murder by the Clock. |
| ROGERS, LAMBERT   | (1931) Street Scene. |
| ROGERS, WILL      | (1931) A Connecticut Yankee, Young As You Feel, The Plutocrat, Ambassador Bill; (1932) Business and Pleasure, Down to Earth, Too Busy to Work. |
| ROLAND, GILBERT   | (1932) Passionate Plumber, Life Begins, No Living Witness, Parisian Romance, Call Her Savage. |
| ROLLINS, DAVID    | (1931) Young Sinners, Morals for Women; (1932) Probation, Phantom Express. |
| ROMANOFF, CONSTANTINE | (1931) Gang Buster, Ships of Hate; (1932) Devil on Deck. Too Busy to Work, Movi-Crazy, Island of Lost Souls. |
| ROMEO, CARmelina  | (1932) Amore e Morte. |
| ROMEO, CAV. ROSARIO | (1932) Amore e Morte. |
| ROONEY, PAT        | (1931) Partners of the Trail. |
| ROQUEMORE, ENNIE  | (1931) Chincarron, Second Honeymoon, Sporting Chance; (1932) Cheyenne Cyclone, Son of Oklahoma, Fighting Champ. |
| ROSAY, FRANCOISE  | (1931) Le Petit Cafe, Magnificent Lie. |

**PLAYERS’ WORK**

| ROACH, JOHN      | (1932) Lady With A Past. |
| ROBERT, LYDA     | (1932) Dancers in the Dark, Million Dollar Legs, Kid from Spain. |
| ROBERT, MANYA    | (1931) The Spider, Delicious. |
| ROBERTS, DESMOND | (1931) Royal Bed; (1932) But The Flesh Is Weak. |
| ROBERTSON, RALPH | (1932) The Big Broadcast. |
| ROBINSON, JAMES  | (1931) Penrod and Sam. |
| ROBINSON, LOUIS  | (1931) Fireman Save My Child. |
| ROBON, MAY       | (1931) Mothers Millions; (1932) Strange Interlude, Let’s Get Lost, Red Headed Woman. If I Had a Million, Little Orphan Annie. |
| RODGERS, ROBERT  | (1932) Woman from Monte Carlo. |
| ROSELLE, RITA    | (1931) Black Camel. |
| ROSENER, GEORGE  | (1932) Alias the Doctor. Union Depot, Doctor X, 71,000 Witnesses, The Devil Is Driving. |
| ROSENTHAL, HARRY | (1931) Merely Mary Ann. |
| ROSS, ANN        | (1932) Texas Pioneers. |
| ROSS, PEGGY      | (1931) The Plutocrat; (1932) Business and Pleasure. |
| ROTH, SANDY      | (1932) Beast of the City, Hell’s Highway. |
| ROTHE, ELLIOTT   | (1931) Guilty Generation. |
| ROUBERT, MATTY   | (1931) Up Pops the Devil; (1932) Tom Brown of Culver. |
| ROULIEN, GRAU     | (1931) Delicious; (1932) Careless Lady, State’s Attorney, Painted Woman. |
| ROWAN, FRANK     | (1931) Sidewalks of New York. |
| ROWLAND, GILBERT | (1932) Woman in Room 13. |
| ROY, ROSALIE     | (1931) Young As You Feel. Transatlantic; (1932) Back Street. |
| ROYCE, SELENA    | (1932) Misleading Lady. |
| RUB, CHRISTIAN   | (1931) Trial of Vivienne Ware, The Crooked Circle, Secrets of the French Police. |
| RUDOLPH, OSCAR   | (1932) Divorce in the Family. |
| RUGGERI, ADA     | (1932) Amore e Morte. |
| RUGGERI, ANTONINO | (1932) Amore e Morte. |
| RUGGLES, CHARLIE | (1931) Honor Among Lovers, Smiling Lieutenant, Girl Habit, Beloved Bachelor; (1932) Husband’s Holiday, This Reckless Age, One Hour With You, This Is The Night, 70,000 Witnesses, Love Me Tonight, Night of June 15, Trouble in Paradise. If I Had a Million, Everything’s Millions; (1932) Wyoming Whirlwind. |

424
RUSHE, DICK
(1931) Young Donovan’s Kid, Sky Hunters; (1932) Forbidden Trail.

RUTHERFORD, JOHN
(1931) Mr. Lemon of Orange; (1932) Woman From Monte Carlo.

RYLAND, CECELA
(1932) Honor of the Mounted.

RYTER, FREDERICK
(1932) Scarlet Brand.

SAGE, LEE
(1932) Without Honors.

ST. ANGELO, ROBERT
(1931) Subway Express; (1932) Last Man.

ST. CLAIRE, SALLY
(1931) Subway Express.

ST. JOHN, CORNELIUS
(1931) Aloha, Son of the Plains; (1932) Police Court, Riders of the Desert, Law of the North.

ST. POLIS, JOHN

SALAZAR, CARLOS
(1932) Thunder Below.

SALES, CHARLES “CHIC”

SALES, VIRGINIA
(1931) Bright Lights, Big Business Girl, My Past, Many a Slip, Gold Dust Gertie, Too Young to Marry, Her Majesty Love; (1932) Fireman Save My Child, Man Wanted, Those We Love, Bachelor Mother.

SANFORD, TONY
(1932) Spirit of the West.

SANTLEY, FRED
(1931) Lover Come Back, A Dangerous Affair.

SANTSCHI, TOM
(Deceased)
(1931) River’s End, Ten Nights in a Barroom; (1932) Last Ride.

SARGENT, LEWIS
(1932) Man from New Mexico.

SAUERS, JOE
(1932) Huddle, Forgotten Commandments.

SAUNDERS, RUSSELL
(1932) That’s My Boy.

SAUERS, JOSEPH
(1931) Surrender.

SAVAGE, JOE
(1931) Secret Menace.

SAXTORPH, WERNER
(1931) Smiling Lieutenant.

SAYERS, LORETTA

SAYLES, FRANCIS

SAYOR, SID

SCHAFFER, CHARLES
(1931) Hurricane Horseman.

SCHELLING, MARGARET
(1931) Children of Dreams.

SCHIPA, CARLO
(1931) Strictly Dishonorables.

SCHULTZ, HARRY
(1932) Hypnotized.

SCHUMANN-HEINK, FRED
(1931) Sea Beneath; (1932) Of My Pal, the King.

SCHWARTZBERG, JOSEPH
(1932) Joseph In The Land of Egypt.

SCOTT, DOUGLAS

SCOTT, FRED
(1931) Beyond Victory.

SCOTT, JESSE
(1931) The Champ.

SCOTT, RANDOLPH
(1931) Women Men Marry; (1932) Hot Saturday, Wild Horse Mesa.

SCOTT, WILLIAM
(1931) Full of Notions, Caught Plastered; (1932) Hotel Continental, Strangers of the Evening, Last Mile, Come on Danger.

SEABROOK, GAY
(1931) Corsair.

SEABURY, YNEZ
(1932) The Drifter.

SEALY, MAUDE
(1931) Laugh and Get Rich.

SEARLE, JACKIE
(1931) Scandal Sheet, Finn and Hattie, Daybreak, Skippy, Newby Rich, Huckleberry Finn, Sooky; (1932) Lovers Courageous, Hearts of Humanity.

SEARS, ZELDA
(1931) Inspiration.

SEATON, VIOLET
(1932) Thirteen Women.

SEBASTIAN, DOROTHY
(1931) Lightning Flyer, Ships of Hate, Big Gamble, The Deceiver; (1932) They Never Come Back.

SEBOR, SONIA
(1931) Le Petit Cafe.

SEDAN, ROBLE
(1932) Devil on Deck.

SEDDON, MARGARET
(1931) Divorce Among Friends; (1932) Smilin Through, Bachelor Mother.

SEDGWICK, JOSIE
(1932) Son of Oklahoma.

SELEY, HENRY
(1931) Transatlantic.

SEEGAR, MIRIAM
(1931) Lion and the Lamb, Woman Between Two Worlds, Famous Ferguson Case, Strangers of the Evening, Out of Singapore, False Faces.

SEID, EARL
(1931) Subway Express.

SEIDER, FRANK
(1931) In Line of Duty.

SEILING, KENNETH
(1931) Seed; (1932) Nice Women.

SELBIE, EVELYN
(1932) Hatchet Man.

SELLON, CHARLES

SELWYN, CLARISSA
(1932) Cynara, My Pal, the King.

SELOW, RUTH
(1931) Five and Ten; (1932) Polly of the Circus, Trial of Vivienne Ware, New Morals for Old, Speak Easily.

SEMELS, HARRY

SEGERIVA, KATYR
(1932) Cock of the Air.

SEROFSKY, HERMAN
(1932) Joseph in the Land of Egypt.

SEYMOUR, HARRY
(1932) The Tenderfoot, You Said a Mouthful, Man Against Woman.

SHACKLEFORD, FLOYD
(1932) The Savage Girl.

SHALLENBACH, FRANK
(1932) Fireman Save My Child.

SHANNON, EFFIE
(1932) The Wiser Sex.

SHANNON, PEGGY
(1931) Secret Call, Silence, Road to Reno, Touchdown; (1932) Hotel Continental, This Reckless Age, Society Girl, Painted Woman, False Faces.

SHARLAND, REGINALD
(1931) Lady Conduittes.

SHATAN, HARRY
(1931) Are These Our Children?

SHAW, BUD
(1931) Riders of the North.

PLAYERS’ WORK

425
SHAW, MONTAGUE  

SHAWHAM, PAUL  
(1932) The Fourth Horseman.

SHAWHAM, WILLIAM  
(1932) Forgotten Commandments.

SHEA, GLORIA  
(1932) Life Begins, Night Mayor, Big City Blues, Women Won't Tell.

SHEERER, NORMA  
(1931) Strangers May Kiss, A Free Soul, Private Lives; (1932) Strange Interlude, Smilin' through.

SHEEHAN, JOHN  
(1931) Fair Warning, Criminal Code.

SHEFFIELD, FLORA  
(1931) East Lynne.

SHEFFIELD, REGINALD  
(1931) Partners of the Trail.

SHERIDAN, FRANK  

SHERIDAN, OTIS  
(1931) Night Angel.

SHERMAN, LOWELL  

SHERWOOD, YORKE  
(1931) Lion and the Lamb, Man in Possession.

SHILLING, MARION  
(1931) Beyond Victory, Young Donovan's Kid, Sundown Trail; (1932) Shop Angel, Forgotten Women, County Fair, Parisian Romance, Heart Puncheon, A Man's Land.

SHIMADA, TERU  
(1932) Nighthawk Club Lady.

SHORT, DORIS  
(1931) Huckleberry Finn.

SHORT, GERTRUDE  
(1931) Laughing Sinners; (1932) Blonde Venus.

SHREVE, FLORENCE  
(1932) Forgotten Commandments, Pat.

SHUFORD ANDY  

SHUMWAY, LEE  
(1932) Partners.

SHUMWAY, WALTER  
(1932) Ghost City, Night Rider.

SIDLEY, HENRY  
(1932) One Man Law.

SIDNEY, GEORGE  

SIDNEY, SYLVIA  
(1931) City Streets, An American Tragedy, Confessions of a Co-ed, Street Scene; (1932) Miracle Man, Ladies of the Big House, Merrily We Go to Hell, Madame Butterfly.

SILVER, JACK  
(1932) They Never Come Back.

SIMPSON, IVAN  

SIMPSON, RUSSELL  
(1931) Great Meadow, Man to Man, Susan Lenox — Her Rise and Fall, Alexander Hamilton; (1932) Law and Order, Rider For Justice, Lena Rivers, Honor of the Press, Riding Tornado, Flames, Hello Trouble, Cabin in the Cotton, Sister Dollar, Call Her Savage.

SINCLAIR, BETTY  
(1931) City Streets.

SINCLAIR, DIANA  
(1932) Washington Masquerade.

SINCLAIR, DOROTHY  

SINCLAIR, JOHN  
(1931) It Pays to Advertise; (1932) Million Dollar Legs.

SKELLY, HAL  
(1931) The Struggle.

SKIPWORTH, ALISON  
(1931) Virtuous Husbands, Night Angel, Road to Singapore, Devotion, Tonight or Never; (1932) High Pressure, Unexpected Father, Sinners in the Sun, Madame Racketeer, Night After Night, If I Had a Million, He Learned About Women.

SLEEMAN, PHIL  
(1931) Young Donovan's Kid.

SLEEP, N. EAT  
(1931) Up Pops the Devil; (1932) Monster Walks.

SLEEPER, MARTHA  

SLOAN, TOD  
(1932) Midnight Patrol.

SMALLEY, PHILLIPS  

SMITH, ALBERT  
(1931) Deserter, Vengeance, Lightning Flyer, Branded; (1932) Border Devils, Dynamite Ranch, Last Man, Last Mile, Hello Trouble, Forbidden Trail, Between Fighting Men.

SMITH, CAPT. ART  
(1932) Mason of the Mounted.

SMITH, C. AUBREY  
(1931) Never the Twin Shall Meet, Bachelor Father, Daybreak, Just a Gigolo, Son of India, Man in Possession, Phantom of Paris, Guilty Hands, Surrender; (1932) Polly of the Circus, Tarzan the Ape Man, But the Flesh Is Weak, Love Me Tonight, Trouble in Paradise, No More Orchids, They Just Had to Get Married.

SMITH, F. R.  
(1931) Border Love.

SMITH, G. ALBERT  
(1931) Stolen Heaven.

SMITH, GEORGE  
(1932) Malay Nights.

SMITH, HARRY  
(1932) Hell's Highway.

SMITH, JOE  
(1932) Manhattan Parade, Heart of New York.

SMITH, KATE  
(1932) Big Broadcast.

SMITH, OSCAR  
(1931) Sheer Luck; (1932) Guilty as Hell.

SMITH, STANLEY  
(1932) Stepping Sisters.

SNOW FLAKE  
(1932) Cabin in the Cotton.

SOMERSET, PAT  
(1931) Body and Soul, Devotion; (1932) Night World.

SOGO, PIETRO  
(1932) Broken Wing.

SOUSANNIN, NICHOLAS  

SOUTHERN, EVE  
(1931) Fighting Caravans; (1932) Law of the Sea.

SOUTHERN, ROLAND  
(1932) Renegades of the West.

SPARKS, NED  

SPENCER, JIM  
(1931) Public Terror.

SPIRO, RICHARD  
(1931) His Woman.

SPROTT, BERT  
(1932) Passport to Hell.

STACK, WILLIAM  
(1932) Payment Deferred.

STACY, WILLIAM  
(1931) A Free Soul.

STAFFORD, Bess  
(1932) Bachelor Mother.

STALL, KARL  
(1931) Smiling Lieutenant.

STANDING BEAR, CHIEF  
(1931) Conquering Horde.
STANDING, JOAN  

(1931) Ex-Flame, Never the Twain Shall Meet, Young As You Feel, Age for Love; (1932) Broken Lullaby.

STANDING, WYNDHAM  

(1926) Silent Witness.

STANFORD, VICTOR  

(1931) Yankee Don; (1932) Get That Girl.

STANLEY, BERT  

(1932) Sin Ship.

STANLEY, EDWIN  

(1932) Amateur Daddy.

STANLEY, FORREST  

(1931) Arizona, Men Are Like That; (1932) Shot, Sim's Pay Day, Rider of Death Valley.

STANTON, WILL  

(1931) Lion and Lamb, Two Gun Man.

STANWYCK, BARBARA  

(1931) Ten Cents a Dance, I'll See My Man, Miracle Woman; (1932) Forbidden, Shopworn, So Big, Purchase Price.

STARK, BERT  

(1932) Big Timer, Hell's Highway.

STARR, FRANCES  

(1931) Five Star Final, Star Witness; (1932) This Reckless Age.

STARR, CHARLES  


STEDMAN, LINCOLN  

(1931) Woman Between.

STEDMAN, MYRTLE  


STEELE, BOB  


STEEVES, LARRY  

(1931) Secret Call, Grief Street; (1932) Two Kinds of Women.

STEINKE, HANS  

(1932) Island of Lost Souls.

STENGELE, LENI  

(1931) Cracked Nuts, Beau Ideal, Just a Gigolo, Road to Reno, Beloved Bachelor; (1932) Husband's Holiday, Man About Town, Hollywood Canteen, Animal Kingdom.

STEVENS, HARVEY  

(1931) The Cheat.

STEVENS, MARVIN  

(1932) Broken Lullaby.

STEHENSON, HENRY  


STERLING, FORD  

(1931) Her Majesty Love.

STEVENS, CHARLES  


STEVENS, LANDERS  

(1931) Gorilla, Hell Divers; (1932) Rainbow Trail.

STEVENS, OLIVIA  


STEVENS, RUTHIELMA  


STEVENSEN, CHARLES  

(1931) Cisco Kid.

STEWART, DICK  

(1932) Shotgun Pass.

STEWART, DONALD ODEN  

(1931) Devotion; (1932) Cynara.

STEWART, FRED  

(1932) Misleading Lady.

STEWART, ROY  

(1931) Fighting Caravans; (1932) Mystery Ranch, Exposed, Fargo Express, Come on Tarzan.

STICKNEY, DOROTHY  


STOCKFIELD BETTY  

(1931) Captivation.

STOCKDALE, CARL  

(1932) Get That Girl.

STONE, ARTHUR  


STONE, GEORGE  


STONE, LEWIS  


STRAIGHT, HARRY  

(1931) Hell Bound; (1932) Widow in Scarlet, Alias Mary Smith.

STRANGE, PHILLIP  

(1931) Bright Lights.

STRANGE, ROBERT  


STRAUSS, WILLIAM H.  

(1932) Love in High Gear.

STREETER, REGINALD  

(1931) Cimarron.

STROHBACK, THEODORE  

(1931) Sea Devils.

STONG, EUGENE  

(1931) Front Page.

PLAYERS' WORK

STROZZI, KAY  

(1931) Captain Applejack.

STRUDLER, HARRY A.  

(1931) Spirit of Notre Dame.

STUART, GLORIA  

(1932) Street of Women, The All American, A Mail, The Old Dark House, Laughter in Hell.

STUART, NICK  

(1931) Sheer Luck, Mystery Train, Sundown Trail.

STUBBS, HARRY  

(1931) Gang Buster, Stepping Out, Milile, Fanny Foley, Herself, Her Majesty Love; (1932) Man Who Played God.

STURGIS, EDWIN  

(1931) Sob Sister; (1932) Young America, Phantom of Crestwood.

SULLIVAN, BILLY  

(1931) Sweepstakes.

SULLIVAN, CHARLES  

(1931) Young Donovan's Kid.

SULLIVAN, FREDERICK  

(1931) Murder by the Clock; (1932) Evenings for Sale.

SULLIVAN, JOHN M.  

(1931) Silence; (1932) Strangers in Love, Trial of Vivienne Ware.

SUMMERVILLE, GEORGE  

"SLIM"  

(1931) Front Page, Many a Slip, Bad Sister, Lasca of the Río Grande, Reckless Living; (1932) Racing Youth, Unexpected Father, Air Mail, Tom Brown of Culver, They Just Had to Get Married.

SUMNER, RICHARD  

(1932) The Texas Bad Man.

SUNDOWN, BILL  

(1932) Last Man.

SUTHERLAND, ANNE  

(1931) My Sin.

SUTHERLAND, ETHEL  

(1931) June Moon; (1932) Cook of the Air, State's Attorney.

SUTTON, GERTRUDE  

(1931) Sooky.

SUTTON, GRADY  

(1932) This Reckless Age, Pack Up Your Troubles, Hot Saturday.

SWAIN, MACK  

(1931) Finn and Hattie; (1932) Midnight Patrol.

SWALES, FRANK  

(1931) Surrender.

SWANSON, GLORIA  

(1931) Indiscreet, Tonight or Never.

SWEET, HARRY  

(1932) Carnival Boat.

SWOR, JOHN  

(1931) Charlie Chan Carries On.

SYLBER, CHARLES  

(1932) Guilty as Hell.
TENNISON, HARRY
(1931) Seas Beneath, Young Donovan's Kid.

TEPLEY, ROSE
(1931) Resurrection.

TERRY, DON
(1932) Whistle 'n Dan.

TERRY, SHEILA
(1932) Week-End Marriage, Crooner, Big City Blues, I Am a Fugitive from a Chain Gang, Three on a Match, Scarlet Dawn, You Said a Mouthful, Madame Butterfly, Haunted Gold, Lawyer Man.

TEVIS, CAROL
(1922) One in a Lifetime.

THAHASSO, ARTHUR
(1931) Air Police.

THATCHER, HEATHER
(1932) But The Flesh Is Weak.

THEODORE, RALPH
(1932) Exile.

THEBY, ROSEMARY
(1931) Ten Nights in a Bar-room.

THESIGER, ERNEST
(1932) The Old Dark House.

THOMAS, JON

THOMPSON, KENNETH
(1931) Fires of Youth, Up for Murder; (1932) Dangerous Brunette, Fugitive.

THOMPSON, NICK
(1931) Defenders of the Law; (1932) Make Me a Star.

THOMSON, KENNETH
(1931) Woman Hungry, Murder at Midnight, Bad Company; (1932) Man Wanted, Famous Ferguson Case, By Whose Hands? Movie Crazy. 70,000 Witnesses, Thirteen Women Her Mad Night, Lawyer Man.

THORNE, WILLIAM D.
(1931) She Wolf, Mothers' Millions.

THORNE, W. L.

THORNLEY, JOHN
(1931) My Past.

THORPE, BILLY
(1932) Air Mail.

THORPE, JIM
(1932) White Eagle, Wild Horse Mesa, My Pal, the King, Air Mail.

THURSTON, GEORGE
(1932) Big Shot.

TIBBETT, LAWRENCE
(1931) The Prodigal, Cuban Love Song.

TILBURY, ZEFFIE
(1931) Charlie Chan Carries On.

TILLOTSON, DAVID LEO
(1932) They Just Had to Get Married.

TINN, LEE
(1932) Man from New Mexico.

TINSLEY, LOUIS
(1931) Captivation.

TITTELY, SAM
(1931) Lighthnin' Smith's Return.

TOBIN, GENEVIEVE
(1931) Fires of Youth, Seed, Up for Murder, Women Pursued, Gay Diplomat; (1932) One Hour with You, Hollywood Speaks.

TOBIN, VIVIAN
(1932) Sign of the Cross.

TODD, EULA GUY
(1932) Society Girl.

TODD, HARRY

TODD, JAMES
(1931) Riders of the Purple Sage; (1932) Charlie Chan's Chance, Disorderly Conduct, Careless Lady.

TODD, THELMA
(1931) Aloha, Command Performance, Hot Heiress, Swanee River, No Limit, Broad-minded, Maltese Monkey Business; (1932) This is the Night, Big Timer, Speak Easily, Horse Feathers, Klondike, Call Her Savage.

TOLER, SIDNEY

TOLLAIRE, AUGUST
(1932) Passionate Plumber.

TONE, FRANCHOT
(1932) Wiser Sex.

TOOKER, WILLIAM
(1931) Woman of Experience.

TOOMES, FRED
(1931) Shanghai Love; (1932) Human Targets.

TOOMEY, REGIS
(1931) Finger Points, Finn and Hattie, Scandal Sheet, Kick In Other Men's Women, Murder by the Clock, Craft, 24 Hours, Touchdown; (1932) Under Eighteen, Shop-worn, Midnight Patrol, They Never Come Back, The Penal Code.

TORENA, JUAN
(1932) Gay Caballero.

TORRENCE, DAVID
(1931) East Lynne, Bachelor Father, River's End; (1932) Successful Calamity, Mask of Fu Manchu.

TORRENCE, ERNEST

TORRES, RAQUEL
(1931) Aloha.
PLAYERS' WORK

the Big House, Hotel Continental, Strangers of the Evening, Midnight Lady, Drifting Souls, A Scarlet Week-End, Red Haired Alibi, The Unwritten Law, Breach of Promise.

VONIC, GLORIA
(1931) Cimarron.

VON SEYFFERTITZ, GUS
(1931) Ambassador Bill; (1932) Shanghai Express, Roadhouse Murder, Penguin Pool Murder, Rasputin and the Empress, Afraid to Talk, Doomed Battalion.

VON STROHEIM, ERIC
(1931) Friends and Lovers; (1932) Lost Squadron, As You Desire Me.

VON TWARDOSKI, HENRICH
(1932) Scandal for Sale.

VOSBERT, JOHN
(1932) Hearts of Humanity.

VOSBURG, JOHN
(1931) Convicted; (1932) Red Haired Alibi, Western Limited.

VOSELLI, JUDITH
(1931) Inspiration, Kiss Me Again; (1932) Under Eighteen, Madame Butterfly.

WAGNER, MAX
(1932) World and the Flesh, Renegades of the West.

WAING, TOSH
(1932) Tom Brown of Culver.

WAITE, MALCOLM
(1931) 24 Hours.

WAIZMAN, WAX
(1931) Woman of Experience.

WALDRIDGE, HAROLD

WALES, ETHEL

WALES, WALLY
(1931) Red Fork Range, Hell's Valley, Riders of the Cactus.

WALKER, BOB
(1931) Pueblo Terror, Head-in for Trouble.

WALKER, HUGH
(1931) Criminal Code.

WALKER, JOHNIE
(1931) Enemies of the Law.

WALKER, NELLA
(1931) Hot Heiress, Indiscretion, Hush Money, Their Mad Moment, Public Defender, The Bargain; (1932) Lady with a Past, They Call It Sin.

WALKER, NINA
(1932) Misleading Lady.

WALKER, ROBERT
(1931) Westward Bound, West of Cheyenne, Kid from Arizona; (1932) Lone Trail, Scarlet Brand, Man from New Mexico.

WALKER, WALTER

WALLACE, FREDERICK
(1932) Lady and Gent.

WALLACE, HARRY
(1932) Night After Night.

WALLACE, JOHN
(1931) Border Love.

WALLACE, JO
(1932) Nice Women.

WALLACE MORGAN

WALLACE, RICHARD
(1932) Divorce in the Family, Hearts of Humanity.

WALLER, TOD
(1931) Night Angel.

WALLING, WILL R.
(1931) Painted Desert.

WALLING, WILLIAM
(1931) Riders of the North, Range Feud; (1932) Two-Fisted Justice, Ridin' For Justice, High Speed.

WALDRIDGE, HAROLD
(1932) False Faces.

WASH, ADAM
(1931) Spirit of Notre Dame.

WASH, GEORGE
(1932) Out of Singapore, Me and My Gal.

WALTER, JACK
(1932) Island of Lost Souls.

WALTERS, LUANA
(1932) Two Seconds.

WALTERS, POLLY

WALTHAL, HENRY B.
(1931) Is There Justice?, Anybody's Blonde; (1932) Hotel Continental, Police Court, Strange Interlude, Alias Mary Smith, Chandu the Magician, Klondike, Cabin in the Cotton, Ride Him Cowboy, Central Park, Me and My Gal.

WALTON, FRED
(1931) Kiki, Big Gamble.

WANG, JIMMY
(1932) Charlie Chan's Chance, Last Man, Secrets of Wu Sin.

WANZER, ARTHUR G.
(1932) Law and Order.

WARRBURTON, JOHN
(1932) Silver Lining, Secrets of the French Police.

WARD, ALICE
(1931) Sky Line; (1932) Rainbow Trail; Face on the Barroom Floor.

WARD, CATHERINE C.

WARD, CHANCE
(1931) Bat Whispers.

WARD, DOROTHY
(1932) The Golden West.

WARD, JAY
(1931) Reducing.

WARD, KATHERINE CLARK
(1931) Air Eagles; (1932) Make Me a Star, Vanity Street, Man Against Woman.

WARD, LUCILLE
(1931) Side Show; (1932) Rebecca of Sunnybrook Farm. Purchase Price.

WARE, HELEN

WARE, IRENE
(1932) Chandu the Magician, Six Hours to Live.

WARE, H.

WARNER, MAGUERITE

WARREN, BRUCE
(1931) Body and Soul, Unfaithful, Mother and Son; (1932) The Drifter, Tess of the Storm Country.

WARREN, E. ALYN

WARREN, FRED
(1931) Kiki, Secret Service.

WARRN, RUTH
to the actor . . . signifies a spotlight

to the play-boy . . . indicates a night club

to the gambler . . . denotes giving odds

to the child . . . represents a stain

to the gangster . . . symbolizes doom

Just a four letter word spelled and pronounced identically the same way every time—yet capable of being understood to mean great success or sudden doom. The success or doom of your next feature depends upon the terms used in your advertising. Correct words are misunderstood only when used incorrectly. Our craftsmen are trained to interpret your advertising copy accurately. Exact interpretation of your ideas by our skilled typographers results in the ultimate understanding of the advertising message by the public. Consult the Barnes Printing Company, 229 West 28th St., New York City. Telephone, PEnnsylvania 6-4740-4741.
WILLIAMS, MASTON (1931) Subway Express, Clearing the Range, Cavalier of the West; (1932) Border Devils. Gambling Sex.


WILSEY, JAY (1932) The Old Dark House.

WILSHIRE, SUNDAY (1932) Michael and Mary.


WILSON, DON (1931) Riders of the Cactus.

WILSON, DOROTHY (1932) Age of Consent, Men of America.


WILSON, TOM (1931) Vice Squad, Sookly.

WILTON, ERIC (1932) Silent Witness.

WINES, CAROL (1931) Not Exactly Gentleman.

WING, PATRICIA (1932) The Face on the Barroom Floor.

WINKELMANN, FRANK (1931) Hard Hombre.


WINSLOW, DICK (1931) Seed; (1932) So Big. Tom Brown of Culver, Laughter in Hell.

WINSLOW, LEAH (1931) Mothers Millions.

WINSTEN, VIVIAN (1931) An American Tragedy.

WINSTON, BOSTON (1931) Bachelor Apartment.

WINSTON, BRUCE (1931) Children of Dreams.

WINTER, LASKA (1931) Chinatown After Dark; (1932) Rainbow Trail, Painted Woman.

WINTERS, CHARLOTTE (1931) His Woman, The Struggle.

WINWOOD, ESTELLE (1931) Night Angel.

WITHERS, GRANT (1931) Silver River, Other Men's Women, Too Young to Marry, First Aid; (1932) Red Haired Alibi, Gambling Sex, Secrets of Wu Sin.

WITHERS, ISABEL (1931) Païd; (1932) Women Won't Tell.

WITHERSPOON, CORA (1931) Night Angel, Peach o' Reno; (1932) Ladies of the Jury.

WOLBERT, DOROTHIA (1931) Front Page, Friends and Lovers; (1932) The Expert, Two Seconds.

WOLHEIM, LOUIS (Deceased) (1931) Gentleman's Fate, Sin Ship.

WONG, ANNA MAY (1931) Daughter of the Dragon; (1932) Shanghai Express.

WONG, VICTOR (1932) War Correspondent.

WOOD, ERNIE (1931) June Moon, Sob Sister, Ambassador Bill.

WOOD, FREEMAN (1931) Kept Husbands; (1932) Lady with a Past. Evenings for Sale.


WOOD, GORDON (1931) Mother and Son; (1932) The Forty-Niners.


WOODRUFF, BERT (1931) Texas Ranger, Laughing Sinners.

WOODS, EDWARD (1931) Public Enemy, Local Boy Makes Good; (1932) They Never Come Back. Hot Saturday.

WOODS, ERNIE (1932) Washington Merry-Go-Round.


WOOLSEY, ROBERT (1931) Cracked Nuts, Everything's Rosie, Full of Notions, Caught Plastered, Peach o' Reno; (1932) Girl Crazy, Hold 'em Jail.

WORTH, BARBARA (1931) Lightnin' Smith's Return.

WORTH, DAVID (1931) Not Exactly Gentleman.

WORTH, LILIAN (1931) Other Men's Women. Fighting Sheriff.

WORTHINGTON, WILLIAM (1931) Shimpan, Man Who Came Back; (1932) No More Orchids.

PLAYERS' WORK

WRAY, FAY (1931) Finger Points, Not Exactly Gentlemen, Conquering Horde, Dirigible, Captain Thunder's Law, Secret, Unholy Garden; (1932) Stowaway, Doctor X, Most Dangerous Game.


WRIGHT, CURLEY (1932) Lawyer Man.

WYNARD, DIANA (1932) Rasputin and the Empress.


YARDE, MARGARET (1932) Michael and Mary. The Woman Decides.

YORK, DUKE (1932) Island of Lost Souls.

YOSHIWARA, HANAKI (1931) The Cheat.


YOUNG, NOAH (1931) Newly Rich; (1932) Movie Crazy.

YOUNG, POLLY ANN (1931) One Way Trail.

YOUNG, ROBERT (1931) Black Camel, Sin of Madelon Claudet, Guilty Generation; (1932) Wet Parade, Sunset Strain. Interlude, New Morals for Old, Unashamed, Kid from Spain.


ZUKERBERG, SIGMUND (1932) Joseph in the Land of Egypt.
RICHARD THORPE

Photo by Waxman

Directing for
CHESTERFIELD MOTION PICTURE CORP.

KURT NEUMANN

Director

"THE BIG CAGE"
"FAST COMPANIONS"
"MY PAL, THE KING"
ABBOTT, GEORGE  
(1931) Stolen Heaven, Secrets of a Secretary, My Sin, The Cheat.

ADOLF, JOHN G.  

ALGIER, SIDNEY  
(1931) Wild Horse.

ALLEN, FRED  
(1931) Freighters of Destiny; (1932) Saddle Buster, Partners, Ghost Valley, Beyond the Rockies, Ride Him Cowboy.

ARCHAINBAUD, GEORGE  

ARZNER, DOROTHY  
(1931) Honor Among Lovers, Working Girls; (1932) Merily We Go to Hell.

BACON, LLOYD  
(1931) Sit Tight, Kept Husband, Fifty Million Frenchmen, Gold Dust Gertie, Honor of the Family; (1932) Fireman Save My Child, Manhattan Parade, Alias the Doctor, Famous Ferguson Case, Miss Pinkerton, You Said a Mouthful, Crooner.

BADGER, CLARENCE  
(1931) Hot Heiress, Woman Hungry, Party Husband.

BARRYMORE, JOHN  
(1931) Ten Cents a Dance.

BEAUDINE, WILLIAM  
(1931) Misbehaving Ladies Mad Parade, Lady Who Dared, Penrod and Sam, Men in Her Life; (1932) Three Wise Girls, Make Me a Star.

BEAUMONT, HARRY  
(1931) Dance Fools Dance, Laughing Sinners, Great Lover; (1932) Are You Listening? West of Broadway, Unashamed, Faithless.

BEEBE, FORD  
(1932) Pride of the Legion.

BELLE, MONTA  
(1931) Fires of Youth, Up for Murder, Personal Maid, Downstairs.

BENNETT, SPENCER G.  
(1932) The Midnight Warning.

BENNISON, ANDREW  
(1932) This Sporting Age.

BERGER, LUDVIG  
(1931) Le Petit Cafe.

BISCHOFF, SAM  
(1932) Last Mile.

BLUMENSTOCK, MORT  
(1931) Morals for Women.

BLYSTONE, J. G.  
(1931) Mr. Lemon of Orange, Men on Call, Young Sinners; (1932) She Wanted a Millionaire, Charlie Chan's Chance, Amateur Daddy, Painted Woman, Too Busy to Work.

BOLESLOVSKY, RICHARD  

BORAGE, FRANK  
(1931) Doctor's Wives, Young As You Feel, Bad Girl; (1932) After Tomorrow, Young America, A Farewell to Arms.

BRABIN, CHARLES  
(1931) Great Meadow, Sporting Blood; (1932) Beast of the City, New Morals for Old, Washington Masquerade, Mask of Fu Manchu.

BRACKEN, BERT  
(1932) Face on the Barroom Floor.

BRADbury, ROBERT  
(1931) Son of the Plains, Dugan of the Bad Lands; (1932) Law of the West, Riders of the Desert, Man from Hell's Edges, Son of Oklahoma, Texas Buddies.

BRENNON, HERBERT  
(1931) Beau Ideal, Transgression; (1932) Girl of the Rio.

BRETHERTON, HOWARD  
(1932) The Match King.

BROWER, OTTO  

BROWN, CLARENCE  

BROWN, HARRY JOE  
(1931) Woman of Experience; (1932) Madison Square Garden.

BROWN, KARL  
(1932) Flames.

BROWN, MELVILLE  
(1931) Behind Office Doors, White Shoulders, Fanny Foley Herself.

BROWN, ROWLAND  
(1931) Quick Millions; (1932) Hell's Highway.

BROWNING, TOD  
(1931) Dracula, Iron Man; (1932) Freaks.

BRUCKMAN CLYDE  
(1931) Everything's Rosie; (1932) Movie Crazy.

BUCKINGHAM, TOM  
(1932) Cock of the Air.

BURTON, DAVID  

BUTLER, DAVID  
(1931) A Connecticut Yankee, Photorcat, Delicious; (1932) Business and Pleasure, Down to Earth, Handle with Care.

BUZZELL, EDDIE  
(1932) Big Timer, Hollywood Speaks, Virtue.

CABANNE, CHRISTY  

CAHN, EDWARD  
(1931) Homicide Squad, Up for Murder; (1932) Law and Order, Radio Patrol, Laughter in Hell, Afraid to Talk.

CAMPBELL, WILLIAM S.  
(1931) Ingagi.

CANNON, RAYMOND  
(1931) Swamped River, Night Life in Reno; (1932) Hotel Variety.

CAPRA, FRANK  
(1931) Divrigible, Miracle Woman, Platinum Blonde; (1932) Forbidden, American Madness.

CAREWE, EDWIN  
(1931) Resurrection.

CEDER, RALPH  
(1932) A Fool's Advice.

CHAPLIN, CHARLIE  
(1931) City Lights.

CLINE, EDDIE  
(1931) Cracked Nuts, Naughty Flirt, Girl Habit; (1932) Million Dollar Legs.

COFFMAN, JOE W.  
(1931) Pagliacci.

COHEN, BENNETT  

COLLINS, EW  
(1931) Law of the Tongs.

CONSIDINE, JOHN W., JR.  
(1932) Disorderly Conduct.
WALTER LANG

Director

“No More Orchids”
(Columbia)

“The Warrior’s Husband”
(Jesse L. Lasky Prods.-Fox)

KARL FREUND

DIRECTOR

“THE MUMMY”

UNIVERSAL PICTURES
“BOX OFFICE”

Charles Lamont
DIRECTOR

“CANYON WALLS”
(GEO. O'BRIEN)

“MYSTERY RANCH”
(GEO. O'BRIEN)

“THE GOLDEN WEST”
(GEO. O'BRIEN)

“THE RAINBOW TRAIL”
(GEO. O'BRIEN)

UNDER CONTRACT TO FOX FILM CORP.
LIKE GUN
HENLEY, HALL, HIGGIN, HOUGH, HILL, HERMAN, HUMBERSTONE, HOWARD, HOERL, HUTCHINSON, HOPPER, HALPERIN. INCE.
INCE. (1931) Should a Doctor Tell?
HENLEY, HOBART (1931) Bad Sister, Captain Applejack, Expensive Women; (1932) Night World.
HERMAN, ALBERT (1931) Sporting Chance; (1932) Exposed.
HILL, GEORGE W. (1931) Secret Six, Hell Divers
HILL, ROBERT F. (1931) Sundown Trail; (1932) Love Bound, Come on Danger.
HOERL, ARTHUR (1932) Big Town.
HOGAN, JAMES P. (1931) The Sheriff's Secret, Six Shooters in Lariat, Echo of the Forty-Five
HOPPER, E MASON (1932) Shop Angel, Midnight Morals, Alias Mary Smith, No Living Witness, Her Mad Night, Midnight Nights.
HOWARD, WILLIAM K. (1931) Don't Bet on Women, Train Trouble, Surrender; (1932) Trial of Vivienne Ware, First Year, Sherlock Holmes.
HUMBERSTONE, H. BRUCE (1932) Strangers of the Evening, The Crooked Circle, If I Had a Million.
HUTCHINSON, CHARLES (1931) Women Men Marry. Private Scandal; (1932) Out of Sin; A Single Bachelor Mother.
INCE, RALPH (1932) Men of America.
IRWIN, JACK (1931) Lightnin' Smith's Return.
JAMES, ALAN (1932) Fargo Express, Come on Tarzan, Tombstone Canyon.
JOHNSON, EMORY (1932) Phantom Express.
KAHN, RICHARD (1931) Secret Menace.
KENTON, ERLE C. (1931) Last Parade, Lover Come Back, Left Over Ladies, X Marks the Spot; (1932) Guilty as Hell, Stranger in Town, Island of Lost Souls.
KING, HENRY (1931) Merely Mary Ann Over the Hill; (1932) Woman in Room 13.
KING, LOUIS (1931) Desert Vengeance, Fighting Sheriff, Border Love, The Deceiver; (1932) Police Court, County Fair, Arm of the Law, Drifting Souls.
KIRKLAND, DAVID (1931) Riders of the Cactus; (1932) Soul of Mexico.
KNOPF, EDWIN H. (1932) Nice Women.
KORDA, ALEXANDER (1932) Reserved for Ladies.
LACHMAN, HARRY (1931) Love Habit, The Outsider.
LAEMMLE, EDWARD (1931) Lasca of the Rio Grande; (1932) Texas Bad Man.
LAEMMLE, ERNST (1931) Liebe Auf Befehl.
LANFIELD, SIDNEY (1931) Three Girls Lost, Hush Money; (1932) Dance Team, Hello Check Girl.
LEONARD ROBERT Z. (1931) Bachelor Father, It's a Wise Child, Five and Ten, Susan Lennox Her Fall and Rise; (1932) Lovers Courageous, Strange Interlude.
LEVERING, JOSEPH (1931) Sea Devils, Defenders of the Law.
LUBITSCH, ERNST (1931) Smiling Lieutenant; (1932) Broken Lullaby, One Hour With You, Trouble in Paradise, If I Had a Million.
LUDWIG, EDWARD (1932) Steady Company, They Just Had to Get Married.
McCAREY, LEO (1931) Indiscreet; (1932) The Kid from Spain.
McCAREY, RAYMOND (1932) Pack Up Your Troubles.
McCLINTIC, GUTHRIE (1931) Once a Sinner, Once a Lady.
McGANN, WILLIAM (1931) I Like Your Nerve.
McKEENA, KENNETH (1931) Always Goodbye, The Spider, Good Sport; (1932) Careless Lady.
McLEOD, NORMAN (1931) Finn and Hattie, Along Came Youth, Monkey Business, Touchdown; (1932) The Miracle Man, Horse Feathers, If I Had a Million.
EDWIN L. MARIN

Director

"THE DEATH KISS"

• • •

(In preparation)

"SCARLET RING"


LEIGH JASON

Director

Writer
RAMOND FRIEDGEN

DIRECTOR

Co-Director for R.K.O. ENGLAND

"WATER GYPSIES"
"FOOTSTEPS IN THE NIGHT"
"SALLY IN OUR ALLEY"

Now in Preparation

"FORGOTTEN WIVES"
CONTINUITY BY HELENE TURNER
GOES IN PRODUCTION SHORTLY

729 Seventh Ave.
NEW YORK CITY

CORTLANDT VAN DEUSEN

Director

"BACHELOR MOTHER"*

"HIGH GEAR"*
(Supervision)
SCOTT, EWING
(1932) Igloo.

SCOTTO, AUBREY
(1932) Divorce Racket, Uncle Moses.

SEDGWICK, EDWARD
(1931) Parlor, Bedroom and Bath, A Dangerous Affair, Making a Miracle; (1932) Passion Plumber, Speak Easily.

SEILER, LEWIS
(1932) No Greater Love.

SEITZ, WILLIAM A.
(1931) Big Business Girl, Kiss Me Again, Going Wild, To the Ends of the Earth; (1932) Peaches and Cream, Full of Notions, Caught Plastered, Peach o' Reno; (1932) Way Back Home, Girl Crazy, Young Bride, Is My Face Red? Hot Saturday, If I Had a Million.

SEITZ, GEORGE B.

SELWYN, EDGAR
(1931) Men Call It Love, Sin of Madelon Claudet; (1932) Skyscraper Souls.

SENNETT, MACK
(1932) Hypnotized.

SHELDON FORREST
(1931) Law of the Rio Grande; (1932) Lone Trail, Hell Fire Austin, Dynamite Rendezvous; (1933) Switchboard of Fighting Men.

SHERMAN, LOWELL

SLOANE, PAUL
(1931) Traveling Husbands, Consolation Marriage; (1932) War Correspondent.

SLOMAN, EDWARD
(1931) Dancing sisters, Conquering Horde, Murder by the Clock, Caught, His Woman; (1932) Wayward.

SPITZER, NAT

SPRAGUE, CHANDLER
(1931) Their Mad Moment.

STAHL, JOHN M.
(1931) Seed, Strictly Dishonorable; (1932) Back Street.

STEIN, PAUL
(1931) Born to Love; (1932) A Woman Commands, Lily Christine, Breach of Promise.

STOLLIF, BENJAMIN

STONE, ANDREW L.
(1932) Hell's Headquarters.

STORM, JEROME
(1932) The Raging Strain.

STRAYER, FRANK

SUMMERS, WALTER
(1931) Man from Chicago, Flying Fool; (1932) Men Like Taezel.

SUTHERLAND, EDWARD
(1931) Gang Buster, June Moon, Up Pops the Devil, Palmy Days; (1932) Sky Devils, Mr. Robinson Crusoe, Secrets of the French Police.

TAUROG, NORMAN
(1931) Finn and Hattie, Skippy, Newly Rich, Huckleberry Finn, Sooky; (1932) Hold 'Em Jail, Phantom President, If I Had a Million.

TAYLOR, RAY
(1931) One Way Trail.

TAYLOR, SAM
(1931) Kiss, Skyline, Ambassador Bill; (1932) Devil's Lottery.

THORPE, RICHARD

TINLING, JAMES
(1931) The Flood.

TUTTLE, FRANK
(1931) It Pays to Advertise, No Limit, Dude Ranch; (1932) This Reedless Age, This Is the Big Broadcast.

VALETTI, BRUNO
(1932) Tornado.

VAU DEUSEN, CORTLANDT
(1932) Bachelor Mother.

VAN DYKE, WILLIAM S.
(1931) Trainer Horn, Never the Twain Shall Meet, Guilty Hands, Cuban Love Song; (1932) Farzan the Ape Man, Night World.

VARNEL, MARCEL
(1932) Silent Witness, Chandu the Magician.

VARNEY, RICHARD A.
(1931) Eternity, Feminine, Wrong Mr. Perkins, Immediate Possession, Almost a Divorce.

VIDOR, KING
(1931) Street Scene, The Champ; (1932) Bird of Paradise, Cyana.

VIERTEL, BERTHOLD
(1931) The Spy, Magnificent Lie, Die Heilige Flamme; (1932) Wisen Sex, Man from Yesterday.

VON STERNBERG, JOSEF
(1931) Dishonored, American Tragedy; (1932) Shanghai Express, Blonde Venus.

VON STROHEIM, ERICH
(1932) Walking Down Broadway.
GUY BOLTON

Writer

"PLEASURE CRUISE"
(adaptation-dialog-screen play)

"DEVIL'S LOTTERY"
(adaptation-dialog-screen play)

"WOMAN IN ROOM 13"
(adaptation-dialog-screen play)

"PAINTED LADY"
(Screen Play)

"CHANDU"
(Dialog)

"CARELESS LADY"
(adaptation-dialog-screen play)

"DELIICIOUS"
(original-dialog-screen play)

"TRANSATLANTIC"
(original-dialog-screen play)

"AMBASSADOR BILL"
(original-dialog-screen play)

Management
SELZNICK-JOYCE
Hollywood, Calif.

BREN-ORSATTI

INVITES YOUR ATTENTION TO THE
SCREEN WORK
of
THOMSON
BURTIS

During the Past Year

MADISON SQUARE GARDEN
(Chas. R. Rogers—Paramount)

Idea and Original Story

UNDER COVER MAN
(Paramount)

Adaptation

SOLDIERS OF THE STORM
(Columbia)

Idea and Original Story

IN PREPARATION

Story—Screen Play and Dialogue

"TEST PILOT"
(Howard Hawks—M-G-M)

Adaptation
Writers of original stories, adaptations and dialogue for features released during 1931 and 1932 are included in the following pages with pictures credited to each.

AUTHORS . . . and their work in 1931 and 1932

ABBOT, ANTHONY  
(1932) Night Club Lady.

ABBOTT, GEORGE  
(1932) Those We Love.

ABDULLAH, ACHMED  
(1932) Hatchet Man.

ADDINGTON, SARAH  
(1932) Dance Team.

ADE, GEORGE  
(1931) Young As You Feel.

ADLER, FELIX  
(1932) Movie Crazy.

ADLER, HARRY  
(1932) By Whose Hand?

AKINS, ZOE  

ALADAR, LASZLO  
(1932) Trouble in Paradise.

ALLEN, MADELINE  
(1931) Yankee Don.

ANDERSON, MAXWELL  
(1932) Washington Merry-Go-Round.

ANDREWS, ROBERT D.  
(1931) Three Girls Lost; (1932) If I Had a Million.

ANTONY, STUART  

ARLEN, MICHAEL  
(1932) Lily Christine.

ARLISS, GEORGE  
(1931) Alexander Hamilton.

ARMENT, PAUL  
(1932) Love Me Tonight,

ASHTON-WOLFE, H.  
(1932) Secrets of the French Police.

ARMSTRONG, PAUL  
(1932) Wild Girl.

AXELSON, MARY McDUGAL  
(1932) Life Begins.

BAGGOTT, KING  
(1931) Sporting Chance.

BALDWIN, EARL  
(1931) Off to Buffalo; (1932) The Tenderfoot.

BALDWIN, FAITH  
(1932) Week-End Marriage, Skyscraper Souls.

BALLARD, JOHN FREDERICH  
(1932) Ladies of the Jury, Young America.

BALZAC, HONORE  
(1931) Honor of the Family.

BANKS, MONTY  
(1932) The Tenderfoot.

BANKS, POLANE  
(1932) Street of Women.

BANYARD, BEatrice  
(1931) Reducing.

BARNES, GEOFFREY  
(1931) Party Husband.

BARNES, HOWARD MC KENT  
(1931) Mothers Millions.

BARNES, MARGARET AYER  
(1932) Westward Passage.

BARRETT, WILSON  
(1932) Sign of the Cross.

BARETTO, LARRY  
(1932) The Crash.

BARRINGER, BARRY  
(1931) Lightning Flyer, Graf; (1932) Murder at Dawn, Dynamite Ranch.

BARRY, ED  
(1931) Convicted.

BARRY, PHILIP  
(1931) The Bargain; (1932) Tomorrow and Tomorrow, Animal Kingdom.

BARTHEAUX, MORTON  
(1932) Six Hours to Live.

BARTLETT, LANIER  
(1931) The Lash.

BARTLETT, VIRGINIA STIVERS  
(1931) The Lash.

BARTLEY, NALBRO  
(1932) Devil's Lottery.

BATTLE, NORMAN  
(1932) Widow in Scarlet, Midnight Warning.

BAUM, VICKI  
(1932) Grand Hotel.

BEACH, LEWIS  
(1932) This Reckless Age.

BEACH, REX  
(1931) Young Donovan's Kid, White Shoulders.

BEAHAN, CHARLES  
(1931) Murder by the Clock; (1932) Night Court, Society Girl.

BEAUMONT, GERALD  
(1932) Information Kid, Winner Take All, Fast Companions.

BEDELL, MAURICE  
(1931) Along Came Youth.

BEEBE, FORD  
(1931) Alias the Bad Man.

BELASCO, DAVID  
(Deceased)  

BELL, CHARLES W.  
(1931) Parlor, Bedroom and Bath.

BELL, MONTA  
(1931) Fires of Youth, Up for Murder.

BENOIT, PIERRE  
(1931) Surrender.

BERKELEY, REGINALD  
(1931) French Leave.

BERLIN, IRVING  
(1931) Reaching for the Moon.

BERNARD, TRISTAN  
(1931) Le Petit Cafe.
AUTHORS’ WORK

BERNAUER, RUDOLF (1931) Once a Lady, Her Majesty Love.
BERNSTEIN, HENRY (1932) Washington Masquerade.
BERNSTEIN, ISADORE (1932) Destry Rides Again, No Greater Love.
BIGELOW, JANE (1932) Roar of the Dragon.
BIRINSKI, LEO (1932) Mata Hari.
BLACKWELL, NELL (1932) Man from Yesterday.
BLOSSOM, HENRY (1931) Kiss Me Again.
BOASBERG, AL (1931) Cracked Nuts, Everything’s Rosie; (1932) Bachelor Mother.
BOLTON, GUY (1931) Lady Refuses, Transatlantic, Ambassador Bill, Delicious; (1932) Girl Crazy.
BOOTH, ERNEST (1932) Ladies of the Big House.
BOWEN, FREDERICK A. (1931) Naughty Flirt.
BOYLAN, MALCOLM STUART (1932) Madame Racketeer.
BRACKETT, CHARLES (1931) Secrets of a Secretary.
BRADBURY, ROBERT (1931) Son of the Plains, Dugan of the Bad Lands; (1932) Law of the West. Man from Hell’s Edges, Son of Oklahoma, Texas Buddies.
BRANCH, HOUSTON (1931) Safe in Hell; (1932) Alias the Doctor, Tiger Shark.
BRAND, MAX (1931) Fair Warning, Holy Terror.
BRANDON, DOROTHY (1931) The Outsider.
BRENNAN, FRED H. (1931) Sporting Blood.
BRENTANO, LOWELL (1931) The Spider.
BRIDGE, AL (1931) Rose of the Rio Grande.
BRIGHT, JOHN (1931) Public Enemy, Smart Money, Larceny Lane; (1932) Three on a Match.
BRILANT, ARTHUR M. (1932) Strange Case of Clara Deane.
BROMFIELD, LOUIS (1931) 24 Hours; (1932) Night After Night.
BRONDER, LUCIA (1932) Rockabye.
BROWN, MARTIN (1931) Mad Genius.
BROWN, ROBERT GORE (1932) Cynara.
BROWN, ROWLAND (1931) Quick Millions; (1932) Hell’s Highway.
BRUSH, KATHARINE (1932) Red Headed Woman.
BUCKINGHAM, TOM (1931) Painted Desert.
BURMAN, BEN LUCIEN (1931) Heaven on Earth.
BURNETT, DANA (1931) Stolen Heaven.
BURNETT, W. R. (1931) Finger Points, Iron Man; (1932) Beast of the City, Law and Order.
BURNS, ROBERT E. (1932) I Am a Fugitive from A Chain Gang.
AUTHORS' WORK

DURKIN, DOUGLAS  
(1932) Union Depot.
DURLAM, G. A.  
(1931) Under Texas Skies.
               Riders of the North, Partners of the Trail, In Line of Duty;  
(1932) Two-Fisted Justice, South of Santa Fe.
D'USSEAU, LEON  
(1932) Girl from Calgary.
EAGAN, ALBERT STEDMAN  
(1932) They Call It Sin.
EARNSHAW, HARRY A.  
(1932) Chandu the Magician.
EDENS, OLIVE  
(1932) A House Divided.
EDDINGTON, MAY  
(1932) False Madonna.
EDWARDS, ROLAND  
(1932) Man from Yesterday.
ELLIOTT, LESTER  
(1932) Two Seconds.
ELLIS, GLENN  
(1932) Malay Nights.
ELLIS, KENNETH  
(1932) Trial of Vivienne Ware.
ELLIS, ROBERT  
(1932) Monster Walks.
EMERSON, JOHN  
(1931) Ex-Bad Boy.
ENGEL, ALEXANDER  
(1931) Just A Gigolo.
ENRIGHT, RAY  
(1932) Fireman Save My Child.
ERICKSON, CARL  
(1932) Stranger in Town.

ESTABROOK, HOWARD  
(1932) The Conquerors.
FABIAN, WARNER  
(1931) Men in Her Life;  
(1932) Week Ends Only.
FAGAN, JAMES BERNARD  
(1932) Forgotten Commandments.
FAGON, MYRON  
(1931) Smart Woman.
FARROW, JOHN  
(1931) Woman of Experience.
FARNHAM, MATEE HOWE  
(1932) Wayward.
FARRERE, CLAUDE  
(1932) Woman from Monte Carlo.
FAY, FRANK  
(1932) A Fool's Advice.
FAYE, RANDALL  
(1931) Branded;  
(1932) McKenna of the Mounted.
FEKEETS, LASZLO B.  
(1932) Roadhouse Murder.
FERBER, EDNA  
(1931) Cimarron;  
(1932) The Expert, So Big.
FERGUSON, HARVEY  
(1932) Hot Saturday.
FEUILLET, OCTAVE  
(1932) A Parisian Romance.
FIELDS, HERBERT  
(1931) Hot Heiress, Fifty Million Frenchmen.
FINKEL, ABEM  
(1931) The Deceiver.
FINN, JAMES HILLARY  
(1931) Lawyer's Secret.
FITCH, CLYDE  
(1932) Wiser Sex.
FITZGERALD, EDITH  
(1931) Illicit. Many a Slip, Compromised.
FITZROY, ROY  
(1932) County Fair.
FITZSIMMONS, CORTLAND  
(1932) 70,000 Witnesses.
FLAHERTY, ROBERT J.  
(1931) Tabu.
FLAUBERT, GUSTAVE  
(1932) Unholy Love.
FLAVER, MARTIN  
(1931) Criminal Code, Too Young to Marry, Three Who Loved;  
(1932) Age of Consent.
FLINT, EVA KAY  
(1931) Subway Express, Reckless Living.
FODOR, LADISLAUS  
(1932) Beauty and the Boss.
        Jewel Robbery.
FORBES, JAMES  
(1932) Bachelor's Affairs.
FORRESTER, ISOLA  
(1932) Shop Angel.
FORTER, THILDE  
(1932) A Woman Commands.
FORT, GARRETT  
(1932) Panama Flo.
FOSTER, J. K.  
(1932) Honor of the Press.
FOWLER, GENE  
(1932) Union Depot.
FRAZER, HARRY  
(1931) Montana Kid, Oklahoma Jim;  
        Mason of the Mounted, Honor of the Mounted.
FREEDMAN, DAVID  
(1932) Heart of New York.
FREEMAN, DAVID  
(1931) Palmy Days.

VINA DELMAR

Management
Schulberg and Feldman

448
GABORIAU, EMILE (1932) File 113.
GARRETT, OLIVER H. P. (1931) Scandal Sheet, Vice Squad.
GATES, HARVEY (1932) Riding Riders; (1932) Madame Racketeer.
GAVREAU, EMILE (1932) Scandal for Sale.
GERAGHTY, TOM J. (1932) Gables Mystery, Mr. Robinson Crusoe.
GERARD, BARNEY (1931) Lawless Woman, Lady from Nowhere.
GERING, MARION (1931) I Take This Woman.
GERSHWIN, GEORGE (1932) Girl Crazy.
GERSHWIN, IRA (1932) Girl Crazy.
GIBBS, AL HAMILTON (1931) Chances.
GILBERT, J. (1932) Love Bound, Downstairs.
GILL, TOM (1932) Gay Caballero.
GILLETTE, WILLIAM (1931) Secret Service.
GILMAN, MILDRED (1931) Sob Sister.
GLASMON, KUBEC (1931) Public Enemy, Smart Money, Larceny Lane, Blonde Crazy (1932) Three on a Match, False Faces.
GLAZER, BENJAMIN (1932) Mata Hari, No Man of Her Own.
GLEASON, JAMES (1931) Beyond Victory.
GOODARD, CHARLES (1932) Broken Wing, MisLeading Lady.
GOLDEN, JOHN (1932) After Tomorrow.
GOODMAN, JULES ECKERT (1931) Man Who Came Back.
GOODRICH, FRANCES (1931) Up Pops the Devil.
GOODCHILD, GEORGE (1932) Public Defender.
GORDON, KILBORN (1932) Kongo.
GOULDING, EDMUND (1931) Reaching for the Moon, La Vacanza Del Diavolo, Night Angel; (1932) Flesh, No Man of Her Own.
GRACE, DICK (1931) Last Squadron.
GRASHIN, MAURI (1932) Exposed.
GRAVES, RALPH (1932) West of Broadway.
GRAY, HAROLD (1932) Little Orphan Annie.
GREEN, GEORGE (1931) Town of Culver.
GREEN, WALTON (1931) Corsair.
GREW, WILLIAM A. (1932) Nice Women.
GREY, JOHN (1932) Movie Crazy.
GROPPER, MILTON (1932) Ladies of the Evening, No Man of Her Own.
GRIMM, MYSTIQUE (1932) Dark Horse.
GRUNDWALD, ALFRED (1931) Just A Gigolo.
GUNDREY, V. GARETH (1931) Just For A Song.
HACKETT, ALBERT (1931) Up Pops the Devil.
HACKETT, WALTER (1931) It Pays or Advertise, Captain Applejack.
HAMILTON, CLAYTON (1931) Girl Habit.
HAMLIN, MARY (1931) Alexander Hamilton.
HAMMERSTEIN, OSCAR, II (1931) Children of Pleasure.
HAMMETT, DASHIELL (1931) City Streets, Maltese Falcon.
HARBAH, OTTO (1931) Men of the Sky.
HARCOURT, CYRIL (1932) They Just Had to Get Married.
HARRIS, ELMER (1931) Stepping Out, Young Sinners.
HART, LORENZ (1931) Hot Heiress.
HART, MOSS (1932) Once in a Lifetime.
HARTE, BRET (1932) Wild Girl.
HARVEY, FRANK (1931) Love Story.
HARWOOD, H. M. (1931) Man in Possession; Lady Cyrena.
HATTON, FREDERICK & FANNY (1931) Great Lover.
HAWKES, J. KIRBY (1931) Guilty Generation.
HATVANY, LILLI (1931) Tonight or Never.
HAWKS, WALLER (1932) Crowd Roars.
HAYES, JACK (1931) Mr. Lemon of Orange.
HEATH, PERCY (1931) Gang Buster.
HECHT, BEN (1932) False Face, Unholy Garden; (1932) Scarface.
HELLINGER, MARK (1932) Night Court.
HEMINGWAY, ERNEST (1932) A Farewell to Arms.
HEMPSTEAD, DAVID, JR. (1932) Manhattan Tower.
HERRINGTON, HARRIET (1931) Bought; (1932) Lady With A Past.
HERBERT, F. HUGH (1932) Hotel Continental.

AUTHORS' WORK

HERSEY, BURNET (1931) Sea Ghost.
HERVEY, HARRY (1932) Grover, Express, Prestige, A Passport to Hell, Devil and the Deep.
HIGGIN, HOWARD (1931) The Painted Desert; (1932) Hell's House.
HILL, ETHEL (1932) Secret Brand, Virtue.
HILL, ROBERT F. (1931) Sundown Trail.
HILLYER, LAMBERT (1932) Deadline, One Man Law, Hello Trouble.
HINTON, JANE (1931) Bold Gift to Women.
HOERL, ARTHUR (1931) Air Police, Lawless Woman, Hell Bent For Frisco, Last Ride, Night Life in Reno, Grief Street, Devil Plays; (1932) Cross Examination, Last Ride, Probation, Midnight Patrol, They Never Come Back, Arm of the Law, Guilty or Not Guilty, Big Town.
HOGAN, JAMES P. (1931) The Sheriff's Secret, Six Shooters in Lariat, Echo of the Forties.
HOLLISTER, LEN (1931) Gold Dust Gertie.
HOLMES, BEN (1932) Hurry Call.
HOLMES, MARY J. (1932) Lena Rivers.
HOPKINS, ROBERT E. (1931) Our Whoopee.
HOPWOOD, AVERY (1931) Bat Whispers; (1932) This Is The Night.
HORN, TRADER (1931) Trader Horn.
HORWIN, JERRY (1932) Two Against the World, The Sport Parade.
HOUGH, EMERSON (1931) The Conquering Horde.
HOLLOWAY, DOROTHY (1931) Fifty Fathoms Deep.
HUBBARD, LUCN (1931) Smart Money, Star Witness.
HUGHES, LLEWELYN (1931) Heartbreak; (1932) False Faces.
HUGHES, RUPERT (1931) Ladies Man; (1932) No One Man, Breach of Promise.
HUNTER, BARBARA (1932) Drifting Souls.
HURLBUT, W. J. (1931) Great Sport.
HURST, FANNIE (1931) Five and Ten; (1932) Symphony of Six Million, Back Street.
GEORGE GREEN
Writer

ORIGINAL STORY, SCREEN PLAY AND DIALOGUE

“TOM BROWN OF CULVER”
(Directed by William Wyler)
(Universal)

Screen Play

“DANGEROUS TO WOMEN”
(Directed by Tom Buckingham)
(Universal)

Original Story and Screen Play

“HILL BILLIES”*
(Directed by Ralph Ceder)
(Universal)

*In Collaboration

MANAGEMENT OF
SELZNICK-JOYCE
AUTHORS' WORK

MURFIN, JANE

MURNAU, F. W.
(Deceased)
(1931) Tabu.

MYTON, FRED
(1932) White Eagle.

NATTEFORD, JOHN FRANCIS

NEITZ, ALVIN J.
(1931) Hell's Valley.

NEPOTEY, LUCIEN
(1932) Woman from Monte Carlo.

NEVILLE, JOHN T.
(1931) The Flood; (1932) Her Mad Night.

NICHOLSON, JOHN KENYON
(1931) Laughing Sinners; (1932) Taxi.

NORRIS, CHARLES C.
(1931) Seed.

NORTON, GRACE KEEL
(1931) Sky Spider.

NOVELLO, IVOR
(1932) But the Flesh is Weak.

NUGENT, ELLIOT
(1931) Local Boy Makes Good.

NUGENT, J. C.
(1931) Local Boy Makes Good.

OESTERREICHER, RUDOLF
(1931) Once a Lady, Her Majesty Love.

OLDHAM, VERN M.
(1932) Chandu the Magician.

O'NEILL, EUGENE
(1931) Lion and the Lamb.

ORNITZ, SAMUEL
(1932) Hell's Highway, Secrets of the French Police.

ORR, GERTRUDE
(1931) Mad Parade.

ORTH, MARION
(1932) Beauty Parlor.

OURSLER, FULTON
(1931) The Spider.

PACKARD, FRANK L.
(1932) Miracle Man.

PALMER, STUART
(1932) Penguin Pool Murder.

PARK, IDA MAY

PARKER, AUSTIN
(1931) Honor Among Lovers.

PARKER, SIR GILBERT
(1931) Right of Way.

PARKER, JAMES, JR.
(1931) Seas Beneath.

PARKER, LOTTIE BLAIR
(1931) Way Down East.

PARKER, MORTON S.
(1932) Hell's Headquarters, Sinister Hands.

PARROTT, URSULA
(1931) Strangers May Kiss, Gentleman's Fate, Left Over Ladies; (1932) Love Affair.

PASCAL, ERNEST

PAULTON, E.
(1932) Bridegroom for Two.

PAYNTER, ERNEST
(1931) Sailmates.

PEARSON, HUMPHREY
(1931) Bright Lights, Going Wild, Traveling Husbands; (1932) Men of America.

PEPLE, EDWARD H.
(1931) Beloved Bachelor.

PEREY, J. J.
(1931) Monkey Business; (1932) Horse Feathers.

PEREZ, PAUL
(1932) Hotel Continental.

PERKINS, GRACE
(1931) Personal Maid; (1932) No More Orchids.

PERKINS, KENNETH
(1932) Ride Him Cowboy.

PERTWEE, ROLAND
(1931) I Like Your Nerve, Monkey Business.

PETER, RENE
(1932) This is the Night.

PETERS, S. J.
(1932) High Pressure.

PETTIT, E.
(1932) Rich Are Always With Us.

PHILLIPS, DAVID GRAHAM
(1931) Susan Lenox—Her Fall and Rise.

PICARD, ANDRE
(1931) Kiki.
PIERCE, FRANK R. (1931) Renegades of the West.
PRADELLO, LUIGI (1931) La 'Conzone Dell'Amore; (1932) As You Desire Me.
Poe, Edgar Allan (1932) Murders in the Rue Morgue.
POLLARD, "Bud" (1932) Rio's Road to Hell.
POWELL, DAWN (1932) Walking Down Broadway.
PRIESTLEY, J. B. (1932) Old Dark House.
PRINTZLAU, OLGA (1932) Hearts of Humanity.
QUIGLEY, ROBERT (1932) Shotgun Pass.
RAPP, MAURICE (1932) Divorce in the Family.
RATH, E. J. (1932) Flat Life.
REESE, TOM (1931) Lasca of the Rio Grande; (1932) Radio Patrol.
REED, MRS. WALLACE (1931) Racer's Trace.
REILLY, PATRICIA (1931) Big Business Girl.
RICKELMER, A. (1931) Hello! Sailor, Behave!
RIDLEY, ARNOLD (1931) The Reeless Hour.
RIESENBERG, FELIX (1931) Skyline.
RINEHART, MARY ROBERTS (1931) Bat Whispers; (1932) M'ss Pinkerton.
RIPLEY, ARTHUR (1932) Big Heirloom.
RISMAN, ROBERT (1931) Illicit, Miracle Woman; (1932) Big Timer, America's Most Wanted.
RIST, CLAUDE (1931) The One Way Trail; (1932) Tombstone Canyon.
RIVKIN, MR. (1932) Night World, Is My Face Red?
ROBBINS, TOD (1932) Freks.
ROBERTS, EDWARD (1932) Vanity Street.
ROBERTS, ELIZABETH MADOX (1931) The Great Meadow.
ROBINSON, CASEY (1931) Last Parade; (1932) Lucky Devils.
ROGERS, LELA E. (1932) Women Won't Tell.
ROGERS, RICHARD (1932) High Heiress.
ROMBERG, SIGMUND (1931) Children of Dreams.
ROMEO, CAV. ROSARIO (1932) Amore Morte.
ROOT, WELLS (1931) Prodigal; (1932) Race-track.
AUTHORS' WORK

VEILLER, BAYARD
(1931) Paid, Guilty Hands; (1932) Unashamed.
VEREULL, LOUIS
(1931) Love Hait.
VON STERNBERG, JOSEF
(1931) Dishonored.
WAGNER, GEORGE
(1932) Gorilla Ship.
WALKER, ROBERT
(1932) Tex Takes a Holiday.
WALLACE, FRANCIS
(1931) Touchdown; (1932) Huddie, That's My Boy.
WALTER, EUGENE
(1931) Easiest Way.
WATKINS, MAURINE
(1931) Strange Love of Molly Louvain.
WAUGH, EDWIN
(1931) Ten Nights in a Bar-
NING GIRLS.
WEAD, LT. COM. F. W
(1931) Dirigible, Hell Divers; (1932) Air Mail.
WEBSTER, JEAN
(1931) Daddy Long Legs.
WEITZENKORN, LOUIS
(1931) Five Star Final; (1932) Schwartz of Chance.
WELLS, H. G.
(1932) Island of Lost Souls.
WELLS, WILLIAM K.
(1931) Side Show.
WESTN, GARNETT
(1932) White Zombie.
WEXLEY, JOHN
(1932) Last Mile.
WERLAN, TIM
(1931) Peach o' Reno; (1932) Hold 'em Jail.
WHITE, HERMAN
(1931) Not Exactly Gentlemen.
WHITE, GRACE MILLER
(1932) Tess of the Storm Country.
WHITE, STEWART
(1932) Mystery Ranch.
WHITMAN, PHIL
(1931) Sidewalks of New York.
WIGGIN, KATE DOUGLAS
(1932) Rebecca of Sunnybrook Farm.
WHITE, TED
(1931) Thirty Minutes After.
WHITE, WILLIAM
(1931) The Old Man.
WHITE, MAXWELL
(1931) The Earrings of Madame deRopp.
WHITE, EDWARD
1932)
WHITE, HUGH
(1932) The Devil's Secretary.
WHITE, MRS. HENRY
(1931) Ex-Flame, East Lynne.
WOODS, A. H.
(1931) Lonely Wives.
WOON, BASIL
(1932) Paris Sleeps.
WORTS, GEORGE F.
(1932) Phantom President.
WREN, PERCIVAL, B.
(1931) Beau Ideal.
WYLIE, I. A. K.
(1932) Evenings for Sale.
WYNE, PAMELA
(1931) Devotion.
WYATT, ANTHONY
YOUNG, WALDEMAR
(1932) Sky Bride.
YOUNGER, A. P.
(1931) Single Sin.
ZANGWILL, ISRAEL
(1931) Merely Mary Ann.
ZESKA, PHILIPP
(1932) World and the Flesh.

ADAPTORS-SCENARISTS

... and their work in 1931 and 1932

ABBOTT, GEORGE
(1931) Secrets of a Secretary, Black Sea Mutiny.
AKINS, ZOE
(1931) Once a Lady, Working Girls.
ALEXANDER, J. GRUBB
(Deceased)
(1931) Svengali, Road to Singapore, Mad Genius; (1932) Hatchet Man, So Big.
ANDERSON, DORIS
(1931) Men Call It Love, Woman Pursued, 
Diplomat (1932) Wild Girl.
ANDERSON, MAXWELL
(1932) Rain.
ANTHONY, STUART
(1931) Desert Vengeance, Fighting Sheriff, Border Love; (1932) Whistlin' Dan, Lena Rivers, Police Court, Strangers of Evening, McKenna of the Mounted, Vanishing Frontier.
BEEKER, MELVILLE
(1931) His Woman; (1932) Downstairs.
BALDERSTON, JOHN L.
(1931) The Mummy.
BALDWIN, EARL
(1931) Naughty Flirt, Tip Off, Off to Buffalo; (1932)
BANKS, MONTE
(1931) Almost a Honeymoon; (1932) The Tenderfoot.
BANYARD, BEATRICE
(1931) Reducing.
BARRETT, LARRY
(1932) The Crash.
BARRINGER, BARRY
(1931) Lightning Flyer, Graft, Convicted; (1932) Murder at Dawn, Face on the Barroom Floor, Dyna-mite Denny, Death Kiss.
BARROWS, NICK
(1932) Million Dollar Legs.
BARRY, TOM
(1932) East Lynne, Over the Hill.
BATTLE, NORMAN
(1932) Widow in Scarlet.
BEEBE, FORD
(1932) Pride of the Legion.
BERKMAN, S. N.
(1931) The Brat, Surrender; (1932) Rebecca of Sunnybrook Farm, Tess of the Storm Country.
BEKROFF, PERRY
(1931) Soldiers' Plaything
BENTLEY, THOMAS
(1932) Keepers of Youth.
BERKELEY, REGINALD
(1932) Dreyfus; (1932) Broken Lullaby.
BERNSTEIN, ISADORE
(1932) Destry Rides Again, By Whose Hands?
BINNY, CLAUDE
(1932) While I Had a Million.
BIRINSKI, LEO
(1932) Mata Hari.
BLOCK, RALPH
(1931) Holy Terror.
BLYTHE, SAMUEL...
(1932) Washington Masquerade.
BOASBERG, AL
(1932) Cracked Nuts.
BOLTON, GUY
(1931) Transatlantic, Ambassador Bill, Delicious; (1932) Devil's Lottery, Careless Lady, Women in Room 13, The Painted Woman.
BOLTON, WHITNEY
(1932) If I Had a Million.
BOYLAN, MALCOLM STUART
(1931) Hell Divers; (1932) Cheaters at Play, Madame Racketeer, If I Had a Million.

AUTHORS' WORK

WOLFSON, P. J.
(1932) Night World.
WOOD, BARBARA CHAMBERS
(1931) Swanee River.
WOOD, MRS. HENRY
(1931) Ex-Flame, East Lynne.
WOODS, A. H.
(1931) Lonely Wives.
WOON, BASIL
(1932) Paris Sleeps.
WORTS, GEORGE F.
(1932) Phantom President.
WREN, PERCIVAL, B.
(1931) Beau Ideal.
WYLIE, I. A. K.
(1932) Evenings for Sale.
WYNE, PAMELA
(1931) Devotion.
WYATT, ANTHONY
YOUNG, WALDEMAR
(1932) Sky Bride.
YOUNGER, A. P.
(1931) Single Sin.
ZANGWILL, ISRAEL
(1931) Merely Mary Ann.
ZESKA, PHILIPP
(1932) World and the Flesh.
ADAPTORS’ WORK

BRABIN, CHARLES
(1931) Great Meadow.
BRACKEN, BERT
(1932) Face on the Barroom Floor.
BRADBURY, ROBERT
(1931) Son of the Plains, Dugan of the Bad Lands; (1932) Law of the West, Man From Hell’s Edges, Texas Buddies.
BRANCH, HOUSTON
(1931) I Like Your Nerve; (1932) Manhattan Parade. Alias the Doctor, Heart of New York, Match King.
BRESLOW, LOU
(1932) No Greater Love, Rackety Rax.
BRIGHT, JOHN
(1931) Smart Money, Larcenv Lane, Blonde Crazy; (1932) Taxi, Crowd Roars, If I Had a Million.
BROWN, ROWLAND
(1931) Quick Millions; (1932) State’s Attorney, What Price Hollywood, Hell’s Highway.
BUCHMAN, SIDNEY
(1932) No One Man, Thunder Below, The Sign of the Cross, If I Had a Million.
BUCKINGHAM, TOM
(1931) The Painted Desert, Bad Company; (1932) Tom Brown of Culver.
BUFFINGTON, ADELE
(1931) Aloha; (1932) Forgotten Women, High Speed, Ghost Valley, Haunted Gold, A Man’s Land.
BURBRIDGE, BETTY
BURKE, EDWIN
(1931) Man Who Came Back, Young As You Feel, Bad Girl, Sob Sister; (1932) Dance Team, Down to Earth, Call Her Savage.
BURNETT, W. R.
(1932) Scarface.
BURTIS, THOMSON
(1932) Under-Cover Man.
BUSCH, NIVEN
(1932) Miss Pinkerton, Scarlet Dawn.
BUTLER, FRANK
(1931) This Modern Age; (1932) When A Feller Needs A Friend.
CAESAR, ARTHUR
CANTOR, EDDIE
(1931) Palmy Days.
CHANSLO, ROY
(1931) Shanghai Love.
CHAPIN, FREDERICK
(1932) Mark of the Spur.
CHAPLIN, CHARLIE
(1931) City Lights.
CHRIST, HARRY P.
(1932) Without Honors, Border Devils, Night Rider.
CLARK, FRANK HOWARD
(1932) Fighting Marshal Fighting Pool, Tangled Fortunes, Wild Horse Mesa.
CLYMER, JOHN
(1932) A House Divided.
COCKRELL, FRANCIS
(1932) Age of Consent, The Sport Parade.
COFFEE, LENORE J.
(1931) Squaw Man, Possessed; (1932) Night Court, Downstairs.
COHN, AL
(1932) Mystery Ranch.
COHN, BENNETT
COLE, LESTER
(1932) If I Had a Million.
CONDON, CHARLES
(1932) Scareheads, Get That Girl, Speed Madness.
CONKLIN, FRANK ROLAND
(1931) Mad Parade.
CONNORS, BARRY
(Deceased) (1931) Charlie Chan Carries On, Black Camel, Women of All Nations, The Spider, Riders of the Purple Sage; (1932) Rainbow Trail, Gay Caballero, Charlie Chan’s Chance, Trial of Vivienne Ware, Bachelor’s Affairs, Chandu the Magician, Hat Check Girl, Too Busy to Work.

ARTHUR HOERL

NOVELIST
DRAMATIST
DIRECTOR
SCREEN—STAGE—RADIO

456
CONSELMAN, WILLIAM

CORMACK, BARTLETT
(1931) Front Page, Kick In; (1932) Thirteen Women, Phantom of Crestwood, Half- Naked Truth.

CORRIGAN, LLOYD

CRAYEN, FRANK
Handle with Care.

CREELMAN, JAMES ASH
(1931) Honor of the Family; (1932) Most Dangerous Game.

CRIZER, TOM
(1932) My Pal, the King.

CUMMING, RUTH
(1931) Daybreak.

CUNNINGHAM, JACK

DALLAS, J. SCOTT
(1931) Caught Cheating, Murder at Midnight, Soul of the Slums, Pocatello Kid; (1932) Night Beat, Dragnet Patrol, Gold Digger.

DAVES, DELMAR
(1931) Shipmates; (1932) Divorce of the Family.

DAVIS, OWEN
(1931) Girl Habit, My Sin.

DAWN, ISABEL
(1932) If I Had a Million.

DAY, WILLIAM
(1932) Wayward.

DEAN, BASIL
(1931) Perfect Alibi.

DEGAW, MARION
(1932) If I Had a Million.

DE LEON, WALTER
(1931) Lonely Wives, Meet me at the Warehouse; (1932) A Fool's Advice, Union Depot, Hold 'em Jail, Make Me a Star, Phantom President; (1933) Millionaire.

DEL RUTH, HAMPTON
(1931) Defenders of the Law, Mystery Train.

DE SYLVA, BROWN AND HENDERSON
(1931) Indiscreet.

DIX, BEULAH, MARIE
(1931) Star Who Loved.

DIX, MARION
(1931) Alone Came Youth.

DIXON, MARION
(1932) Ladies of the Jury.

DOHERTY, ETHEL
(1931) It Pays to Advertise.

DOLAN, FRANK
(1932) Amateur Daddy.

DOTY, DOUGLAS
(1931) Racetrack; (1932) Silent Witness, Drifting Souls.

DOYLE, BIRD
(1932) Phantom Express.

DOYLE, RAY
(1931) Heaven on Earth.

DRAPER, OLIVER
(1931) West of Cheyenne, Hurricane Horseman; (1932) Saddle Buster, The Drifter, Cheyenne Cyclone, Beyond the Rockies.

DRAKE, WILLIAM A.
(1932) Grand Hotel, Strange Justice.

DRANEY, GEORGE
(1931) Ex-Flame.

DUFF, WARREN B.

DUNN, WINIFRED
(1931) Mothers Millions; (1932) Impatient Maiden.

DUPREZ, FRED
(1932) My Wife's Family.

DURCAL, G. A.
(1931) Under Texas Skies, Riders of the North, Partners of the Trail, Montana Kid, In Line of Duty, Man from Death Valley, Oklahoma Jim; (1932) Two-Fisted Justice.

DUSSEAU, LEON
(1932) The Girl from California.

EDELMAN, LOU
(1931) Shipmates.

ELLIS, EDITH
(1931) Great Meadow, Easiest Way.

ELLIS, ROBERT
(1932) Monster Walks.

EMERSON, JOHN
(1932) Trouble.

ENRIGHT, RAY
(1931) Gold Dust Gertie; (1932) Fireman Save My Child.

ERICSON, CARL
(1932) Stranger in Town, Silver Dollar.

ESTABROOK, HOWARD
(1931) CIMarron, Woman Hungry, Woman Between, Are These Our Children?; (1932) Roar of the Dragon, A Bill of Divorcement.

ETTINGER, EVE
(1932) Ljubav I Strast.

FAGAN, JAMES BERNARD
(1932) Forgotten Commandments.

FARAGOH, FRANCIS E.
(1931) Iron Man, Right of Way, Taxi, Young to Marry, Frankenstien; (1932) Prestige, Under-Cover Man.

FARROW, JOHN
(1931) Woman of Experience.

FAVE, RANDALL
(1931) Lasca of the Rio Grande, Branded; (1932) Texas Cyclone.

FIELD, SALISBURY
(1931) No Limit, Smart Woman.

FIELD, H. HERBERT
(1931) Hot Heiress.

FIELDS, JOSEPH
(1932) Big Shot.

FLINN, CASSIE
(1931) Not Exactly Gentlemen.

FORD, COREY
(1932) Sport Parade.

FORT, GARRETT E.
(1931) Dracula, Frankenstien; (1932) Panama Flo, Young Bride, Ten Witnesses, Under-Cover Man.

FOWLER, GENE
(1932) State's Attorney, What Price Hollywood?

FOX, MARIS
(1931) Resurrection.

FRANCKE, CAROLINE
(1932) Wiser Sex, Misleading Lady.

FRAZER, HARRY
(1932) Land of Wanted Men, Ghost City, Mason of the Mounted.

FREEDMAN, DAVID
(1931) Palmy Days.

FULTON, MAUDE
(1931) Command Performance; Captain Applejack, Maltese Falcon, Other Men's Women, Safe in Hell; (1932) Under the Moon.

FURTHMAN, JULES
(1931) Body and Soul, Merely Mary Ann, Yellow Ticket, Over the Hill; (1932) Shanghai Express, Four Venice.

GANGELIN, PAUL
(1932) Hell's House, Bachelor Mother.

GARNETT, TAY
(1931) Bad Company; (1932) Prestige.

GARRITT, OLIVER H. P.
(1931) City Streets, Night Nurse; (1932) World and the Flesh, Man From Yesterday, If I Had a Million, Farewell to Arms.

GATES, HARVEY
(1931) Sky Raiders, Hell Divers; (1932) Country Fair, Madame Racketeer, If I Had a Million.

GELSEY, ERWIN
(1932) Strange Love of Molly Louvin, Jewel Robbery, Scarlet Dawn.

GERAGHTY, TOM J.
(1932) Mr. Robinson Crusoe.

GERARD, BARNEY
(1931) Lady from Nowhere.

GIBNEY, SHERIDAN
(1932) Week-End Marriage, Two Against the World.

GLASMON, KUBEK
(1931) Smart Money, Larceny Lane, Blonde Crazy; (1932) Taxi, Truckers, Rockabye.

GLASS, GASTON
(1931) Racetrack.

GLAZER, BERNARD
(1931) Paradise Lady; (1932) Mata Hari, Two Kinds of Women, Farewell to Arms.

GLEASON, JAMES
(1931) Beyond Victory.

GODSON, JOHN E.
(1931) Alice in Wonderland.

GOLBECK, JAMES

GOLDBERG, SAMUEL
(1932) Joseph in the Land of Egypt.

GOODRICH, JOHN
(1931) Riders of the Purple Sage, (1932) Break of Promise, Son-Daughter.

GORDON, LEON
(1931) Don't Bet on Women, Annabelle's Affairs, Their Mad Moment, Heartbreak; (1932) Flies, Man About Town, Kongo.

GOULDING, EMMOND
(1931) Reaching for the Moon.

GRASHIN, JOHN
(1932) Exposed.

GRAVES, RALPH
(1932) Scandal for Sale.
ADAPTORS' WORK


HOLLOW, MAUDE

HOYLE, ARTHUR T.
(1932) Discarded Lovers.

HOYT, HARRY O.
(1932) Second Honey Moon; (1932) Man from New Mexico.

HUBBARD, LUCIEN
(1931) Paid, Maltese Falcon, Squaw Man, Smart Money, Star Witness; (1932) Three on a Match.

HUGHES, RUPERT
(1932) Tess of the Storm Country.

HULL, GEORGE
(1932) Son of Oklahoma.

HUME, CYRIL
(1932) Tarzan the Ape Man.

HURLBUT, WILLIAM
(1931) Good Sport.

HUSTON, JOHN
(1932) Law and Order.

HYLAND, FRANCES
(1931) Single Sin, Morals for Women; (1932) Thirteenth Guest, Unholy Love, Guilty or Not Guilty.

HYMAN, ARTHUR S.
(1932) Hustle.

ILFELD, LESTER
(1932) Come on Danger.

IRWIN, JACK
(1931) Lightnin' Smith's Return.

JACKSON, ALFRED
(1931) Kept Husbands, The Runaround.

JACKSON, FRANCES
(1931) Yankee Don.

JACKSON, FREDERICK
(1932) Bridegroom for Two.

JACKSON, HORACE
(1932) Beyond Victory, Rebound, Devotion; (1932) Lady With A Past, A Woman命令s, Animal Kingdom.

JACKSON, JOSEPH
(1931) God's Gift to Women, Oh, Sailor, Behave, Man to Man, Fifty Million Frenchmen, Smart Money; (1932) High Pressure, Beauty and the Boss, So Big, Dark Horse, One Way Passage.

JAMES, RIAN
(1932) Lawyer Man.

JESKE, GEORGE
(1932) Midnight Patrol.

JEVNE, JACK
(1931) Honeymoon Lane.

JOHN, GRAHAM
(1931) Devotion.

JOHNSON, ADRIAN
(1931) Lady from Nowhere.

JOHNSON, AGNES C.

JOHNSON, EMORY
(1932) Phantom Express.

JOHNSON, LAURENCE E.
(1931) It's a Wise Child, Bachelor Father; (1932) Passionate Plumber, Speak Easily.

JOHNSON, ROBERT LEE
(1932) Huddie.

JONES, CHARLES REED
(1931) Enemies of the Law; (1932) The King Murder.

JONES, GROVER

JOSEPHSON, JULIAN

JUMPER, JACK
(1932) Men of America.

KAHN, GORDON
(1932) Death Kiss.

KALMAR, BERT
(1931) Broadminded; (1932) Kid from Spain.

KATTERJOHN, MONTE

KEITH, ROBERT
(1932) Scandal for Sale.

KELLY, ANTHONY PAUL
(1931) Way Down East.

KEMPLER, KURT
(1932) Two-Fisted Law, Riding Through the Stampede.

KENDALL, VICTOR
(1931) Night Birds, Love Story; (1932) Gables Mystery, Fascination.

KENT, WILLIS
(1932) Racing Strain.

KENYON, CHARLES

KERN, JEROME
(1931) Men of the Sky.

KING, BRADLEY
(1931) Three Girls Lost, East Lynne, Trouble; (1932) Westward Passage, Passport to Hell, Six Hours to Live.

KIRKLAND, DAVID
(1931) Riders of the Cactus.

KLEIN, PHILIP
(1931) Charlie Chan Carries On, Black Camel, Hush Money, The Spider, Riders of the Purple Sage; (1932) Rainy Trail, Gay Caballero, Charlie Chan's Chance, Trial of Vivienne Ware, Bachelor's Affairs, Shanghai Magician, Hat Check Girl, Too Busy to Work.

KNOPP, EDWIN H.
(1932) Nice Women.

KOBER, ARTHUR
(1931) It Pays to Advertise, Up, Pops the Devil, Secret Call; (1932) False Madonna, Make Me a Star, Guilty as Hell, Me and My Gal.

KRALY, HANS

KRASNA, NORMAN

KRIM, MILTON
(1931) Bad Company, Range Feud; (1932) South of the Rio Grande.

ADAPTORS' WORK

KRUSADA, CARL
(1931) Westward Bound; (1932) 45 Calibre Echo.

KUHN, IRENE
(1932) Mask of Fu Manchu.

LA CAVA, GREGORY

LACHMAN, HARRY
(1931) The Outsider.

LAMONT, E. WAYNE
(1931) Secret Menace.

LANDY, GEORGE
(1931) Sidewalks of New York.

LANE, LUPINO

LANG, CHARLES
(1932) From Hell to Arms.

LARKIN, JOHN FRANCIS
(1932) Parachute Jumper.

LAUDER, FRANK
(1932) Lilt! He Lied to Her Husband, Children of Chance; (1932) Keepers of Youth.

LAUREN, S. K.

LAURENCE, VINCENT
(1931) Le Petit Cafe, Scan dal Sheer, Take This Woman; (1932) Sinners in the Sun, Movie Crazy, Night After Night.

LEVY, AGNES BRAND

LEDGER, CHARLES
(1932) Cock of the Air.

LEE, LEON

LEE, ROBERT N.
(1931) Caesar; (1932) 70,000 Witnesses.

LEHMANN, GLADYS
(1931) Many a Slip, Seed, Strictly Dishonorable; (1932) Nice Women, Back Street, They Just Had to Get Married.

LEVITEN, SONYA
(1931) Annabelle's Affairs, The Brat, Surrender, Delicious; (1932) After Tomorrow, Rebecca of Sunnybrook Farm, Tess of the Storm Country.

LEVINO, ALBERT S.
(1932) Reminiscences of the West.

LEVY, BENN W.

LEWIS, CECIL
(1932) Carmen.

LIPSON, LAWRENCE
(1932) Sweestakes, Suicide Fleet.

LITTLETON, SCOTT
(1931) Wise Devils.

LOYD, FRANK
(1931) Ace for Love.

LOYD, GERRIT J.
(1931) Secret Service.

LOYD, ROBERT
(1932) Prestige.

LOGUE, CHARLES A.
(1931) The Deceiver; (1932) The Menace.
ADAPTORS' WORK

LONSDALE, FREDERICK
(1932) Lovers Courageous.
LOOS, ALTA
(1931) The Struggle; (1932)
Red Headed Woman.

LORD, ROBERT T.
(1931) Big Business Girl,
Finger Points, Upper Under
world, Reckless Hour, Bad
Company, Ruling Voice; Her
Majesty Love; (1932) Fire-
man Save My Child, Man-
hattan Parade, It's Tough to
Be Famous, Winner Take All.
Purchase Price, You Said
A Mouthful, The Conquerors.

LOVETT, JOSEPHINE
(1931) Road to Reno, Cor-
sair; (1932) Tomorrow and
Tomorrow, Thunder Below,
Hot Saturday, Madame But-
terfly.

LOWE, EDWARD T., JR.
(1932) Discarded Lovers,
Shop Angel, Probation, Mid
night Lady, Escapade, Alias
Mary Smith, Forbidden Com-
pany, Hearts of Humanity,
Red Haired Alibi, The Cru-
sader, Tangled Destinies,
Thrill of Youth, The Un-
Written Law.

LUBITSCH, ERNEST
(1932) If I Had a Million
LUDWIG, ALAN
(1932) Wyoming Whirlwind.
LYNCH, JOHN
(1931) Cuban Love Song.

MacARTHUR, CHARLES
(1931) Paid, Unholy Garden.
Sin of Madelon Claudet, New
Adventures of Get Rich Quick
Wallingford; (1932) Rasputin
and the Empress.

MacLEAN, DOUGLAS
(1931) Cracked Nuts, Full of
Notions.

MccALL, MARY, JR.
(1932) Street of Women.

MccARTHY, HENRY
(1931) Going Wild, Mad
Parade.

MCCARTHY, J. P.
(1931) Cavalier of the West.

MCCARTY, HENRY
(1931) Bright Lights, Mad
Parade.

McCONVILLE, BERNARD
(1932) Devil on Deck, Can-
nonball Express.

Mccoy, Harry
(1932) Hypnotized.

McGRATH, william
(1932) Secrets of Wu Sin.

McGUIRE, william
(1932) She Wanted A Mil-
liionaire, Disorderly Conduct,
Kid from Spain, Okay Amer-
ica.

McLeod, Norman
(1931) Skippy, Newly Rich,
Sooky.

McNamara, Tom
(1932) Little Orphan Annie.

McNutt, william sla-
vens
(1931) Gun Smoke, Conquer-
ing Horde, Huckleberry Finn
Touchdown; (1932) Strangers
in Love, Broken Wing, Lady
and Gent, Night of June 13,
If I Had a Million.

Mack, willard
(1931) Reducing, Sporting
Blood.

Mackall, lawton
(1932) If I Had a Million

Mahin, john L.
(1932) Beast of the City,
Scarf ace, Wet Parade, Red
Dust.

Malleston, miles
(1931) Children of Chance.

Mallery, Bolton
(1932) You Said a Mouthful.

Mally, Doris
(1931) The Mad Parade;
(1932) Amateur Daddy.

Mander, Miles
(1932) The Woman Decides.

Mankiewicz, herman
(1931) Ladies Man, Man of
the World; (1932) Dancers
in the Dark, Girl Crazy.

Mankiewicz, joseph L
(1931) June Moon, Skippy,
Newly Rich, Sooky; (1932)
This Reckless Age, Sky Bride,
If I Had a Million.

March, joseph Mone-
cure
(1932) Sky Devils, Hot Sat-
urday.

Marcin, Max
(1931) Scandal Sheet, City
Streets, Lawyer's Secret, Si-
lence; (1932) Strange Case
of Clara Deane.

KUBEC GLASMON
PUBLIC ENEMY
SMART MONEY
BLONDE CRAZY
TAXI
UNION DEPOT
CROWD ROARS
THREE ON A MATCH
FALSE FACES

Present Engagement

LEGAL CRIME
(Chas. R. Rogers)

Management
FRANK AND DUNLAP, LTD.
ADAPTORS' WORK

RUBY, HARRY
(1931) Broad-Minded; (1932) Kid from Spain.

RYERSON, FLORENCE
(1931) Drums of Jeopardy, The Reckless Hour.

RYSKIND, MORRIE
(1931) Palmy Days.

SAGE, LEE
(1932) Without Honors.

SAMUELSON, G. B.
(1931) Should A Doctor Tell?

SANDRICK, MARK
(1932) Hold 'em Jail.

SARECKY, BARNEY
(1931) The Runaround, Honeymoon Lane.

SAGER, HARRY
(1932) Beauty Parlor.

SAUNDERS, JOHN MONK
(1931) Last Flight.

SCHAYER, E. RICHARD
(1931) Parlor, Bedroom and Bath, Dance Fools Dance, Just a Gigolo, Private Lives; (1932) Impatient Maiden, Night World.

SCHLAGER, SIG
(1932) Girl from Calgary.

SCHROCK, RAYMOND L.
(1931) Bad Sister, Shipmates.

SCHUBERT, BERNARD
(1931) Public Defender, Secret Service; (1932) Symphony of Six Million.

Scola, Kathryn
(1931) Wicked.

SEARS, ZELDA
(1931) Daybreak; (1932) Prosperity.

SEITZ, GEORGE B.
(1932) Sally of the Subway, Behind Stone Walls, Love in High Gear, Passport to Paradise.

SEYMOUR, JAMES
(1932) Carnival Boat, Lawyer Man.

SHANNON, ROBERT
(1931) Lover Come Back.

SHEEKMAN, ARTHUR
(1931) Monkey Business.

SHELDON, FOREST
(1931) Texas Ranger; (1932) Hell Fire Austin, Between Fighting Men.

SHERWOOD, ROBERT E.
(1932) Cook of the Air.

SHIRK, ADAM HULL
(1931) Inga.

SHORE, VIOLA BROTHERS
(1931) No Limit; (1932) Husband's Holiday.

SHUMATE, HAROLD
(1932) Ridin' for Justice, Wild Horse Mesa.

SIMMONS, MICHAEL L.
(1931) First Aid.

SMITH, PAUL GERARD
(1931) Sidewalks of New York.

SMITH, WALLACE
(1931) Lady Refuses, Friends and Lovers; (1932) Men of Chance, Lost Squadron, Almost Married.

SNELL, EARL
(1931) Subway Express, Two Gun Man, Alias—The Bad Man, Range Law, Branded Men; (1932) Racing Youth, Steady Company, Information Kid, Fargo Express, Fast Companions.

SPENCE, RALPH

SPREWACK, SAMUEL
(1931) Terror By Night, Secret Witness.

SPIEGELGASS, LEONARD
(1932) Walking Down Broadway.

STANGE, HUGH
(1931) Black Camel.

STARLING, LYNN
(1931) Don't Bet On Women, Always Goodbye; (1932) First Year, Cynara.

STEVENS, LOUIS
(1932) Men of Chance.

STEVenson, ROBERT
(1931) Jaws of Hell.

STEWART, DONALD OGDEN
(1931) Tarnished Lady.

STRAYER, FRANK
(1931) Murder at Midnight.

SULLIVAN, C. GARDNER
(1932) Strange Interlude, Sky Scraper Souls.

SUMMERS, WALTER
(1931) Man From Chicago, Flying Fool.

SUTHERLAND, EDWARD
(1932) Sky Devils.

HAROLD SHUMATE

Screen Plays

“Wild Horse Mesa”—Paramount

“Heritage of the Desert”—Paramount

Original and Screen Play

“Scarlet River”—RKO

Screen Play

“Son of the Border”—RKO

462
TRASKER, ROBERT
(1932) Secrets of the French Police.

TRENKER, LUIS
(1932) Doomed Battalion.

TREVELYAN, MICHAEL
(1932) Daring Danger.

TUCHOCK, WANDA
(1931) Susan Lennox — Her Rise and Fall, Sporting Blood; (1932) Letty Lynton, Little Orphan Annie.

TUPPER, TRISTAM
(1932) Klondike.

TUTTLE, BURL
(1932) Son of Oklahoma.

UNGER, GLADYS
(1932) Wayward.

UNSELL, EVE
(1931) Unfaithful, Up Pops the Devil, Secret Call.

VAJDA, ERNEST
(1931) Smiling Lieutenant, Son of India, The Guardsman. Tonight or Never; (1932) Broken Lullaby, Smilin' Through, Payment Deferred.

VALENTINE, VAL
(1931) Compromised, The Love Habit; (1932) My Wife's Family, East of Shanghai.

VAN EVERY, DALE
(1931) Trader Horn, Virtuous Husband, Ex-Bad Boy, East of Borneo; (1932) A House Divided, Murders in the Rue Morgue, Air Mail.

VAN LOAN, H. H.
(1932) Docks of San Francisco.

VAN RONKEL, JO
(1931) Convicted; (1932) Pleasure.

VEILLER, BAYARD
(1931) Guilty Hands; (1932) Night Court, Unashamed.

VERSCHLEISER, BEN
(1932) Breach of Promise.

VITULLO, FLORIA
(1932) Miracle of St. Anthony.

VON RONBEO, JO
(1931) Sea Ghost.

VON STROHEIM, ERICH
(1932) Walking Down Broadway.

WAGNER, GEORGE
(1932) Gorilla Ship.

WALDRON, JOHN A.
(1932) Hypnotized.

WALKER, H. M.
(1932) They Just Had to Get Married.

WALKER, NORMAN
(1932) Shadow Between.

WALKER, ROBERT
(1931) Kid From Arizona.

WALSH, CHRISTY
(1931) Spirit of Notre Dame.

WATKINS, MAURINE
(1931) Doctors Wives; (1932) Play Girl, No Man of Her Own.

SUTHERLAND, SIDNEY
(1932) Match King.

SWERLING, JO

TASKER, ROBERT
(1932) Doctor X, Hell's Highway.

TAYLOR, DWIGHT
(1931) Secrets of a Secretary; (1932) Are You Listening?

TAYLOR, HENRY
(1931) Red Fork Range.

TAYLOR, MATT
(1931) Lion and the Lamb.

TAYLOR, REX
(1931) Sit Tight, Sporting Chance.

TAYLOR, SAM
(1931) Kiki.

TERRETT, COURTNEY
(1931) Quick Millions, Hush Money, Reckless Living; (1932) Famous Ferguson Case, Love Is A Racket.

THALBERG, SYLVIA
(1931) This Modern Age; (1932) When A Feller Needs A Friend.

THAYER, TIFFANY
(1932) If I Had a Million.

THEW, HARVEY
(1931) Illicit, Public Enemy, Expensive Women, M a d Genius; (1932) Woman from Monte Carlo, Two Seconds, Famous Ferguson Case, Stranger in Town, Silver Dollar.

THOMPSON, HARLAN
(1931) Girls Demand Excitement; (1932) Phantom President, He Learned About Women.

THOMPSON, KEENE
(1931) June Moon, Fighting Caravans, Caught, Palmy Days; (1932) Last Man.

TOTMAN, WELLYN
(1931) Ridin' Fool, Rider of the Plains, Sunrise Trail, God's Country and the Man, Ships of Hate, Mother and Son, Nevada a Buckaroo; (1932) Forgotten Women, Riders of the Desert, Texas Pioneers, From Broadway to Cheyenne, Fighting Champ.

TOWNE, GENE
(1931) Goldie; (1932) Business and Pleasure, Hypnotized.

TOWNLEY, JACK
(1931) The Avenger; (1932) Bachelor Mother.

TRASKER, ROBERT
(1932) Secrets of the French Police.

TRENKER, LUIS
(1932) Doomed Battalion.

TREVELYAN, MICHAEL
(1932) Daring Danger.

TUCHOCK, WANDA
(1931) Susan Lennox — Her Rise and Fall, Sporting Blood; (1932) Letty Lynton, Little Orphan Annie.

TUPPER, TRISTAM
(1932) Klondike.

TUTTLE, BURL
(1932) Son of Oklahoma.

UNGER, GLADYS
(1932) Wayward.

UNSELL, EVE
(1931) Unfaithful, Up Pops the Devil, Secret Call.

VAJDA, ERNEST
(1931) Smiling Lieutenant, Son of India, The Guardsman. Tonight or Never; (1932) Broken Lullaby, Smilin' Through, Payment Deferred.

VALENTINE, VAL
(1931) Compromised, The Love Habit; (1932) My Wife's Family, East of Shanghai.

VAN EVERY, DALE
(1931) Trader Horn, Virtuous Husband, Ex-Bad Boy, East of Borneo; (1932) A House Divided, Murders in the Rue Morgue, Air Mail.

VAN LOAN, H. H.
(1932) Docks of San Francisco.

VAN RONKEL, JO
(1931) Convicted; (1932) Pleasure.

VEILLER, BAYARD
(1931) Guilty Hands; (1932) Night Court, Unashamed.

VERSCHLEISER, BEN
(1932) Breach of Promise.

VITULLO, FLORIA
(1932) Miracle of St. Anthony.

VON RONBEO, JO
(1931) Sea Ghost.

VON STROHEIM, ERICH
(1932) Walking Down Broadway.

WAGNER, GEORGE
(1932) Gorilla Ship.

WALDRON, JOHN A.
(1932) Hypnotized.

WALKER, H. M.
(1932) They Just Had to Get Married.

WALKER, NORMAN
(1932) Shadow Between.

WALKER, ROBERT
(1931) Kid From Arizona.

WALSH, CHRISTY
(1931) Spirit of Notre Dame.

WATKINS, MAURINE
(1931) Doctors Wives; (1932) Play Girl, No Man of Her Own.

ADAPTORS’ WORK

WEAD, FRANK, LT. COMMANDER
(1931) Shipmates; (1932) Air Mail, The All American.

WEIL, RICHARD
(1931) Naughty Flirt.

WEITZENKORN, LOUIS
(1931) 24 Hours; (1932) Ladies of the Big House, Devil Is Driving.

WELLS, WILLIAM K.
(1931) Gold Dust Gertie, Side Show.

WENNING, TOM
(1932) Sport Parade.

WEST, CLAUDINE

WEST, ROLAND
(1931) The Bat Whispers.

WESTON, GARNET
(1931) The Viking; (1932) White Zombie.

WHELEN, TIM
(1931) Everything's Rosie; (1932) Girl Crazy.

WHITAKER, JAMES
(1931) Up for Murder.

WHITE, PHILIP GRAHAM
(1932) Gay Buckaroo, Local Bad Man, Spirit of the West.

WILLARD, JOHN
(1932) Mask of Fu Manchu.

WILLIS, F. MCGREW

WILSON, CAREY
(1931) Behind Office Doors, Fanny Foley Herself; (1932) Polly of the Circus, Arsene Lupin, Faithless.

WOLFSON, P. J.
(1932) Madison Square Garden, Devil Is Driving.

WOODS, WALTER
(1931) Salvation Bell.

WOOLF, EDGAR ALLAN
(1931) A Tailor Made Man, Great Lover; (1932) Mask of Fu Manchu, Flesh.

WOON, BASIL
(1932) While Paris Sleeps.

WYLIE, PHILLIP
(1932) Island of Lost Souls.

YOUNG, WALDEMAR
(1931) Chances, Penrod and Sam, Compromised; (1932) Miracle Man, Sinners in the Sun, Love Me Tonight, Sign of the Cross, Island of Lost Souls.

YOUNGER, A. P.
(1931) Five and Ten, Flying High.
AKINS, ZOE
(1931) Once A Lady, Working Girls.
ALEXANDER, J. GRUBB
(Deceased)
(1931) Svengali, Road to Singapore, Mad Genius;
(1932) Hatchet Man, So Big.
ANDERSON, DORIS
(1931) Men Call It Love, Working Girls, Gay Diplomat;
(1932) Mata Hari, Wild Girl.
ANTHONY, STUART
(1931) Desert Vengeance, Fighting Sheriff, Border Love;
(1932) Lena Rivers, Police Court,
Strangers of the Evening, McKenna of the Mounted.
BAKER, MELVILLE
(1931) His Woman;
(1932) Downstairs.
BALDWIN, EARL
(1931) The Naughty Flirt, Tip Off, Off to Buffalo;
(1932) Big Shot, The Mouthpiece, The Tenderfoot, Doctor X,
The Crash.
BANKS, MONTY
(1932) The Tenderfoot.
BANYARD, BEATRICE
(1931) Reducing.
BARRETT, LARRY
(1932) The Crash.
BARRINGER, BARRY
(1931) Lightning Flyer, Graft,
Convicted; (1932) Murder At Dawn, Midnight Patrol, Dynamite Ranch.
BARRY, TOM
(1931) East Lynne, Over the Hill.
BATTLE, NORMAN
(1932) Widow in Scarlet.
BEEBE, FORD
(1932) Pride of the Legion.
BEHRMAN, S. N.
(1931) Daddy Long Legs, The Brat, Surrender;
(1932) Rebecca of Sunnybrook Farm.
BELDEN, CHARLES
(1932) A Fool’s Advice.
BENCHLEY, ROBERT
(1932) Sky Devils, Sport Parade.
BENTLEY, THOMAS
(1932) Keepers of Youth.
BERNSTEIN, ISADORE
(1932) By Whose Hand?
BIZET
(1932) Carmen.
BLANKE, HENRY
(1931) Her Majesty Love.
BLYTHE, SAMUEL
(1932) Washington Masquerade.
BOARDHURST, THOS. W.
1931) Damaged Love.
BOASBERG, AL
(1931) Cracked Nuts, Fifty Million Frenchmen, Everything’s Rosie;
(1932) Freaks.
BOLTON, GUY
(1931) Transatlantic, Yellow Ticket, Ambassador Bill, Delicious;
(1932) Devil’s Lottery, Woman in Room 13.
BOYLAN, MALCOLM S.
(1931) Shipmates, Politics, Hell Divers;
(1932) Cheaters at Play.
BRADBURY, ROBERT
(1931) Son of the Plains, Dugan of the Bad Lands;
(1932) Law of the West, Man from Hell’s Edges, Texas Buddies.

CLARENCE HENNECKE
Writer and Director

Address
Hollywood Athletic Club
HE. 1161

464
DIALOGUERS’ WORK

FOWLER, GENE
(1932) Roadhouse Murder, State’s Attorney.
FOX, FINIS
(1931) Resurrection.
FOX, PAUL HARVEY
(1931) Cuban Love Song.
FRANCKE, CAROLINE
(1932) Misleading Lady.
FRASER, HARRY
FREEDMAN, DAVID
(1931) Palmy Days.
FULTON, MAUDE
FURTHMAN, JULES
(1931) Body and Soul, Merely Mary Ann, Yellow Ticket, Over the Hill.
GANGELIN, PAUL
(1932) Hell’s House.
GARNETT, TAY
(1931) Bad Company; (1932) Prestige.
GARRETT, OLIVER H. P.
(1931) Night Nurse.
GATES, HARVEY
(1931) Sky Raiders, Hell Divers; (1932) County Fair.
GELSEY, ERWIN
(1932) Strange Love of Molly Louvain, Jewel Robbery, Scarlet Dawn.
GERAGHTY, TOM J.
(1932) Mr. Robinson Crusoe.
GERARD, BARNEY
(1931) Lawless Woman, Lady from Nowhere.
GIBNEY, SHERIDAN
(1932) Week-End Marriage.
GLASMON, KUBEC
(1931) Smart Money, Larceny Lane, Blonde Crazy; (1932) Taxi, Union Depot, Crowd Roars, Three on a Match.
GLASS, GASTON
(1931) Racetrack.
GLAZER, BENJAMIN
(1931) Pagan Lady; (1932) Two Kinds of Women.
GLEASON, JAMES
(1931) Beyond Victory.
GOLDBERG, MICHAEL
(1932) Joseph in the Land of Egypt.
GORDON, LEON
(1931) Don’t Bet on Women, Annabelle’s Affairs, Their Mad Moment, Heartbreak; (1932) Man About Town, The Painted Woman, The Son-Daughter.
GOULDING, EDMUND
(1931) Reaching for the Moon.
GRAHAM, CARROLL
(1932) Sky Devils.
GRASHIN, MAURI
(1932) Exposed.
GRAVES, RALPH
(1932) Scandal for Sale.
GREEN, HOWARD J.
(1932) They Call It Sin, I Am a Fugitive From a Chain Gang.
GREEN, PAUL
(1932) Cabin in the Cotton.
GREENE, EVE
(1932) Prosperity.
GRIBBLE, HARRY
WAGSTAFF
(1932) Bill of Divorcement.
GRIFFITH, D. W.
(1931) The Struggle.
GRIFFITH, RAYMOND
(1931) God’s Gift to Women, Bought, Girls About Town.
HALSEY, FORREST
(1931) Kept Husbands.
HAMMERSTEIN, OSCAR II
(1931) Children of Dreams.
HARBACH, OTTO
(1931) Magnificent Lie.
HARRIS, ELMER
(1931) Stepping Out; (1932) Skyscraper Souls.
HART, LORENZ
(1931) Hot Heiress.
HART, MOSS
(1932) Flesh.
HATCH, ERIC
(1931) Sidewalks of New York.
HAYWARD, LILLIAN
(1932) Miss Pinkerton, Big City Blues, They Call It Sin.

MILTON RAISON

Writer

“AIR HOSTESS”

“ABOUT THE MURDER OF THE CIRCUS QUEEN”
(Columbia)
HOYT, HARRY
(1932) Man from New Mexico.
HUBBARD, LUCIEN
(1932) Maltese Falcon, Smart Money, Star Witness.
HULL, GEORGE
(1932) Son of Oklahoma.
HUME, CYRIL
(1931) Trader Horn, Daybreak.
HURLBURT, WILLIAM
(1931) Good Sport.
HUSTON, JOHN
(1932) Murders in the Rue Morgue, A House Divided, Law and Order.
HULAND, PLACES
(1931) Caught Cheating, Single Sin, Morals for Women.
ILFELD, LESTER
(1932) Come on Danger.
IRWIN, JACK
(1931) Lightnin' Smith's Return.
JACKSON, ALFRED
(1931) Kept Husbands, The Runaround.
JACKSON, FRANCES
(1931) Yankee Don.
JACKSON, FREDERICK
(1931) Lady for Two.
JACKSON, HORACE
JACKSON, JOSEPH
(1931) Man to Man, Oh, Sailor, Behave! God's Gift to Women, Smart Money, Her Majesty's Love; (1932) High Pressure, Beauty and the Boss. So Big, Dark Horse, One Way Passage.
JANIS, ELSIE
(1931) Reaching for the Moon, Scow Man.
JEVNE, JACK
(1931) Honeymoon Lane.
JOHN, GRAHAM
(1931) Devotion.
JOHNSON, ADRIAN
(1931) Lady from Nowhere.
JOHNSON, EMORY
(1932) Phantom Express.
JOHNSON, LAURENCE E.
(1931) Enemies of the Law; (1932) The King Murder.
JONES, CHARLES REED
(1931) Enemies of the Law; (1932) The King Murder.
JONES, GROVER
JOSEPHSON, JULIAN
KALMAR, BERT
(1931) Broad-Minded; (1932) Kid from Spain.
KEARNEY, PATRICK
(1932) Doomed Battalion.
KEITH, ROBERT
(1932) Destiny Rides Again Unexpected Father.
LEHMANN, GLADYS  
(1931) Many a Slip, Seed, Strictly Dishonorable.

LEVIE, SONYA  
(1931) Daddy Long Legs, The Brat, Surrender, Delicious;  
(1932) After Tomorrow, Rebecca of Sunnybrook Farm.

LEVY, BENN W.  
(1931) Transgression, Waterloo Bridge.

LEWIS, GENE  
(1931) Mothers Millions.

LIEF, MAX  
(1932) Unexpected Father.

LITTLETON, SCOTT  
(1931) Sea Devils.

LOEWE, E. T., JR.  

LOWE, SHERMAN  
(1932) They Never Come Back.

LYNCH, JOHN  
(1931) Cuban Love Song.

MACK, WILLARD  
(1931) Reducing, Sporting Blood.

MAHIN, JOHN L.  
(1932) Beast of the City Scarface, Wet Parade.

MALLORY, BOLTON  
(1932) You Said a Mouthful.

MALLOY, DORIS  
(1931) The Mad Parade.

MANKIEWICZ, HERMAN J.  
(1931) Ladies Man;  
(1932) Lost Squadron, Girl Crazy.

MANKIEWICZ, JOSEPH  
(1931) Gang Buster, Finn and Hattie, June Moon, Skippy, Newly Rich, Sooky;  
(1932) This Reckless Age, Sky Bride.

MARCH, JOSEPH MONCURE  
(1932) Sky Devils.

MARCIN, MAX  
(1931) Lawyer’s Secret, Silence.

MARION, FRANCES  
(1931) Secret Six.

MARION, GEORGE, JR.  
(1931) Along Came Youth;  
(1932) This Is The Night.

MARKEY, GENE  
(1931) Inspiration, Great Lover;  
(1932) West of Broadway As You Desire Me.

LOVETT, JOSEPHINE  
(1931) Road to Reno;  
(1932) Tomorrow and Tomorrow.

LOEWE, S.  

LOYETT, JOSEPHINE  
(1931) Road to Reno;  
(1932) Tomorrow and Tomorrow.

LOEWE, S.  

LIEF, MAX  
(1932) Unexpected Father.

LITTLETON, SCOTT  
(1931) Sea Devils.

LOEWE, E. T., JR.  

LOWE, SHERMAN  
(1932) They Never Come Back.

LYNCH, JOHN  
(1931) Cuban Love Song.

MACK, WILLARD  
(1931) Reducing, Sporting Blood.

MAHIN, JOHN L.  
(1932) Beast of the City Scarface, Wet Parade.

MALLORY, BOLTON  
(1932) You Said a Mouthful.

MALLOY, DORIS  
(1931) The Mad Parade.

MANKIEWICZ, HERMAN J.  
(1931) Ladies Man;  
(1932) Lost Squadron, Girl Crazy.

MANKIEWICZ, JOSEPH  
(1931) Gang Buster, Finn and Hattie, June Moon, Skippy, Newly Rich, Sooky;  
(1932) This Reckless Age, Sky Bride.

MARCH, JOSEPH MONCURE  
(1932) Sky Devils.

MARCIN, MAX  
(1931) Lawyer’s Secret, Silence.

MARION, FRANCES  
(1931) Secret Six.

MARION, GEORGE, JR.  
(1931) Along Came Youth;  
(1932) This Is The Night.

MARKEY, GENE  
(1931) Inspiration, Great Lover;  
(1932) West of Broadway As You Desire Me.

BOB ROSE

Original Story

“LUCKY DEVILS”  
(RKO)
MARKS, CLARENCE J. (1932) Fast Companions.
MARLOW, BRIAN (1931) Road to Reno, Girls About Town.
MARQUIS, DON (1931) Skippy.
MARTIN, AL (1932) Rider of Death Valley.
MASON, LESLIE (1931) Aloha.
MASON, SARAH Y. (1931) Man in Possession; (1932) Age of Consent.
MASON, SCOTT (1932) Ride Him Cowboy.
MAYER, EDWIN JUSTUS (1931) Never the Twain Shall Meet. Phantom of Paris; (1932) Merrily We Go to Hell, Wild Girl.
MEEHAN, ELIZABETH (1932) Girl of the Rio.
MEEHAN, JOHN (1931) Vi Tva, Strangers May Kiss, A Free Soul, Son of India, Phantom of Paris; (1932) Letty Lynton, Washington Masquerade.
MEREDITH, BESS (1931) The Prodigal; (1932) Strange Interlude.
MERRICK, LEONARD (1931) Magnificent Lie.
MERRIVALE, BERNARD (1931) Flying Fool.
MIDDLETON, GEORGE (1931) Once a Sinner.
MILHAUSER, BERTRAM (1932) Sherlock Holmes.
MILLER, ASHLEY AYRE (1931) Alice in Wonderland.
MILLER, SETON I. (1932) Scarface, Last Mile.
MINTZ, SAM (1932) Handle with Care.
MITCHELL, BROWNIE (1931) Sheer Luck.
MIZNER, WILSON (1932) Winner Take All, One Way Passage.
MOREHOUSE, WARD (1932) Big City Blues, Central Park.
MORGAN, BYRON (1931) Five Star Final, Ruling Voice; (1932) Fast Life.
MORGAN, GENE (1932) Sin's Pay Day.
MORGAN, GEORGE (1931) The Avenger, Headin' for Trouble, Quick Trigger Lee, Cyclone Kid; (1932) Human Targets.
MORSE, N. BREWSTER (1932) The Savage Girl.
MURPHY, RALPH (1931) Millie, Woman of Experience, Sweepstakes; (1932) Young Bride.
MYCROFT, WALTER (1931) Dreyfus Case; (1932) Bridgroom for Two, Keepers of Youth.
MYERS, HENRY (1931) Murder by the Clock.
MYTON, FRED (1932) White Eagle.
NATTEFORD, JACK (1931) Women Men Marry, Clearing the Range, Wild Horse, Private Scandal, Alice in Wonderland, Arizona Terror; (1932) File 113, My Pal, the King.
NEITZ, ALVIN J. (1931) Hell's Valley.
NEVILLE, JOHN THOMAS (1931) The Flood, Homicide Squad; (1932) Honor of the Press, Her Mad Night, Heart Punch, Malay Nights, Midnight Warning.
NICHOLS, DUDLEY (1931) Seas Beneath, Not Exactly Gentlemen, Hush Money, Skyline; (1932) This Sporting Age.
NICHOLSON, KENYON (1931) Wicked, Skyline.
NIGH, WILLIAM (1931) Sea Ghost.
NORTON, GRACE KEEL (1931) Sky Spider.
NOVELLO, IVOR (1932) Tarzan the Ape Man But the Flesh Is Weak.
ORNITZ, SAMUEL (1932) Hell's Highway.
ORR, GERTRUDE (1931) Mad Parade; (1932) Silver Lining.
PAGANO, ERNEST (1931) Racetrack.
PARKER, AUSTIN (1931) Honor Among Lovers; (1932) The Rich Are Always With Us, Successful Calamity.
PARKER, NORTON S. (1931) Ten Nights in a Barroom; (1932) Hell's Headquarters.
PASCAL, ERNEST (1931) Fair Warning, The

DIALOGUERS' WORK

Spy, Born to Love; (1932) Husband's Holiday.
PEARSON, HUMPHREY (1931) Going Wild, Bright Lights, Consolation Marriage; (1932) Westward Passage.
PEREZ, PAUL (1931) Kiss Me Again, Goldie; (1932) Hotel Continental.
PERTWEE, ROLAND (1931) I Like Your Nerve, Honor of the Family.
PLYMPTON, GEORGE (1931) One Way Trail.
POLLARD, "BUD" (1931) Rio's Road to Hell. Voice of the Jungle.
PRASKINS, LEONARD (1931) Gentlemen's Fate, The Champ; (1932) Emma.
PURCELL, GERTRUDE (1931) Honor Among Lovers, Girl Habit; (1932) Night Mayor.
QUIGLEY, ROBERT (1932) Shotgun Pass.
RAFAELSON, SAMSON (1931) Smiling Lieutenant, Magnificent Lie; (1932) Broken Lullaby, One Hour With You.
REED, TOM (1931) Waterloo Bridge, Lascas of the Rio Grande; (1932) Law and Order, Radio Patrol.
REVILLE, ALMA (1931) Skin Game.
RICE, ELMER (1931) Oh Sailor Behave, Street Scene.
RICHARDS, JACKSON (1932) Trailling the Killer.
RIDLEY, ARNOLD (1931) Foiling Fool.
RIGBY, GORDON (1931) Command Performance.
RISKIN, ROBERT (1931) Arizona, Men Are Like That, Platinum Blonde, Men in Her Life; (1932) Three Wise Girls, Big Timer, Shopworn, Night Club Lady, American Madness.
RIVKIN, ALLEN (1932) 70,000 Witnesses.
RODNEY, EARLE (1932) Hypnotized.
ROE, STEPHEN (1932) By Whose Hand?
ROGERS, LELA E. (1932) Women Won't Tell.
DIALOGUERS' WORK

ROGERS, RICHARD
(1931) Hot Heiress.
(1932) Amore e Morte.

ROOT, WELLS
(1931) The Prodigal; (1932) Bird of Paradise.

ROSMER, MILTON
(1931) Jaws of Hell.

ROUVEROL, AURANIA
(1931) Dance Fools Dance.

RUBEN, J. WALTER
(1931) Bachelor Apartments, Young Donovan's Kid, White Shoulders, High Stakes; (1932) Symphony of Six Million, Roadhouse Murder.

RUBY, HARRY
(1931) Broad-Minded; (1932) Kid from Spain.

RYERSON, FLORENCE
(1931) Drums of Jeopardy, Compromised.

RYSKIND, MORRIE
(1931) Palmy Days.

SAGE, LEE
(1932) Without Honors.

SARECKY, BARNEY
(1931) Runaround, Honey-moon Lane.

SAUBER, HARRY
(1932) Beauty Parlor.

SAUNDERS, JOHN MONK
(1931) Finger Points, Last Flight.

SCHAYER, RICHARD

SCOLA, KATHRYN
(1931) Wicked.

SEARS, ZELDA
(1931) Reducing, Politics, Susan Lennox—Her Fall and Rise; (1932) Emma, Prosperity, New Morals for Old.

SEITZ, GEORGE
(1932) Sally of the Subway, Behind Stone Walls, Passport to Paradise.

SEYMOUR, JAMES
(1932) Symphony of Six Million, Carnival Boat.

SHAW, GEORGE BERNARD
(1931) How He Lied to Her Husband

SHEEHAN, ARTHUR
(1931) Monkey Business.

SHELDON, FORREST
(1931) Texas Ranger; (1932) Hell Fire Austin.

SHERIFF, R. C.
(1932) The Old Dark House.

SHERWOOD, ROBERT E.

SHORE, VIOLA BROTHERS
(1932) Husband's Holiday.

SHUMATE, HAROLD
(1932) Ridin' for Justice.

SIMMONS, MICHAEL L.
(1931) First Aid.

SMITH, WALLACE
(1931) Lady Refuses, Speckled Band; (1932) Lost Squadron Men of Chance, Almost Married.

SMITH, WALTON HALL
(1932) Huddle.

SNELL, EARLE
(1931) Subway Express, Alias —The Bad Man, Range Law, Branded Men; (1932) Racing Youth.

SOUTAR, ANDREW
(1932) Man Called Back.

SPENCE, RALPH

SPREWACK, BELLA
(1931) Caught.

---

HORACE McCOY

Original Story
"FULL SPEED AHEAD"

Screen Play
"SOLDIERS OF THE STORM"
(In Collaboration)
TAYLOR, SAM (1931) Caught, Secret Witness.

STARLING, LYN (1931) Don't Bet on Women, Always Goodbye, Transatlantic.

STARR, JAMES A. (1932) Sky Devils.

STEIN, SELMA (1931) Salvation Nell.

STEVENS, LOUIS (1932) Men of Chance.

STEWART, DONALD ODEN (1931) Rebound; (1932) Smilin' Through.

SULLIVAN, C. GARDNER (1932) Strange Interlude, Huckleberry.

SULLIVAN, EDWARD D. (1931) Hell Bound.

SUMMERS, WALTER (1931) Flying Fool.

SUTHERLAND, SIDNEY (1932) The Match King.


TARKINGTON, BOOTH (1931) The Millionaire.

TASKER, ROBERT (1932) Doctor X, Hell's Highway.

TAYLOR, DWIGHT (1931) Secrets of a Secretary; (1932) Are You Listening?

TAYLOR, HENRY (1931) Red Fork Range.

TAYLOR, MATT (1931) Lion and the Lamb.

TAYLOR, SAM (1931) Kiki.

TERRETT, COURTNEY (1931) Quick Millions; (1932) Famous Ferguson Case, Love is a Racket.

THALBERG, SYLVIA (1931) This Modern Age; (1932) When a Feller Needs a Friend.

THEW, HARVEY (1931) Illicit, Public Enemy, Expensive Women, Mad Genius; (1932) Women From Monte Carlo, Famous Ferguson Case, Two Seconds, Stranger in Town, Silver Dollar.

THITELEY, THOMAS (1932) Pleasure.

THOMAS, LOWELL (1931) Blonde Captive.

THOMPSON, HARLAN (1931) Girls Demand Excitement.

THOMPSON, KEENE (1931) Fighting Caravans, June Moon, Caught.

TITHERAGE, DION (1932) Shadow Between.

TOTMAN, WELLYN (1931) Rider of the Plains, Sunrise Trail, God's Country and the Man, Ships of Hate, Mother and Son, Nevada Buckaroo; (1932) Forgotten Women, Riders of the Desert, Texas Pioneers.

TOWNE, GENE (1931) Goldie; (1932) Business and Pleasure, Hypnotized.

TRAIL, ARMITAGE (1932) Thirteenth Guest.

TREVELYAN, MICHAEL (1932) Daring Danger.

TUCHOCK, WANDA (1931) Sporting Blood; (1932) New Morals for Old.

TULLY, RICHARD WALTON (1932) Bird of Paradise.

TUPPER, TRISTAM (1932) Klondike.

TUTTLE, BURL (1932) Son of Oklahoma.

UNGER, GLADYS (1932) Wayward.

UNSELL, EVE (1931) Up Pops the Devil.

VAJDA, ERNEST (1931) Smiling Lieutenant, Son of India, The Guardsman, Broken Lullaby.

VALENTINE, J. (1931) Almost a Honeymoon.

VALENTINE, VAL (1931) Compromised; (1932) My Wife's Family.

VAN DRUTEN, JOHN (1931) Unfaithful.

VAN EVERY, DALE (1932) Unexpected Father.


VEILLER, ANTHONY (1932) Breach of Promise.

VEILLER, BAYARD (1931) Guilty Hands; (1932) Arsene Lupin, Night Court, Unashamed.

VON ROMEO, JO (1931) Sea Ghost; (1932) Pleasure.

VON STROHEIM, ERICH (1932) Walking Down Broadway.

WAGNER, GEORGE (1932) Gorilla Ship.

WALDRON, JOHN (1932) Hypnotized.


WALKER, ROBERT (1932) Tex Takes a Holiday.

WATKINS, MAURINE (1931) Doctors' Wives; (1932) Play Girl.


WEIL, RICHARD (1931) Naughty Flirt.

WELLS, WM. K. (1931) Sit Tight, Other Men's Women, Captain Thunder.

WELSH, EDDIE (1931) Fifty Million Frenchmen; (1932) Girl Crazy, Ladies of the Jury.


WEST, ROLAND (1931) Bat Whispers.

WESTON, GARNETT (1932) White Zombie.

WHELAN, TIM (1932) Girl Crazy, The Crooked Circle.

WHITAKER, JAMES (1931) Up for Murder.

WHITE, PHILIP GRAHAM (1932) Gay Buckaroo, Local Bad Man, Spirit of the West.


WILSON, CAREY (1931) Behind Office Doors, Fanny Foley Herself.


WOLFSON, P. I. (1932) 70,000 Witnesses.

WOOLF, EDGAR ALLAN (1931) A Tailor Made Man, Great Lover; (1932) Frights.

WOON, BASIL (1931) Men On Call, While Paris Sleeps.

WRAY, JOHN (1931) Quick Millions.


YOUNG, WALDEMAR (1931) Chances, Penrod and Sam; (1932) Miracle Man Sinners in the Sun.

YOUNGER, A. P. (1931) Flying High.
RAY JUNE
A. S. C.

Chief Cinematographer

"SECRETS"
"CYNARA"
"ARROWSMITH"

UNITED ARTISTS PRODUCTIONS

LEON SHAMROY

Cinematographer

B P. SCHULBERG PRODUCTIONS
PARAMOUNT
ABEL, DAVID
(1931) Scandal Sheet, Secret Call, Huckleberry Finn, Rich Man's Folly; (1932) Ladies of the Big House, Miracle Man Sky Bride, Merrily We Go to Hell, Phantom President, Madame Butterfly.

ALLEN, PAUL
(1931) Sheer Luck.

ANDERSON, A.
(1932) Cross Examination.

ANDERSON, M. A.

ANDRIOT, LUCIEN

ASH, JERRY

AUGUST, JOE

AVIL, GORDON
(1931) The Champ.

BARNES, GEORGE

BERGER, CARL
(1932) Bring Em Back Alive.

BINGER, RAY O.
(1931) Private Lives; (1932) False Faces.

BLACK, ARTHUR
(1931) Anybody's Blonde.

BLADELEY, WALTER
(1931) Love Story.

BOYLE, JOHN W.
(1932) Hypnotized.

BRODINE, NORBERT
(1931) Beyond Victory, Reaching the Guardsman, Pagan Lady; (1932) Passionate Plumber, Beast of the City Night Court, Bachelor's Affairs, Unashamed, Wild Girl, Uptown New York, The Death Kiss.

BROWN, JAMES, JR.
(1931) Defenders of the Law, Air Eagles.

BROWN, J. S.
(1931) Train; (1932) Vanishing Frontier.

CALAHAN, CHARLES

CARNEY, BOB
(1932) South Seas Adventures.

CAVALIERE, NICK
(1932) Bring 'Em Back Alive.

CLARK, E. CHARLES
(1931) Men on Call, Girls Demand Excitement, Annabelle's Affairs, Good Sport; (1932) Too Busy to Work.

CLARK, DANIEL B.

CLINE, BENJAMIN
(1931) Branded.

CLINE, WILFRED
(1932) Law of the West, Man from Hell's Edges.

COURANT, CURT
(1931) By Rocket to the Moon; (1932) Secrets of the Orient.

COX, JOHN J.
(1931) Almost a Honeymoon Love Habit, How He Lied to His Husband, Skin Game; (1932) East of Shanghai.

CRONJAGER, EDWARD

CRONJAGER, HENRY

CRONJAGER, JULES

CROSBY, FLOYD
(1931) Tabu.

DANIELS, WILLIAM
(1931) Strangers May Kiss, Se L'Empereur Savait Ca, Great Meadow, Inspiration, A Free Soul, Susan Lenox—Her Fall and Rise; (1932) Lovers Courageous, Mata Hari, Grand Hotel, Aus You Desire Me, Skyscraper Souls, Rasputin and the Empress.

DEAN, FAXON
(1932) Texas Pioneers.

DEAN, JACKSON
(1932) Arm of the Law.

DE VINNA, CLYDE
(1931) Trader Horn Great Meadow, Shipmates, Politics; (1932) Tarzan the Ape Man, Bird of Paradise.

DIAMOND, JAMES

DIETZ, WILLIAM
(1932) Border Devils.

DORAN, BOB
(1932) Scareheads.

DRAPER, JACK

DUPONT, MAX
(1931) Single Sin, Caught Cheating, Morals for Women; (1932) Mr. Robinson Crusoe.

DYER, ELMER
(1931) Dirigible, Branded; (1932) Lost Squadron.

EDESON, ARTHUR

FEITZ, JOHN
(1931) Right of Way.

FISCHBECK, HARRY

FISHER, A. L.
(1931) Flying Fool.

FISHER, ROSS
(1931) Fair Warning; (1932) Phantom Express.
MAURICE EMERSON

SCIENCE-MATOGRAPIHER

Travel Subjects the World Over

3139 Godwin Terrace
Riverdale, N. Y. C.

Kingsbridge 6-7494
Cable Address—“Empasup” N. Y.

Distinguished Photography
with
Perfection in clarity, action and beauty

CARL BERGER
FIRST CAMERA ON
"BRING 'EM BACK ALIVE"

Specialist in Aerial and All Outdoor Photography

64 W. 192nd St., New York City
Tel. SEdg. 3-0969
Klassen, Roy (1932) Igloo.


Kline, Bob (1932) Face on the Barroom Floor.


Laing, Charles (1931) Unfaithful, Vice Squad, Newly Rich, Caught, Magnificent Lie, Once a Lady; (1932) Tomorrow and Tomorrow, No One Man, Devil and the Deep, He Learned About Women.

Laszlo, Ernest (1931) Primrose Path.

Levine, Charles (1931) Alice in Wonderland.

Levitt, Sam (1932) Laugh I Strast.

Lewis, Chuck (1931) Around the World in 80 Minutes.

Lindem, Edward (1932) With Honors.


Lundin, Walter (1932) Movie Crazy.

Lyons, Chester (1931) Young as You Feel, Bad Girl.


MacWilliams, Glen (1931) Life and Soul, Front Page, Sob Sister; (1932) While Paris Sleeps, Rebecca of Sunnybrook Farm, Hat Check Girl.
FRANK ZUCKER

CINEMATOGRAPHER

Now Photographing Series of Pictures for

MASTER ART PRODUCTS, INC.

"ORGANLOGUES" "MELODY-MAKERS"

220 West 42nd Street
New York City
Tel.: Wls. 7-0610

TALK FROM YOUR SCREEN

With Your Quickly Typewritten Messages ON

RADIO MATS

Sold by all National Theatre Supply Stores

Excellent Medium for Visual Education

MONDI, B. (1932) Bridesroom for Two.


NOVAK, JOE (1932) Hell Fire Austin.


OVERBAUGH, ROY (1932) Perfidio and Sam.


PARKER, JACK (1931) Battle of Gallipoli; (1932) Like These! Strictly Business.

PATRICK, KIRK (1931) Second Honeymoon


PEWTER, GUY (1931) Pagan Lady.

PHYSIOC, LOU (1932) Midnight Patrol, Western Limited.

PLANN, ROBERT (1931) White Whispers, Reaching for the Moon, Terror by Night, Secret Witness; (1932) Silver Lining.


(1932) It's Tough to Be Famous, Union Depot, Fireman Save My Child, Two Seconds Dark Horse, Blessed Event, Three on a Match, I am a Fugitive from a Chain (Gang).

POLLOCK, GORDON (1931) Of Light's.

RANAHAN, RAY (1931) The Runaround, Fanny Foley Herself; (1932) Doctor X.


REED, ARTHUR (1931) Drums of Jeopardy, Alias the Bad Man, Arizona Terror, Range Law, Braided Men, Pocatello Kid; (1932) Sunset Trail, Gold.

REFSIE, WILLIAM (1931) Sit Tight, Maltese Falcon, Murder at Midnight, Expensive Women; (1932) A Fool's Advice.


ROBINSON, ROB (1932) Lost Squadron.

RODDELL, STANLEY (1931) Flying Fool, Battle of Gallipoli.


ROSE, JACKSON (1931) Seed, Reckless Living, Strictly Dishonorable; (1932) Texas Gun-Fighter, Law and Order, Radio Patrol.

ROSENTHAL, I. (1931) Flying Fool.


ROSSMAN, EARL (1932) Danger of the Arctic.


RUTTENBERG, JOSEPH (1931) The Struggle.

SANTACROSS, M. (1931) Nic Nite in Reno.

SCHMITZ, JOHN (1932) Handle with Care.
ACKERMAN, HOMER
(1932) Midnight Warning, Savage Girl.

ADAMS, G. W.
(1931) The Man From Chicago.

AIKEN, JOSEPH
(1931) A Connecticut Yankee. Always Goodbye, Delicious; (1932) Cheaters at Play, Devil's Lottery, Chandu the Magician, Rebecca of Sunnybrook Farm.

ALSSEY & PHILLIPS

BERNS, EDWARD

BIRCH, ALBERT F.
(1932) Strictly Business.

BLINN, A. F.
(1932) Unholy Love.

BROCK, J. K.

BRUZLIN, ALFRED

BURNS, GAVIN A.
(1932) Freaks, After All, The Claw.

CARMAN, TOM

CLARK, PETE

CLARKE, R. C.
(1932) Exposure.

CLAYTON, R. S.
(1931) Meet the Wife.

CONNORS, HENRY
(1931) Good Bad Girl.

COOPER, G. R.

COOPER, GEORGE
(1931) Fifty Fathoms Deep, Range Feud, Branded, Guilty Generation; (1932) The Menace, High Speed, South of the Rio Grande, Night Club Lady, Hello Trouble, This Sporting Age, Man Against Woman.

COSTELLO, G. P.
(1931) Charlie Chan Carries On, Their Mad Moment, Cisco Kid.

COSTELLO, P. J.
(1931) Bad Girl, Young as You Feel.

CRAMER, DUNCAN
(1932) Disorderly Conduct.

CRANE, EARL N.

CRAPP, GEORGE L.
(1931) Blonde Captive, Heroes All.

CROGER, B. J.
(1931) Cavalier of the West.

CUNNINGHAM, LODGE
(1932) Washington Merry-Go-Round.

CUTLER, D. A.

DALGLEISH, MACK
(1932) Cross Examination.

DALGLEISH, W. M.
(1931) Private Scandal; (1932) They Never Come Back.

Daly, Dean
(1932) No Living Witness, Malay Nights.

Day, L. E.
(1932) Strange Justice.

DEWHURST, T.
(1931) Blonde Captive.

EIKES, HERBERT
(1931) Lightnin' Smith's Return.

ELLIS, GEORGE D.

EILLMAKER, HOMER
(1932) Fighting Marshal.

FAULKNER, P. J. JR.
(1931) Caught Plastered; (1932) Sport Parade.

FESSLER, BAILEY
(1931) Kept Husbands, White Shoulders, Gay Diplomat.

FIELDS, J.
(1931) Sundown Trail.

FINGERLIN, HAROLD
(1931) Tarnished Lady, Secrets of a Secretary.

FLICK, DON
(1931) Body and Soul, Holy Terror, Yellow Ticket.

FLICK, W. D.
(1932) Hat Check Girl, Tess of the Storm Country.

FORREST, DAVID
(1931) One Way Trail; (1932) Forbidden Trail.

FOX, HARRY
(1931) Command Performance.

FOX, WILLIAM R.
(1931) Ex-Flame; (1932) Sky Devils, Crooked Circle, Breach of Promise.

FRANKLIN, C. F.
(1931) Sea Devils, Second
JACK, NEIL  
(1931) Sea Devils, Second Honeymoon, Defenders of the Law, Mystery Train.

JORDAN, JACK  
(1931) Just a Gigolo, Lullaby;  
(1932) Arsenic Lupin.

JOWETT, CORSON J.  
(1931) Ridin’ Fool, Sunrise Trail, Drums of Jeopardy Midnight Murder, Terror at Midnight, X Marks the Spot Secret Witness;  

KANE, JOSEPH  
(1932) Man Called Back.

KELLUM, THERON  
(1932) Fighting Gentleman.

KERR, EGEN L.  
(1932) Million Dollar Legs.

KROGER, B. J.  
(1931) Riders of the Cactus Secret Menace;  
(1932) Border Devils, Night Rider.

LAGERSTROM, OSCAR E.  
(1931) Reaching for the Moon Indiscreet, Bat Whispers.

LANG, FREEMAN  
(1932) Out of Singapore.

LAU, FRED J.  
(1931) Salvation Nell.

LEVERITT, GEORGE  
(1931) Women of All Nations Wicked, Sob Sister;  
(1932) After Tomorrow, While Paris Sleeps, Man About Town, Wild Girl, Me and My Gal.

LEWIS, CHUCK  
(1931) Around the World in 80 Minutes.

LEWIS, HAROLD C.  
(1931) Conquering Horde, Gun Smoke, Up Pops the Devil, Slander, Secret Call;  
(1932) Strangers in Love, Strange Case of Clara Deane, Merrily We Go to Hell, The Man from Yesterday, Working Girls, Guilty As Hell, Farewell to Arms, Devil Is Driving, Tonight Is Ours, Once A Lady.

LIKE, RALPH M.  

LINDGREN, H. M.  
(1932) This is the Night, Madam Racketeer, Sign of the Cross.

LINDSAY, W. W., JR.  
(1931) Seas Beneath, Mr. Lemon of Orange, Quick Millions, Black Camel, Skyline Heartbreak;  
(1932) Woman in Room 13, Almost Married.

MacDONALD, ANSTRUTHER  
(1931) Strangers May Kiss, A Free Soul, Possessed;  
(1932) Emma, Grand Hotel, Speak Easily.

MacKENZIE, FRANK  
(1932) Racketey Rax.

McDONALD, HUGH  
(1931) Woman Between.

McDOWELL, HUGH  
(1931) Cracked Nuts, Every-thing’s Rosy;  
(1932) Lost Squadron, Girl Crazy, Thirteen Women, Renegades of the West.

McDOWELL, HUGH, JR.  
(1931) Sin Ship;  
(1932) Penguin Pool Murder.

McNIFF, H. E.  
(1931) Gang Buster.

MAHER, FRANK A.  
(1931) Corsair;  
(1932) The Greeks Had a Word for Them

MALMgren, RUSSELL  
(1931) Ten Cents a Dance, Last Parade, The Avenger, Men in Her Life;  

MERRITT, EUGENE  
(1931) Skippy, Newly Rich, Huckleberry Finn, Finn and Hattie, Queen of Hollywood;  
(1932) Miracle Man, Horse Feathers, The Challenger.

MEYERS, L. J.  
(1932) Panama Flo.

MILLS, C. B.  

MILLS, HARRY D.  
(1931) Dishonored, It Pays to Advertise, Gene Alegre, An American Tragedy, Monkey Business;  
(1932) Sinners in the Sun, The Man From Yesterday.

MILLS, O. B.  
(1932) Love in High Gear.

MORGAN, FRED R.  

MURRAY, ALEC  
(1931) Nacht-Bummler, Night Birds, Skin Game, Dreyfus Case, Love Story;  
(1932) Men Like These, East of Shanghai

MURRAY, TED  
(1931) Meet the Wife.

MYERS, JOHN L.  
(1931) Headin’ for Trouble;  
(1932) Carnival Boat.

NEAL, PAUL  
(1931) It’s a Wise Child Prodigal, Never the Twain Shall Meet, Politics, New Moon, Guilty Hands, The Guardsman, The Cuban;  
(1932) Tarzan the Ape Man, Limpyv.
NEW, GORDON  
(1931) Stolen Heaven.

NOYES, CHARLES  
(1932) Love Affair.

NOYES, JACK  
(1931) Arrowsmith.

O’LOUGHLIN, CHARLES M.  

PAGGIE, M. M.  
(1931) Faithful, Dude Ranch, Kick In, Women Love Once, Murder by the Clock, Caught, City Streets; (1932) One Hour With You, One Hour With You in (French), World and the Flesh, Love Me Tonight.

PAHLMAN, WALTER  
(1932) Mr. Robinson Crusoe.

PETERS, DON  
(1932) Hell Fire Austin.

PHILLIPS, JOE  
(1931) Riders of the North.

PIERSALL, BRUCE  
(1931) Lion and the Lamb.

PORTMAN, CLEM  
(1931) Cimarron, Traveling Husbands, Three Who Loved, Bachelor Apartment, Are These Our Children? (1932) Men of Chance, Most Dangerous Game, Come on Danger.

PRICHARD, ROBERT  
(1931) Woman of Experience.

PROTZMAN, ALBERT  
(1931) Don’t Bet on Women, Six Cylinder Love, Transatlantic, Surrender; (1932) Silent Witness, Rainbow Trail, Charlie Chan’s Chance, Careless Lady, Trial of Vivienne, Ware, First Year, Mystery Ranch, Sherlock Holmes, Handle with Care.

RAGUSE, ELMER  
(1931) Pardon Us.

ROMINGER, GLENN  

ROSS, A.  
(1931) Love Habit; (1932) Carmen.

ROVERE, ERNEST  
(1931) Ten Nights in a Barroom.

ROVEY, S. CRAWFORD  
(1932) Virgins of Bali.

RUDOLPH, A. E.  

RUEHLAND, WALTER  
(1931) Lumperball; (1932) Trapeze.

SHARP, HENRY  
(1931) Around the World in 80 Minutes.

SHIRLEY, ROBERT  
(1931) Secret Six, Son of India; (1932) Hell Divers, City Sentinel, Huddle.

SHUGART, RALPH  
(1931) Daybreak, Great Lover, Flying High; (1932) Are You Listening? Night Court.

SMITH, W. C.  
(1931) Hell Bound, Salvation Nell; (1932) Trailing the Killer.

STANLEY, JAMES  
(1931) Chinatown After Dark, Anybody’s Blonde, Soul of the Stamma Night Boat; (1932) Sally of the Subway, Draguen Patrol, Docks of San Francisco, Sin’s Pay Day.

STARR, WILLARD  
(1931) Strangers May Kiss (German).

STONE, HAROLD  
(1931) Beyond Victory, Devotion.

STRANSKY, JOHN, JR.  

SULLIVAN, E. C.  
(1931) Vice Squad, Rich Man’s Folly; (1932) Ladies of the Big House.

TAPPAN, LEWIS  
(1932) Congorilla.

THOMAS, DOLPH  
(1931) Finger Points, Lady Who Dared.

THORNTON, CECIL  

TOPE, L. E.  

TRIBBY, JOHN  
(1931) Lady Refuses, Beau

RECORDING ENGINEERS


TUTHILL, C. A.  
(1931) Honor Among Lovers, Night Angel, Personal Maid, His Woman; (1932) Wayward.

TYLER, DICK  
(1931) Freighters of Destiny; (1932) Partners.

TYLER, R. E.  
(1932) Beyond the Rockies.

VERNON, VINTON  
(1931) Palmy Days, Tonight or Never; (1932) The Kid from Spain.

VON KIRBACH, A. L.  
(1931) Once a Sinner, Not Exactly Gentlemen; (1932) Passport to Hell, Six Hours to Live.

WALLACE, CHARLES E.  

WARD, C. CLAYTON  
(1931) East Lynne, Young Sinners; (1932) She Wanted a Millionaire, Call Her Savage.

WARD, E. C.  
(1931) Hush Money.

WEEREN, HANS  
(1932) Uptown New York.

WESTMORELAND, J. S.  
(1932) Bachelor Mother.

WIGGIN, LYMAN J.  
(1932) Joseph in the Land of Egypt.

WINKLER, B.  
(1931) Beyond Victory, Born to Love, Pardon My Gun, Painted Desert, Sundown Trail.

WOLCOTT, EARL  
(1931) Painted Desert, Bad Company; (1932) Prestige, A Woman Commands.

ZATORSKY, ERNEST F.  

ZINT, KARL  
(1931) Bachelor Father, A Tailor Made Man, Parlor, Bedroom and Bath, Man in Possession, Get Rich Quick Wullingford, Cardboard Lover.
FANCHON and MARCO, Inc.

Produce Stage Shows
Manage Talent
Book Acts
Operate Theaters

Whatever You Want to Do About Stage Entertainment Fanchon & Marco, Inc., Can Do It For You

Headquarters: 5600 Sunset Boulevard, Hollywood, Cal.
Other Offices: San Francisco, Seattle, New York, Milwaukee

Willis Kent Productions

Announces Season 1933
6 Melodramas—All Star Casts
6 Western Features

FIRST RELEASE
"SUCKER MONEY"

NOW IN PRODUCTION
"THE ROAD TO RUIN"
 Directed by Mrs. Wallace Reid

PAST PRODUCTIONS
"PRIMROSE PATH"  "CHISELERS IN HOLLYWOOD"  
"10 NIGHTS IN A BARROOM"  "DRIFTERS"

OFFICE
1501 NORTH COMMONWEALTH ST., HOLLYWOOD, CALIF.
ADAMS, EDGAR
(1931) Caught Cheating.
ADAMS, HENRY
(1931) Sheriff's Secret.
ALLEN, FRED
(1931) Woman of Experience.
AMY, GEORGE
ARNAUD, FLEURY
(1931) Civilization; (1932) In the Days of the Crusaders, Piscator Possilipo.
ATKINSON, FRANK
(1932) Hell's Headquarters.
AUSTIN, WILLIAM
(1931) Trails of the Golden West; (1932) 45 Calibre Echo.
BAIN, FRED
BAUCHENS, ANNE
(1931) Squaw Man, Guilty Hands; (1932) Beast of the City, Wet Parade, Sign of the Cross.
BENNETT, HUGH
(1931) Street Scene, Arrowsmith.
BERKELEY, CLAUDE
(1931) Born to Love, Bad Company.
BINBAUM, IRVING
BOOTH, MARGARET
(1931) It's a Wise Child, The Prodigal, Five and Ten, Susan Lenox—Her Rise and Fall Cuban Love Song; (1932) Lovers Courageous, Strange Interlude, Smilin' Through, The Son-Daughter.
BORBY, JAMES
(1932) Strange Love of Molly Louvain.
BRAUNSTEIN, NATHAN CY
(1931) Heroes All, Blonde Captive; (1932) Virgins of Bali.
BRETHERTON, EDITH
(1932) Crooner.
BRETHERTON, HOWARD
(1932) Famous Ferguson Case.
BROOKS, ARTHUR A.
(1931) Acquitted, Made to Order, Make Believe, Under Texas Skies, Wild West Whoopee, Tabu (also supervised German, French and Japanese versions), Balinese Love, Secret Menace.
BURTON, BERNARD
(1932) Movie Crazy.
CAHOON, RICHARD
(1931) Aloha, Mad Parade Private Scandal, Men in Her Life; (1932) Igloo, Washington Merry-go-Round.
CATTAN, DWIGHT
(1931) Sea Devils, Defenders of the Law.
CARLISLE, ROBERT
(1931) Spirit of Notre Dame; (1932) Nice Women.
CARRUTH, CLYDE
(1931) Not Exactly Gentlemen.
CARRUTH, MILTON
(1931) Dracula, Iron Man, Heaven on Earth; (1932) Murders in the Rue Morgue, Law and Order.
CARVER, R. P.
(1931) The Viking.
CHAPLIN, CHARLIE
(1931) City Lights.
CLANCY, MARGARET V.
(1931) Annabelle's Affairs, Young As You Feel, Bad Girl, Heartbreak; (1932) Dance Team, After Tomorrow, Society Girl.
CLEMENTS, WALTER
(1932) Saddle Buster.
CLEMENTS, WILLIAM
(1932) Beyond the Rockies, Ride Him Cowboy, Haunted Gold.
COFFMAN, JOE W.
(1931) Pagliacci.
COHN, BENNETT
(1931) Air Police.
COHN, MARTIN
(1931) Alias—The Bad Man, Arizona Terror, Left Over Ladies, Morals for Women; (1932) Man Called Back.
COOPER, WINIFRED
(1932) East of Shanghai.
CRAFT CHARLES C.
(1931) Common Law, Tip Off; (1932) Lady With a Past, Big Shot, Panama Flo, Westward Passage.
Cramer, Duncan
(1931) Quack Millions.
CRANDALL, ROBERT
(1931) Oh Sailor Behave, Fifty Million Frenchmen.
CURRIER, RICHARD
(1931) Pardon Us; (1932) Pack Up Your Troubles.
CURTIS, EDWARD
(1931) Criminal Code, Good Bad Girl.
CURTISS, RAY
(1931) Chances; (1932) Miss Pinkerton, Big City Blues, Three on a Match.
DAVEY, ETHEL
DAWSON, RALPH
(1931) My Past, Mad Genius Her Majesty Love, Blonde Crazy; (1932) High Pressure Beauty and the Boss, One Way Passage, Jewel Robbery.
DE GATENO, ALFRED
(1931) Charlie Chan Carries On, Black Camel, The Spider; (1932) Gay Caballero, Woman in Room 13, Bachelor's Affairs.
DENNIS, JACK
DE ROCHEMONT, RICHARD
(1932) Congorilla.
ARMAND DENIS

Director

FRANK BUCK ADVENTURE PICTURE

WILD CARGO

now in Production

Produced for

VAN BEUREN CORPORATION

729 SEVENTH AVENUE, NEW YORK CITY

LEFF PRODUCTIONS, INC.

ANNOUNCES
FOR SEASON 1933-1934
12 FEATURE PRODUCTIONS

Now in Production

"FORGOTTEN PARENTS"
"CHILD FOR SALE"

WRITE OR WIRE FOR YOUR TERRITORY FRANCHISE

LEFF PRODUCTIONS, INC.

ABRAHAM LEFF, Pres.

BRYANT 9-3984 729 SEVENTH AVE.
JOSEPH SEIDEN, Gen. Mgr.

New York City
DE RUELLE, EMILE
(1931) Night Birds.

DIETRICH, RALPH J.

DILTZ, CHARLES

DIXON, RALPH
(1931) Mr. Lemon of Orange, Young Sinners, Holy Terror: (1932) Docks of San Francisco, She Wanted a Millionaire.

DROUGHT, DORIS
(1931) Honeymoon Lane: (1932) Silver Linine.

ELLIS, ARTHUR

ENGLISH, JOHN W.
(1931) Meet the Wife.

FRITCH, PETER
(1931) Soil Wild, Kiss Me Again, Big Business Girl, I Like Your Nerve.

GARRETT, OTIS

GIBBONS, JIMMY
(1931) Sit Tight, God's Gift to Women, Side Show: (1932) The Expert, Man Wanted, Street of Women, They Call It Sin.

GIBSON, JAMES
(1932) Blessed Event.

GRAY, WILLIAM S.
(1931) Gentleman's Fate, Stepping Out, Politics, Flying High; (1932) Passionate Plumber, New Morals for Old, Unhappily Divorced, in the Family, Flesh.

HALL, AL
(1931) Woman Hungry Broad-Minded, Last Flight.

HALVEY, MARIE
(1931) Beau Ideal.

HAMILTON, WILLIAM

HAMMOND, A. C.
(1931) Almost a Honeymoon, Love Story; (1932) My Wife's Family.

HARRINGTON, J. E.
(1931) Ships of Hate, Dugan of the Bad Lands.

HARRIS, CHARLES
(1931) Single Sin.

HAVLICK, GENE

HAYES, DON
(1931) Mothers Millions, Night Life in Reno.

HEISLER, STUART

HELD, TOM
(1931) Daybreak, Sin of Madelon Claudet; (1932) Tarzan the Ape Man, But The Flesh Is Weak, Skyscraper Souls, Rasputin and the Empress.

HILL, EDNA
(1932) Ljubav I Straż.

HILL, EMMA

HILTON, ARTHUR
(1931) Captain Thunder, Virtuous Husband.

HIMM, CARL
(1931) West of Cheyenne, In Old Cheyenne, Worldly Goods Second Honeymoon, Air Police, Hell Bent for Frisco First Aid; (1932) South Seas Adventures.

HIVELY, GEORGE
(1931) A Tailor Made Man, Dance, Fools, Dance, Great Meadow, Laughing Sinners; (1932) West of Broadway Polly of the Circus, As You Desire Me, Blondie of the Follies, Rockahaye.

HOCHBERG, CHARLES
(1931) Sidewalks of New York.

HUMES, WILLIAM
(1931) Illicit, Spengali, Road to Singapore; (1932) Manhattan Parade, Man Who Played God, Alias the Doctor, So Big, Love and a Rocket, Purchase Price, I am a Fugitive from a Chain Gang.

HOLT, RALPH
(1931) River's End.

HORNBECk, WILLIAM
(1932) Hypnotized.

HUFFBERT, ARTHUR
(1931) X Marks the Spot.

HUFFSMITH, ARTHUR
(1931) Ten Cents a Dance, Subway Express.

HUGHES, ROBERT
(1931) Private Scandal.

HUFFSMITH, HARRY
(1930) Sing, Young Men, Sing, Story of a Bride, Recruit No. 320, bicycle.

HUFFSMITH, ROGER
(1930) Sing, Young Men, Sing, Story of a Bride, Recruit No. 320, bicycle.

HULL, FRANK
(1931) Some Beneath, Merely Mary Ann, Over the Hill.

HUNT, CHARLES
(1931) Ridin' Fool, Second Honeymoon, Riders of the North; (1932) Discarded Lovers, Law of the West, Police Court.

JOHNSON, JULIAN
(1931) Rango.

JOHNSTON, MILDRED

KANE, JOSEPH
(1931) Lonely Wives, Sweepstakes, Big Gamble, Suicide Fleet; (1932) Prestige, Young Bride, Is My Face Red?

KENT, TED

KERN, HAL C.
(1931) Reaching for the Moon Indiscreet, Corsair.

KERN, ROBERT
(1932) Mr. Robinson Crusoe.

KILLIFER, JACK

KIMBALL, BUDDY
(1932) Thirteen Women.

KIMBALL, CHARLES

KING, EMMETT
(1932) Westward Passage.

KITCHEN, JACK

KOLSTER, CLARENCE
(1931) Painted Desert, Frankenstein; (1932) Impatient Maiden, Doomed Battalion.

KRAFFT, CHARLES
(1932) Breach of Promise.

KURLE, ROBERT
(1931) Resurrection.

LAWRENCE, VIOLA
(1931) Pagan Lady.

LE VANWAY, WILLIAM
(1931) Parlor, Bedroom and Bath, Reducing, Shipmates.
THEATER REALTY BROKERS
BUYING -- SELLING -- LEASING
MOTION PICTURE THEATERS
EVERYWHERE
For the past 15 years
No Deal Too Small
No Deal Too Large

DAVID BERK
1540 Broadway -- New York City -- LaCkawanna 4631

IT'S IMPORTANT to YOU
Storage
By Reel or Vault
In our approved fireproof vaults at a nominal monthly charge.
Lowest Insurance Rate.

Projection Theatres
Sound or Silent
Interlocking System
Reproduction of sound track on separate machines in synchronism.

Cutting Rooms
RCA Equipment
Equipped for Sound and Silent Pictures

Film Service
Inspection — Matching — Splicing

Delivery and Shipping Service
We handle for a customer all of the details of a transaction
We shall be glad to confer with you at any time

LLOYDS FILM STORAGE CORPORATION
729 7th Ave., New York City
Established in 1914 by
JOSEPH R. MILES
FILMDOM’S RECOGNIZED NEWSPAPER—THE FILM DAILY

EDITORS’ WORK

PERSONS, TOM

PIERSON, CARL F.
(1932) Riders of the Desert, Man From Hell’s Edges, From Broadway to Cheyenne.

PIVAR, MAURICE

POLLARD, “BUD”
(1931) Rio’s Road to Hell. Voice of the Jungle, Alice in Wonderland.

POST, CHARLES A.
(1931) Sunrise Trail.

PRATT, THOMAS
(1931) Hot Heiress, Winner Take All; (1932) Tiger Shark.

RAWLINS, JACK
(1931) The Bargain.

RAY, B. B.
(1931) Women Men Marry.

REYNOLDS, HARRY
(1931) Bachelor Father; (1932) Manhattan Tower.

ROBBINS, EDDIE
(1931) The Spy.

ROBBINS, J. EDWIN
(1931) Six Cylinder Love.

ROBERTS, ARTHUR
(1931) Royal Bed; (1932) Girl of the RHYTHM. Girl Crazy, Hold ’Em Jail.

ROBINSON, BYRON

ROEHL, VIOLA

ROGAN, BARNEY

ROLAND, JEAN
(1932) Joseph in the Land Egypt.

ROLLINS, JOHN
(1931) Too Young to Marry.

ROSHER, CHARLES
(1931) Paid.

SACKIN, L. H.
(1931) Terror by Night. Secret Witness; (1932) Bachelor Mother.

SAUNDERS, DAISY
(1931) Rango.
SELECT TALENT—
of the highest Order

for

SCREEN—STAGE—MODELING
New Faces—Beautiful Girls—New Male Types

Mr. Producer—

The Models Guild with a Membership of
2,500 Offers Trained Talent That Will Solve Your
Every Problem for New Screen Types and Faces

THE MODELS GUILD
Telephone BRyant 9-6440
31 West 47th Street New York

HARPER PRODUCING
AND
DISTRIBUTING COMPANY
Producing and Distributing
DISTINCTIVE — ORIGINAL — POPULAR
SHORTS
"THE SUNNY SIDE OF LIFE"
and
"THE PARADE OF MELODY"
featuring
"BOB" PATTERSON
and his
SUNNY SIDE OF LIFE ORCHESTRA

JAMES H. HARPER
1619 Broadway

New York, N. Y.
Cable Address: Harfilm
FOREIGN STONE, STOCKVIS, SMITH, SIMMONDS, SHIRK, SPENCER, SNYDER, SHUSTER, SHEA, SCHUSTER, SHIELDS, SEWELL, SCHROEDER.


Punch. INTERNATIONAL JAMES CHANDU ADAM BAT ENEMIES INGAGI. Woman to RAY DESERT BLANCHE JEANNE RUSSELL Your Entrust technician inquires New. For NO. ESTIMATES Nothing solicited. the most important, Eastern Location Shots—

ENTRUST your most important details and intricate “shots” to the man who knows every technician on the East Coast. Nothing too small or too large.

Your inquiries solicited. Estimates furnished gratis on wire or letter confirmations.

FOREIGN PRODUCERS ATTENTION!

WRITE

FRANCIS E. ZIESSE
No. 92 Gelston Avenue
Brooklyn, New York

WIRE

FRANCIS E. ZIESSE
No. 92 Gelston Avenue
Brooklyn, New York

489

EDITORS’ WORK

on Call, Surrender; (1932) Mystery Ranch.

WEBB, JERRY
(1932) Texas Gun-Fighter.

WEBB-DOUGLAS, HARRY
(1931) Swanee River.

WHEELER, LEM
(1931) Mother and Son, Montana Kid, In Line of Duty.

WHITE, MERRILL
(1931) Smiling Lieutenant.

WRANELL, BASIL
(1932) Freaks.

WRIGHT, MAURICE

WRIGHT, RUTH
(1932) A Scarlet Week-End.

WYNN, HUGH

YOUNG, HAROLD
(1931) The Earth, Bright Lights, The Reckless Hour.

SCHROEDER, EDWARD
(1931) Der Tanz Geht Weiter Compromised; (1932) Hell’s House.

SCHUSTER, HAROLD
(1931) Don’t Bet on Women Man Who Came Back, Always Goodbye, Skyline, Ambassador Bill.

SEWELL, BLANCHE

SHEA, WILLIAM
(1931) Fighting Caravans.

SHELDERS, RUSSELL
(1931) Enemies of the Law.

SHIRK, ADAM HULL
(1931) Ingagi.

SHUSTER, HAROLD
(1932) Chandu The Magician.

SIMMONDS, S.
(1931) Night Birds, How He Lied to Her Husband; (1932) Bridgroom for Two.

SMITH, JAMES
(1931) Bat Whispers.

SNYDER, RAY

SPENCER, JEANNE
(1932) Cannonball Express, Heart Punch.

STOCKVIS, J. W.
(1931) Flying Fool; (1932) The Woman Decides.

STONE, LE ROY
(1931) Finger Points, Lady Who Dared, Penrod and Sam

STUMAR, JOHN
(1932) Crowd Roars.

SULLIVAN, FRANK

Sweeney, JAMES
(1931) Lightning Flyer.

TAVERES, ARTHUR
(1931) Seed, Strictly Dishonorable.

THOMPSON, WALTER
(1932) Partners.

THORPE, RICHARD
(1931) Lady from Nowhere, Grief Street, Devil Plays; (1932) Probation.

TROFFAY, ALEX
(1931) Goldie, Cisco Kid Good Sport; (1932) Careless Lady, The Painted Woman.

TURNER, EARL C.
(1931) Lightnin’ Smith’s Return, Range Law.

TURNER, HELENE
(1931) Honor Among Lovers, Secrets of a Secretary.

WADE, VERA
(1932) Thrill of Youth.

WARE, FRANK

WARNE, HELEN
(1931) Great Lover.

WEATHERWAX, PAUL
(1931) Body and Soul, Men

FRANCIS E. ZIESSE
formerly ORGANIZER AND BUSINESS MANAGER of the INTERNATIONAL PHOTOGRAPHERS OF THE MOTION PICTURE INDUSTRIES, LOCAL NO. 644, I.A.T.S.E., NEW YORK offers a COMPETENT KNOWLEDGE AND EXPERIENCE so paramount to the producer requiring Eastern Location Shots—

FRANCIS E. ZIESSE No. 92 Gelston Avenue Brooklyn, New York
JAMES E. RODGERS
ARTISTS' REPRESENTATIVE

STARS for MOTION PICTURES
TELEVISION
RADIO

PERSONAL REPRESENTATIVE FOR
ANN SEYMOUR
"Broadway Personality Girl"

BELLE MILLER
DORAIN DUPONT
LONA RODIONOFF
CLARICE CORNELL
LAHRS HERLAND

1425 BROADWAY, N. Y. C. Telephone: PENN. 6-7747-2634

EDGAR GEORGE ULMER
DIRECTOR
IT IS twelve years this fall since "Danny," the late Joseph Dannenberg, met with a group of golf enthusiasts of the industry and presented his plan for the first FILM DAILY GOLF TOURNAMENT. His unselfish desire to establish a closer personal relationship within the motion picture industry, inspired by the spirit of good fellowship and sportsmanship, met with great enthusiasm and resulted in the first Film Daily Golf Tournament. The inauguration of this yearly feature took place at the Oak Ridge Country Club in Tuckahoe, N. Y. on September 27, 1921.

Unquestioned success marked the inauguration of the tournaments, and each year has found the attendance steadily increasing. The entire motion picture industry soon came to regard the Film Daily Golf Tournament a real field day, with the result that immediately following the second year it was necessary, for a time, to run two contests yearly, a spring and a fall tournament.

At the spring tournament of 1927, which was held at the Sound View Club in Great Neck, L. I. on May 11, Al Lichtman proposed that the good fellowship and sportsmanship always present at these golf contests should find some permanent organization or club to further both the social and athletic welfare of eastern film people. The outcome of that proposal was the formation of the present Motion Picture Club of New York, which now boasts a membership embracing every important person in the motion picture industry.

With the Motion Picture Club well established by the time the 1928 golf tournament rolled around, the organization put forth a golf team which met and defeated a team representing the Lambs Club. In gaining this victory, the Motion Picture Club golfers were awarded the E. F. Albee Memorial Trophy.

The highlight of the 1929 spring tournament was another defeat for the Lambs Club by the Motion Picture Club, making a second season's possession of the Albee Trophy. At the seventeenth Film Daily Golf Tournament, which took place at Gedney Farms Country Club in Westchester County on Oct. 1, 1929, after a spirited battle with a team representing the Friars Club, the Motion Picture Club representatives won and thus obtained the E. F. Albee Cup for golf supremacy for a third time.

During the eighteenth and nineteenth tournaments, the Motion Picture Club golfers remained undefeated. At the Glen Oaks Country Club in Great Neck, the Motion Picture Club crew again beat the Lambs Club and at the contest held at the Fenimore Country Club in White Plains they defeated the foursome representing the Associated Motion Picture Advertisers and retained possession of the E. F. Albee Trophy for the fifth consecutive time.

At the twentieth Film Daily Golf Tournament, again taking place at the Fenimore Country Club, the strong Motion Picture Club golfers were defeated for the E. F. Albee Trophy by a team representing the A.M.P.A. This last golf tournament proved outstanding in every way, attendance far exceeding that of any other and the prizes were the largest and finest array ever offered at any Film Daily Golf Tournament.

--- TEAM STANDINGS ---

<table>
<thead>
<tr>
<th>Where Played</th>
<th>Contestants</th>
<th>Won By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound View in 1928</td>
<td>M. P. Club vs. Lambs</td>
<td>M. P. Club</td>
</tr>
<tr>
<td>Glen Oaks in 1929</td>
<td>M. P. Club vs. Lambs</td>
<td>M. P. Club</td>
</tr>
<tr>
<td>Gedney Farms in 1929</td>
<td>M. P. Club vs. Friars</td>
<td>M. P. Club</td>
</tr>
<tr>
<td>Glen Oaks in 1930</td>
<td>M. P. Club vs. Lambs</td>
<td>M. P. Club</td>
</tr>
<tr>
<td>Fenimore in 1931</td>
<td>M. P. Club vs. A.M.P.A</td>
<td>M. P. Club</td>
</tr>
<tr>
<td>Fenimore in 1932</td>
<td>M. P. Club vs. A.M.P.A</td>
<td>A.M.P.A.</td>
</tr>
</tbody>
</table>

491
DANNY

GRAY
CENSOR BOARDS
State and Local Organizations

STATE CENSOR BOARDS

FLORIDA
While there is a law on the statute books of
Florida providing for a censor board, it is not func-
tioning, and no one has been appointed to serve
on the board for several years.

KANSAS
Sixth and Armstrong Sts.
Kansas City
Mae Clausen, Chairman; Jesse Hodges, Mrs. Zelma
L. Redmond.

MARYLAND
211 N. Calvert St.
Baltimore
Dr. George Heller, Chairman; Marie Prestman, Asa
Sharp.

MASSACHUSETTS
Censors for Sunday shows only: Major P. F. Healey,
James H. Sheran, Thomas T. Dumont, Laurence De-
Cane (Vaudeville).
City of Boston Censor: John Casey, City Hall,
Boston, Mass.

NEW YORK
80 Center Street
New York City
Irwin Esmond

OHIO
233 S. High Street
Columbus
Dr. B. O. Skinner, Mary Edith Leuth, Susanah E.
Warfield.

PENNSYLVANIA
1222 Vine Street, Philadelphia
and
State Capitol—Harrisburg
Samuel D. Schwartz, Chairman; Mrs. John D.
Davenport; Miss J. F. Kerr, Secretary.

VIRGINIA
State Office Bldg.
Richmond
Richard C. L. Moncure, Director; Sen. Edwin S.
Reid; Mrs. Emma Speed Sampson, Vice-Chairman and
Secretary.

LOCAL CENSOR BOARDS

ATLANTA—Mrs. Alonzo Richardson; Birmingham,
Ala.—Mrs. Neill Wallace.
BOSTON—Stanton R. White, City Hall, Boston.
CHICAGO—Lieut. Muller of Police Dept. in charge
of board; Mrs. A. L. Adams; Mrs. J. M. Castello;
Mrs. C. C. DoOLittle; Mr. W. A. Foust; Miss E. E.
Kerr; Miss Sara Riley.
DALLAS—Dallas, Houston, San Antonio, Waco:
City ordinances in all these Texas towns provide for
a city censor but no appointments or appropriat-
tions during recent years have been made, although
ordinances have not been repealed. No active censor
boards.
DETROIT—Lieut. Royal S. Baker is in complete
charge of censoring pictures—704 Film Exchange
Building.
KANSAS CITY—Mr. Guy Holmes; Mrs. Eleanor
Walton.
LOS ANGELES—Pasadena: Mrs. R. McLure, Chair-
man, 820 Arden Grove; Mrs. W. H. Lishman, 714 S.
Oakland; Mr. George Schuler, 1414 Casa Grande.
MEMPHIS—Lloyd T. Binford, Chairman, Columbian
Mutual Tower Bldg.; Mrs. M. V. Smith, Randolph
Bldg.; Mrs. Walter Stewart, 760 Adams Avenue.
MILWAUKEE—Frank B. Metcalfe, President; Mrs.
J. C. Buckald, Vice-President; Mrs. E. J. Kluckow,
Treasurer; George Hampel, Secretary; L. K. Brin; Paul
Langheimrich, Sr.; Harvey Timdarch; John Klabouch;
George Lorio.
OKLAHOMA CITY—Mr. R. M. Escock; Noel Hous-
ton.
PORTLAND—Robert Mount, Chairman; J. J. Parker;
William Cutts; Mrs. Pat Allen; Josephine Forney.
SAN FRANCISCO—San Jose: Mr. Fred Shipp, Chair-
man; Mrs. L. T. Smith; Mrs. R. L. Bruch; Mrs. E.
Stahl; Mrs. M. H. Bullock; Rev. Ed. J. Maher;
C. S. Allen. Palo Alto: Mr. Oscar F. Green, Presi-
dent; Mr. Henry F. McFerrin, Secretary; Mrs. R. R.
Beal; Mrs. W. O. Shreve; Mr. Andrew Hansen; Mr.
E. W. Martin; Mrs. N. W. Glaser; Mrs. Margaret
Ford; Mrs. R. V. Corput; Mrs. James McIntosh; Mrs.
H. C. Collins; Mr. F. W. Hackett. Sacramento:
Mrs. Josepshine Haug, Chairman; Mrs. Ralph Taylor,
Vice-Chairman; Mrs. W. H. Banta; Mrs. Charles
Gilmore.
SEATTLE—David Himelhoch.
The Motion Picture Producers and Distributors of America

1932 Activities

The Association, known popularly as the Hays Office, in addition to functioning as a trade association, supplies a liaison service between the public and the industry through its Department of Public Relations. The principal activities carried on within this department have to do with the Production and Advertising Codes, previewing service, organized support of pictures endorsed by public groups, information on various aspects of production, distribution and exhibition of motion pictures, including motion pictures of non-theatrical character, and serves as a clearing house for constructive criticism of pictures originating throughout the world.

PRODUCTION CODE

The Studio Relations Committee, whose function it is to interpret the provisions of the Production Code to the studios, is completing its sixth year of activities. Colonel Jason S. Joy, its director since the organization of the committee, was succeeded in September by Dr. James Wingate, formerly director of the Motion Picture Division of the New York State Department of Education. Dr. Wingate had been intimately associated with the work of the motion picture industry for many years and is peculiarly fit to guide the machinery through which scenarios and continuities are transposed to the film. The outstanding task of the Studio Relations Committee during the year 1932 has been to apply code treatment to many subjects appearing for the first time in American motion pictures. The public demand for realism in its entertainment has resulted in treating current local and world politics, penal institutions, marriage and divorce, and even religion, with a frankness not hitherto approached. The fact that the resulting pictures have met with a minimum of public criticism is a tribute to the vitality of the Code itself and the provisions incorporated in it for its uniform interpretation.

In each step of production, scenario, continuity, rushes of the picture, and finally the finished photoplay, the code is applied to determine whether the moral and ethical principles it embodies have been adhered to.

The object of the Studio Relations Committee is not to impose upon the industry an external judgment but to bring to each production the composite of industry opinion. The machinery for effecting this is included in the code, copies of which are available to anyone requesting them.

Those interested in the application of the code principles to story material should avail themselves also of data included in a pamphlet explaining the Memorandum between the Authors' League of America, The Dramatists' Guild of The Authors' League, The Authors' Guild of the Authors' League and the Motion Picture Producers and Distributors of America, Inc.

ADVERTISING CODE

The Advertising Code, counterpart in its field of the Production Code, applies corresponding principles to the preparation of motion picture copy. The Film Daily wishes to call attention to the fact that many of the 15,000 motion picture advertisements published daily are prepared by local theaters. While the Hays Office welcomes criticisms indicating copy inconsistent with the Advertising Code, it is suggested that these criticisms be directed also to the management of theaters by whom the copy has been inserted, and to the periodical or newspaper carrying the copy. The Film Daily particularly welcomes an expression of opinion about its advertising copy, whether from within or without the industry.

PREVIEWING SERVICE

The national organizations cooperating in the previewing and endorsement of motion pictures include:

- American Library Association
- Boy Scouts of America
- Federated Church Brotherhoods of California (Stage and Screen Committee)
- International Federation of Catholic Alumnae
- Young Men's Christian Association
- National Council of Jewish Women
JACK MERSEREAU

Assistant Director--Writer

LES STUDIOS PARAMOUNT

Joinville-le-Pont.

Seine, France
National Society Daughters of the American Revolution
National Society of New England Women
General Federation of Women's Clubs
California Congress of Parents and Teachers
Women's University Club

The six women's organizations, last mentioned in the preceding list, have been for some years sending out their evaluations each in its own way. The General Federation of Women's Clubs printed its reviews (through the courtesy of the Motion Picture Producers and Distributors of America, Inc.) and sent them to about seven thousand local clubs and committees; the Daughters of the American Revolution, in a similar way, sent theirs to four thousand; the California Congress of Parents and Teachers printed its findings in its state magazine and also, more recently, in the Los Angeles School Journal, a little magazine published in the interests of the Los Angeles public schools and widely circulated because of the national standing of the local system; the National Council of Jewish Women and the National Society of New England Women, with their smaller memberships, sent mimeographed copies broadcast to their membership; the Women's University Club prints a small bulletin with a yearly subscription rate, as does the International Federation of Catholic Alumnae.

It is evident that the uniting of these various organizations in a common list backed by the united opinions of such widely varying units would have greatly added weight and value not only with their own units but also with the press. The combined membership of these groups mounts to many millions, and to the mere enumeration of numbers must be added the statement that their membership is of the intelligent strata, and is made up of people who have an influence on public opinion and in legislation beyond the proportion of their numbers. For some months these six groups have been publishing joint lists containing their unanimous recommendations of feature pictures and short subjects. This represents one of the definite achievements of the year.

"VIEWS AND PREVIEWS"

As a supplement to the individual and joint previewing reports of the national organizations, the Motion Picture Producers and Distributors of America issue each month a bulletin titled "Views and Previews" incorporating with the preview judgments by public groups of short subjects as well as photoplays, news of the activities of public groups in supporting endorsed pictures. It is hoped that through this medium interested groups not yet locally organized may learn of the achievements in the three thousand communities now active in this program, and develop support of those local theaters willing to adapt their weekend programs to family patronage and meet local interest in special programs for children when pictures and the facilities of the theater make that feasible.

NATIONAL GROUPS' SUPPORT AVAILABLE IN EXPLOITING ENDORSED PICTURES

As a consequence of the information available through the previewing service, the Hays Office has worked out with the national groups previewing pictures, arrangements for their organized support of photoplays. This goes further than the distribution to clubs, patriotic, educational and literary groups of the endorsements themselves and includes so called "chain" word of mouth advertising which has proved its great merit to more than twenty pictures during the past year.

ENGLISH TEACHERS' EXPERIMENT

One of the most important developments out of the previewing service is the experiment now being conducted by the National Council of Teachers of English which has organized a preview group in New York and another in Hollywood. The nation-wide experiment plans to measure the possibility of raising the level of critical judgment among boys and girls as to current photoplays. Approximately ten thousand students in a hundred high schools are involved in the experiment. If the experiment succeeds, the new experimental units of instruction in photoplay appreciation will in all probability be generally adopted. This means that there is some likelihood that the nation's schools will attempt to guide the tastes of the rising generation of movie-goers by mass education. This is in line generally with the present emphasis on social criteria in the teaching of English and on training for the proper use of leisure.

Inquiries from interested persons addressed to Mr. William Lewin at Central High School, Newark, New Jersey, will be brought to the attention of the steering committee in charge of the project.
PUBLIC INFORMATION

Through the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City, there is available a great variety of literature dealing with almost every phase of motion picture activities. The subjects covered include such matters as statistics, censorship, art, the technique of production, social implication of the films, relation of motion pictures to industry generally, historical facts about the industry, and so forth.

THE OPEN DOOR

Some years ago Mr. Will H. Hays invited the public to use the facilities of the association for bringing its criticism of specific pictures to the attention of their producers. His invitation was taken literally and one of the principal activities of the Department of Public Relations consists in dealing with a vast correspondence that has resulted. The opinions thus voiced are forwarded to the producing member companies and also to the Studio Relations Committee where they are incorporated in the composite public judgment which at any time is a determining factor in the application of the Production Code to product in work at the studios or contemplated. There is but one condition imposed on this disposition of critical material received, that is, the imposition of a constructive point of view.

NON-THEATRICAL USES OF PICTURES

While the members of the Motion Picture Producers and Distributors are concerned primarily with the production and distribution of theatrical pictures, the Hays organization has always taken an active interest in the development of motion pictures for other purposes. As an example of the resulting activity, attention is invited to the elaborate report on pedagogical film prepared by Dr. F. Dean McClusky, director of the Scarborough School, at Mr. Hays' request. That report, titled "Visual Instruction, Its Value and Its Needs," has just been published and is available from the Mancall Publishing Company, 7 West 44th Street, New York City.

THE ST. CHARLES
AN ENTIRE BLOCK ON THE BOARDWALK
ATLANTIC CITY
“A SMART HOTEL IN AMERICA’S SMARTEST RESORT”

Whether transient or permanent at the St. Charles, one realizes a certain comfortable satisfaction so appreciated by people accustomed to the maximum in hotel comfort and service.

LONGEST SUN DECK OVERLOOKING BOARDWALK AND SEA
AMERICAN AND EUROPEAN PLANS
GOLF—SURF-BATHING—DANCING
EXCEPTIONAL CUISINE
OCEAN VIEW LOUNGE
GARAGE

IDEAL FACILITIES
FOR MOTION PICTURE GROUPS—CONFERENCES—REGIONAL MEETINGS OR CONVENTIONS.
THE Academy of Motion Picture Arts and Sciences, now in its sixth year, is the representative organization of the acting, directing, writing, technical and executive branches of motion picture production. Membership is by invitation in recognition of professional standing and achievement.

The Academy seeks to advance the arts and sciences of motion pictures through providing a forum for the interchange of ideas, furthering technological progress, and signalizing outstanding creative achievements by conferring annual awards of merit. It also provides the means for the amicable conciliation and arbitration of disputes within the production industry.

The organization is governed by a board of directors, made up of three members elected from each of the five branches—Actors, Directors, Producers, Technicians and Writers. Members of the board serve three-year terms, each branch electing one of its three representatives each year.

The internal affairs of each branch are directed by an executive committee of five members of the branch. The members of the branch executive committee serve one year terms.

The Academy’s members participate in its program through boards and committees in which all branches have representation, the number varying with the projects in progress. An average of 30 committees are usually engaged in Academy activities. A meeting of one or more of the Academy groups is held nearly every working day in the year. Between two and three hundred members undertake committee responsibilities during a twelve-month period. Committees are not limited to the membership as any person in the industry may be asked for assistance at times when either expert advice or general representation is required.

During the past year the Academy undertook additional responsibilities in its function as an intermediary between the various important groups engaged in motion picture production. Its Conciliation system was called upon for the settlement of cases of increasing importance and the establishment of precedents in industry policy. Its technical research program was extended and coordinated under one governing body, the Research Council, with full representation for all branches of the industry.

Conciliation

The Academy’s conciliation machinery has demonstrated its value to all branches of the production industry with great effectiveness during the past year. The system has handled 30 cases exclusive of complaints arising under the Actors Minimum Contract, which were handled through the Actor-Producer Relations office. The conciliation cases were divided by branches as follows: Actors, 4; Directors, 4; Producers, 1; Technicians, 3; Writers, 18.

Of the Actor cases three were referred to the Conciliation Committee, and one was settled informally by the Academy office. Of the three cases referred to the Conciliation Committee, one is pending and decisions were rendered in the other two; one for the complainant and the other for the respondent.

Of the Director cases one was referred to the Conciliation Committee, a hearing was held and a decision reached in favor of complainant; two were settled informally by the Academy office; and in the fourth case the Directors branch executive committee decided against the complainant. The Producer case was dropped before any action had been taken on it.

Of the Technician cases one was referred to the Conciliation Committee, but a settlement was effected before a hearing was held, and the other two were dropped on recommendation of the Technicians branch executive committee.

Of the Writer cases nine were referred to the Conciliation Committee, one case was decided by the Executive Committee of the Branch against the complainants, two cases were settled informally by the Executive Committee of the Branch, and three cases were referred to the Academy office, and three are pending before the Executive Committee of the Branch. Of the cases referred to the Conciliation Committee two are pending and one was settled before it came to a hearing. Hearings were held in the other six cases, with decisions rendered in four of them for the complainants, and in two for the respondents.

Complaints arising under the Basic Agreement between actors and producers, which provides for a minimum contract for free lance actors, are handled by William Conklin, in charge of Actor-Producer Relations. During the past year 780 inquiries and minor complaints all have been adjusted satisfactorily, while of 76 major cases, all but five have been settled to the satisfaction of both complainant and respondent.
Tammany Young
U.S.A.
Conciliation Committee

MEMBERS:—J. T. Reed, Lawrence Grant, Reginald Barker, Albert Kaufman, Percy Heath.
2ND ALTERNATES:—M. E. Greenwood, Frank Woods, John Robertson, Antonio Moreno, J. A. Ball.

Writer-Producer Code of Practice

The first formal agreement in the history of the motion picture industry between screen authors and producers as groups, a code of practice governing their relations, went into effect on May 1, 1932, following its adoption by representative committees of the writers and producers within the Academy. The code was signed by a majority of leading screen authors and by the major producing organizations.

Among the provisions of the code are: elimination of the practice at some studios of ordering stories from established writers, payment to be contingent upon acceptance; agreement that free lance screen authors must give and receive one week's notice of the termination of their employment if they have been employed by a motion picture company for ten weeks or more; and standardization of screen mention to screenwriters on a basis of "credit where credit is due" by limiting the mention on titles to the two writers most responsible for the completed scenario.

Under the administration of the code by the Academy, a permanent registry of screen credit was set up in August, 1932, so that writers, who have contributed to a film story, but have not received screen credit, may register a certified record of their work for reference by prospective employers and other interested parties.

Lester Cowan, Executive Secretary of the Academy, is in charge of the administration of the code, having been delegated by the board of directors as its representative.

Producers' Arbitration Agreement

In December of 1931 an Arbitration Agreement, governing contract employment negotiations within the industry, was entered into by a majority of the producing companies. In January, 1932, the Academy board of directors requested an expression of opinion on the agreement from the membership. After recommendations had been received from the Academy branches, the board of directors on July 12, 1932, presented a formal report on the Agreement to the membership and the report was unanimously approved.

The report recommended modifications in the existing agreement and the setting up of machinery for arbitration through the Academy of any disputes involving the interests of individuals, that might arise under the Agreement. The Academy was not to become a party to the Agreement but was to observe its operation for a period of one year.

The modifications, which had been suggested were agreed to by the producers and a special Academy Arbitration Agreement Committee was organized with two representatives from each of the five Academy branches. This committee was empowered to "investigate upon complaint, or on the committee's own motion, any questions or grievances involving the interests of an individual, that may arise under the workings of the Agreement."

Producers' Arbitration Agreement Committee

ACTORS:—Fredric March, Lewis Stone.
DIRECTORS:—Frank Capra, Frank Lloyd.
PRODUCERS:—Henry Herzwrun, J. I. Schnitzler.
TECHNICIANS:—J. A. Ball, Cedric Gibbons.
WRITERS:—Oliver H. P. Garrett, Ralph Block.

Awards of Merit

The outstanding annual tribute to achievement in the motion picture industry is the traditional gold statuette which is presented to the leader in each professional group as chosen after primary and final elections by the Academy's membership.

The fifth presentation of the awards was made this year by the Academy on November 18, 1932, at the organization's annual banquet, held in the Fiesta Room of the Ambassador Hotel in Los Angeles. The presentation ceremony was heard throughout the country over an NBC national broadcast.

This year's awards and those of preceding years are listed in another part of this book. Awards winners are chosen and are selected by the Academy's members and are selected from the pictures released in Los Angeles during the 12 months preceding each July 31.

Primary voting is held by the Academy branches during October and the achievements polling the highest votes from their particular branch are placed upon a ballot for voting by the entire membership. Voting on the final ballot is concluded on November 10. Both the primary and final votings are by sealed ballots.

Final ballots are counted on the night of the Academy's annual awards banquet, which is held in the middle of November.

The most important change made in the annual awards rules this year was the decision for the first time to present certificates of honor for the outstanding short subjects produced during the year.

Other changes were: (1) The number of nominees go on the final ballot was reduced from five to three, except for the best produced picture award, where an increase to eight was made. (2) The award for best cinematography
SARI MARITZA

Shalit

NEW YORK EAST 57 ST.

FORMERLY portrait photographer PARAMOUNT L.I. STUDIOS
was restricted to only achievements made in connection with black and white photography under normal production conditions.

The third Special Award in the five years the Academy has been presenting its awards, was given this year to Walt Disney for the creation of Mickey Mouse. Previous winners for the Special Award have been: Charles Chaplin, in 1927-28; for his versatility in producing "The Circus;" Warner Brothers Pictures Company, in 1927-28, for pioneering sound motion pictures with "The Jazz Singer."

Annual Awards Committee


Membership

With a membership composed of 85 per cent of the established leaders in the various branches of production, the Academy has grown from 240 members at its founding, May 11, 1927, to 876 members at the conclusion of 1932.

The membership is divided by branches as follows:

Actors: 150 Academy members, 110 Associate members; Directors: 100 Academy members; Assistant Directors: 48 Associate members. Producers: 103 Academy members; 39 Associate members. Technicians: 101 Academy members; 91 Associate members. Writers: 101 Academy members; six Associate members. Special Branch: 28 Academy members.

The present membership of the organization represents an increase of 159 members since July 15, 1932, when the board of directors authorized the Membership Committee to conduct a survey of studio and free lance personnel to insure that all eligible persons be given an opportunity to participate in the Academy's activities. The survey was carried out and invitations were issued on the basis of professional achievement within the industry, and in accordance with the requirements set up by the Academy's various branches and sections.

From July 15, 1932, to December 15, 1932, a period of five months, 159 new members were invited to membership in the Academy and accepted. Of these 106 were in the Academy class and 52 in the Associate class.

The membership increase by branches was as follows: Actors: 42 Academy members; one Associate member. Directors: 13 Academy members; Assistant Directors, one Associate member. Producers: 10 Academy members; 16 Associate members. Technicians: 10 Academy members; 30 Associate members. Writers: 31 Academy members. Special Branch: 5 Associate members.

Membership Committee

MEMBERS:—Ivan Simpson, Donald Crisp (Chairman), Henry Henigson, John Boyle, Howard Green.
ALTERNATES:—Antonio Moreno, John Adolphi, C. E. Sullivan, Carl Dreher, Julien Josephson.

Research Council

The Research Council of the Academy was established by the board of directors early in 1932 to coordinate all technical and investigational activities of the organization under one governing body. The organization of the Council was completed at its first meeting on August 15, 1932.

The Council consists of representatives of the Actors, Directors, Producers, Technicians and Writers Branches of the Academy, and a technical representative for each of the major producing organizations. Each of the principal equipment and manufacturing companies dealing with the industry has appointed an engineering executive to represent the company on the Council in an advisory capacity.

The Council works through sub-committees of experts assigned to specific problems. The sub-committees present reports at quarterly meetings of the entire Council, when any necessary action is taken and new projects are commenced. Representatives of all branches of the industry are called upon for such counsel and cooperation as the various problems may require.

Eight sub-committees were appointed at the Council's first meeting in August. Two sub-committees authorized at the second meeting on December 15, 1932, and the final report of the Nag Halation Color Sub-committee was accepted for distribution to the studios and the membership of the Actors Branch.

Projects on which sub-committees of the council are engaged include:

Want a career on stage, screen, radio, or in teaching dancing?

NED WAYBURN

offers unusual opportunities

The experience of Ned Wayburn as theatrical producer and director of great musical productions including the best editions of the Ziegfeld Follies is available to you. Whether you are a beginner or not, Ned Wayburn can help you. He has helped up the ladder of fame such stars as Al Jolson, Marilyn Miller, Fred and Adele Astaire, Eddie Cantor, Jeanette MacDonald, Ed Wynn, Patricia Ellis and hundreds of others.

You are invited to visit our studios for a FREE Dance tryout or FREE Radio audition.

EVERY TYPE OF STAGE OR SOCIAL DANCING,
BODY PROPORTIONING, RADIO BROADCASTING

Children's Classes

Ned Wayburn is famous for his work with children. These classes include instruction in tap, ballet (including classical and jazz toe, interpretive, character, etc.), acrobatic, and musical comedy dancing, and a thorough training in limbering and stretching—Regular children's classes meet Saturdays; also week-day classes after school hours. Private lessons by appointment.

Body Proportioning

The Ned Wayburn method of body moulding has been perfected after many years of training the most noted beauties of the stage and screen.—Weight reduced or increased—A method which will make you supple, graceful, and more attractive. Mild courses for middle-aged folk.

Teachers' Course

Ned Wayburn's Teachers' Courses offer the quickest and best way to success in this most interesting of careers—covers every type of dancing for adults and children. The Ned Wayburn Teaching Certificate is issued to those who satisfactorily complete the course. No previous training necessary.

Adult Classes

Ned Wayburn has trained thousands of young men and women who are now enjoying successful and profitable careers in dancing, in the Talkies, on the Radio, and as teachers of modern dancing. Today there is a greater opportunity than ever! Classes for adult girls (over 16) under the personal supervision of Mr. Wayburn. Classes daily, Mondays to Fridays.

Home Study

People from all over the world take this course. The method is unique. Ned Wayburn's own voice has been electrically recorded on special discs for use at home. In this way you can have complete instruction in reducing and building up, Tap, Acrobatic, Ballet, and Musical Comedy dancing, 100 private lessons with Ned Wayburn.

Radio Instruction

In the Ned Wayburn Institute has been installed the most modern and complete microphone equipment for training the voice and instruction in all forms of broadcast procedure for radio and talkies. Instruction in diction, oral speech, song rendition, etc. Free preliminary tests or tryout will gladly be arranged.

Write for Free Illustrated Booklets on Any of the Above Types of Instruction in Which You Are Interested.

NED WAYBURN INSTITUTE OF DANCING
AND RADIO BROADCASTING SCHOOL
Studio F-625 MADISON AVENUE, NEW YORK
Between 58th and 59th Streets—Telephone Wickersham 2-4300
OPEN ALL THE YEAR ROUND

504

Uniform Aperture Practice

American films are now being released with a uniform picture frame size which is the same for all types of prints—sound-on-film, disc and silent, following the establishment of the Uniform Aperture Practice, recommended by the Academy on February 15, 1932.

This was the result of months of research to give the theaters the best possible picture frame on standard 35 mm. film. A theater survey just completed has indicated that the change was made promptly throughout the country and that as a result the amount of misframing apparent on the screen has been reduced and that sliding aperture plates and other mechanical devices have been abandoned in favor of the single aperture plate of the recommended dimension suitable for the projection of all type prints. In addition to these economies, the uniform practice insures that all the action photographed in the studios will be projected to the screen in pleasing proportions.

The projector aperture for which the product of the studios is photographed is .600" high by .825" wide. The center line of the aperture must be .7380" from the edge of the film on the sound track side, the corners being either square or rounded to a radius of 3/64".

Product is framed from the top of the picture by the studios and must be framed from the top of the picture in projection as well in order to allow the headroom intended in the photography.

An initial minor adjustment of aperture plates and projection screen masks was necessary to show the new product to best advantage in the theaters and give the audience the full value of the picture photographed by the studio. With this adjustment all prints could be run with the uniform aperture.

Following its announcement in February the new practice soon was put into effect with unusual efficiency in view of the necessary adaptation of many thousands of pieces of equipment in studios, laboratories, exchanges and theaters throughout the country. All productions for sound-on-film, sound-on-disc and silent versions are now being photographed with the uniform frame by the Hollywood studios. The economies and improvement in the photographic quality anticipated are becoming apparent as the transition is completed from the previous practice. Time formerly required in providing for multiple composition may now be devoted to securing more artistic effects in the picture frame which is to reach the screen and in shortening preparatory work on the set.

Training Army Officers

Through an arrangement with the U. S. War Department, the Academy undertook two years ago to train Signal Corps officers in the production of sound motion pictures. Captain M. E. Gillette commenced an eight-months' course of training in Hollywood under the Academy's supervision in October, 1932. Captain Frederick W. Hoorn received training the year previous, and is now stationed at Signal Corps headquarters in Washington.

Conferences and Meetings

Particularly interesting among the Academy's many regular meetings are those sponsored by the Art and Technique Committee and by the Papers and Programs Committee of the Technicians Branch.

In May, 1932, the Art and Technique Committee sponsored an industry conference on the general economic situation, which afforded a valuable interchange of ideas between the production, distribution and exhibition divisions of the film industry. Principal speakers were Sidney R. Kent, president of Fox Films, and M. A. Lightman, president of the Motion Picture Theater Owners of America. Cecil B. de Mille was chairman of the conference.

During the year three general technical symposia were arranged by the Technicians Branch Committee with members of other branches invited to attend. Film Editing, Process Photography and Sound Re-recording, and a demonstration of new methods for disc recording were the subjects of the meetings.
NASSAU • MIAMI
HAVANA • CRUISES

$115...12 3/4 Days. Sight-seeing trips at each port, 3 days in Nassau, 2 days in Miami, 2 1/2 days in Havana. Or take round-trip to Nassau only and stay 7 days at the Royal Victoria hotel for $125. Fortnightly sailings by S. S. Munargo on Saturdays.

BERMUDA
$50 ROUND TRIP

Twice weekly sailings, 21,000-ton S. S. Pan America and sister-ships, all airy, outside rooms mostly with beds and private baths. 5 days, including day at hotel in Bermuda $61; 7 days $73. S. S. Pan America goes direct to dock at Hamilton.

All sailings from Pier 64, N. R. New York

For further information see local tourist agent or

MUNSON  S. S. LINES
67 Wall Street, N. Y.  Bowling Green 9-3300
Activities of the
SOCIETY OF
MOTION PICTURE ENGINEERS
During 1932

By DR. ALFRED N. GOLDSMITH
President

To ABSTRACT from the complete account of the activities of the Society of Motion Picture Engineers during 1932 those items that might be deemed appropriate to an epitome such as this is indeed an arbitrary matter, dependent upon the emphasis that one might choose to place upon the individual items. As a matter of fact, such a selection, no matter how it be done, will be inadequate and unjust; for, during the past year or so, the fiscal state of the times has dictated the avoidance of all unnecessary and unproductive activities, so that what would normally be an epitome would perforce now become a complete account. In the interest of brevity, therefore, I must be arbitrary in my choice.

Until quite recent years, the art of producing and exhibiting motion pictures, although lacking nothing in vigor and the will to grow, nevertheless slurred several aspects that are now becoming increasingly important in motion picture engineering; namely the stability of the art and the logical justification of every step made in engineering it; and the skilled organization that is requisite for encouraging and making possible such steps, and avoiding needless waste and duplication of effort.

This is not to disparage, by any means, the work of the early experimenters; on the other hand, it adds to their glory, in pointing to the progress made by them despite their lack of the advantages that we now enjoy. But having arrived where we are, and having these advantages, we should appreciate fully what these advantages are, and how we may best make use of them, both technologically and economically.

But it is to be regretted that the great and concentratedly commercial and artistic vigor shown by the motion picture art in its early stages apparently accompanied an inadequate appreciation of the work of the trained engineer, and, as a result, encouraged a latent disposition to neglect the engineering and organization aspects to which I referred before.

Twenty-five years ago, the work that the Society of Motion Picture Engineers is now doing would have been incomprehensible to those then engaged in the art;—I am not referring to the technical details of the work, but rather the manner in which it is being done. There is now to be found in the art a great measure of logical procedure, each step of the procedure following as a result of, and in conformity to, the step that preceded it. This is the goal of all arts and sciences, the desideratum to which they all aspire. Some are slower in attaining it than others; but ultimately, as the body of accumulated knowledge increases steadily and surely, each art and science transcends the purely experimental, the cut-and-try without logical analysis, and becomes more and more deductive.

This is the condition to which the motion picture art is now attaining; it has passed successfully through the greater part of its pragmatic agonies, and has emerged into the happier and more profitable state afforded by systematic analysis and organization of effort and capabilities. All the efforts of the Society of Motion Picture Engineers to further the interests of the art are made with these thoughts in mind; all its committees conduct their work systematically; their organization has been so worked out that the labors of each committee coordinate properly and effectively with the labors of associated committees; no effort is spared in so arranging
We design and build clothes to express your "individual" personality.

Every garment is hand tailored and styled with the niceties of detail—distinguishing the "Well Dressed Man."

All of our clothes are made to order with the finest imported fabrics used exclusively.

A complete line of samples of the latest cloths—in all colors and patterns will be submitted to you—on request.

Our prices are "1933 prices" and are absolutely "within reason"
the work as to avoid all waste or duplication of effort.

As a consequence, the Society of Motion Picture Engineers has come to regard itself as the major exponent of organization and of systematic analytical endeavor in the field of motion pictures; it has also come to feel that it is the most important, and by far the most comprehensive, source of information on motion picture technology. And, even more gratifying than this, the S. M. P. E. has good reason to believe that it is steadily and surely coming to be regarded in this light by all the important manufacturing and producing companies in the field. Some of these interests have, unfortunately, been slow to recognize fully how important the S. M. P. E. could be to the industry. Some of them have developed their own individual organizations, within their own companies, to a very high degree; but they failed to understand that that is not sufficient. It is necessary also to organize the entire industry. The internal organization of each individual unit of the industry must be followed by the over-all organization of the units, so that one may not interfere with the progress and development of the other; but rather that each unit shall contribute to the advancement of every other unit, and that the progress of any individual unit shall not be hampered by the activities of any other.

Further to this end, the Society of Motion Picture Engineers, as recently announced in the technical and trade press, has requested the American Standards Association to form a Sectional Committee on Motion Picture Standardization—an agency that will act under the rules of the A. S. A. in creating and establishing standards that will be truly national in scope and force. The important recognized bodies in the United States that are interested in standardization projects have been invited by the A. S. A. to become active members of this sectional committee. All standards that pass through this body, and are approved by the American Standards Association, will therefore represent practically the unanimous opinion of all branches of the industry interested in the projects, and it will be possible for all interests to participate freely and equitably in a concerted, coordinated, development of the art.

Whatever can be done to coordinate, or to bring into line, the various activities of the individual units of the industry will obviously assist in expanding business and in expediting the return to prosperity. The Society of Motion Picture Engineers is inclined to feel that the work it has done and the work it is doing assist materially in promoting the economic welfare of the motion picture industry; the body of information that it has accumulated has helped considerably, by showing the ways and means of minimizing unproductive effort, by planning carefully and economically, and by disseminating information requisite to the technology of motion pictures.

In addition to sponsoring the formation of a sectional committee on standardization under the A. S. A., the S. M. P. E., through its Standards Committee and the Projection Practice Committee during the past year assisted materially in reconciling the conflicting opinions that existed as regards the establishment of dimensional standards for the apertures of motion picture projectors. And of equal importance were the recommendations made by the Standards Committee for the dimensional standardization of sixteen millimeter film and sixteen millimeter projection equipment. The reports dealing with these projects have been published in full in the Journal of the Society.

Much has been published during the past year concerning the activities of the various committees of the S. M. P. E., and their complete reports will be found published in the Journal of the Society and re-published in the various trade publications. Accordingly, I shall do no more at this time than to refer you to original sources for information on the work of all the committees, with two exceptions: the Projection Practice Committee, and the Committee on the Care and Development of Film.

I make these exceptions, not because the work of these two committees is technologically more important than the work of other committees of the Society, but because the results of their work can be readily interpreted in terms of what everyone in every phase of the industry, from the theater owner and exhibitor to the projectionist, distributor, and technician, can and should appreciate—that is, in dollars and cents.

It is an unaccountable anomaly—at least to me—that enormous amounts of money, time and energy have been expended in conducting the work of the studio, stage, recording laboratory, and processing laboratory, and so relatively little attention has been paid to the care and maintenance of film in the exchanges and the projection rooms and in the process of projection itself. In other words, the industry has been content to allow much film to be abused and misused, to be improperly projected, under poor conditions or by inadequate projectors, largely vitiating all the effort that went into the making of the film before its release by the laboratory.

What this means, in dollars and cents, to the industry, can be evaluated, at least as far as concerns the damage done to the film and the cost borne by the exchanges in making replacements and repairs. But what it means to the theater can only be estimated, and one man's guess would be as good as another's. But there is no doubt that such conditions do contribute appreciably to the dissatisfaction of the patron with the performances he witnesses and to his unwillingness to return again to leave his mite at the box-office.
SIXTH YEAR
AND STILL GOIN’ STRONG---

HOLLYWOOD SCREEN WORLD

859 North Vine Street
HOLLYWOOD, CALIF.

LOUIS JACOBINO,
Editor and Publisher.
The direct cost of film damage amounts probably to hundreds of thousands of dollars, yearly; the indirect cost, represented by the increase in the box-office receipts that would undoubtedly be realized were the causes of the first loss corrected, might without exaggeration be reckoned in the millions. The Projection Practice Committee has been busy during the past year investigating the causes of film mutilation in the projection room and endeavoring to find ways and means of preventing it. The Committee on the Care and Development of Film is investigating the same problem from the point of view of the exchange, trying to find by what means the film maintenance cost borne by the exchanges might be reduced and the product delivered to the theater improved. One of the latest developments of the work of this committee is that of attempting to correlate the nature of the damage sustained by the film and the causes producing it. The conjoint work of these two committees represents a very important step forward, particularly in times like these when it is necessary to reduce to an absolute minimum all waste of effort, material, and money. It is a remarkable fact that little was done to relieve this situation by any agency in the industry prior to the formation of the S. M. P. E. Projection Practice Committee. Apparently very few persons have paused in the mad rush to distribute and project pictures long enough to realize fully the enormity of the need-

less and alleviable waste. The S. M. P. E. is attempting to awaken the industry to the facts and to present to the industry practicable recommendations that can be adopted very profitably by every exchange and theater. As I have said before, in the interest of brevity I shall refer in particular only to these two committees; however, each committee of the Society fills an urgent need of the industry in its agency of collecting, collating, coordinating, interpreting, and disseminating technical information on each phase of motion picture engineering.

The results of all this work are released to the world at large through the Journal, the official organ of the Society, published monthly at the General Office of the Society at 32 West 42nd St., New York, N. Y. In addition to the Journal, there are available several special publications, such as the sixteen-year index, a small brochure describing the nature of the Society, a booklet describing the dimensional standards that have been adopted by the S. M. P. E., and approved by the American Standards Association, giving standards for various sizes of film sprockets, splices and aperture plates in relation to the position of the sound track, and the like. Any of this material may be obtained by communicating with the General Office of the Society. Through these and its other activities, the Society of Motion Picture Engineers will continue to the best of its ability to serve the industry.

The National Board of Review and Its 1932 Activities

By BEHINA GUNCZY

The National Board of Review of Motion Pictures is a volunteer, disinterested, citizen organization reviewing films in New York City, with associate and advisory members and affiliated citizen groups throughout the country. It was founded in 1909 by the People's Institute. The National Board is opposed to legalized censorship and in favor of the constructive method of placing emphasis upon and building patronage for the finer and more worthy films. Its aim is to help the public to a response to the best that the present day motion picture has to offer and to exercise a leadership in the appreciation of the future developments of the screen.

GOVERNING COMMITTEES

The direction and work of the National Board is under the leadership of the General, Executive and Membership Committees. The General Committee, evolved out of the original group organized in 1909, is the governing body of the Board. The Executive Committee is the directing body formulating policies and supervising administrative affairs. The Membership Committee regulates all membership matters. The personnel of the Executive Committee is listed elsewhere in this book. One new member has been added to this committee during 1932.

REVIEW COMMITTEES

The review work is conducted in New York City by trained review groups composed of both men and women. These groups are made up from the Review Committee of three hundred members, representatives of many professions.
and walks of life whose function it is to reflect the intelligent public opinion of the country in the work of film review, basic selection and recommendation. They serve entirely without pay and register unbiased and candid opinions on the pictures. The decisions of the committee regarding the pictures rest upon a majority ballot. A number of members, after a probationary period of study, have been added to this Committee during 1932. This changing membership serves to add to the Committee wider group representation and more varied viewpoint.

EXCEPTIONAL PHOToplayS COMMITTEE

The Exceptional Photoplays Committee, composed of critics, students and teachers of the motion picture, reviews and publishes a critique of the outstanding films. Through this publication medium and that of occasional showings of unusual pictures to invited audiences, as well as through the effort to get community groups to show such films, it seeks to encourage the artistic development of the motion picture. It is the pioneer in this activity and has formulated much of the theory and plan behind the Little Photoplay Theater idea. Three new members have been added to this Committee during the year.

JUNIOR REVIEW COMMITTEE

Much of the discussion of the motion picture, particularly as to influences and effects, is in its relation to young people and children. The National Board recognizing this and wishing to have facts upon which to place its judgment regarding selection and audience classifications of pictures and from which to carry forward its work, organized in the spring of 1931 a Junior Review Committee to function somewhat along the lines of the regular adult Review Committee. This Junior Review Committee has continued in activity during 1932. It is composed of young people from fourteen to twenty years of age, representative of public and private schools and university groups in or near New York City, members are, for example, from the Horace Mann Schools, New York City; the Dickinson High School of Jersey City, N. J., and from sociology classes of New York University. In some places, with the cooperation of the school authorities, this review service has been tied up with English class work in the writing of essays or criticisms. This is an activity only in its beginning and the development of which is being viewed with much interest as it is sounding the reactions of the young public which has grown up with the motion picture in its more perfected form, those who cannot look back to its beginning—the nickelodeon days—and thus have a different regard and viewpoint toward it and its place in present day life. Extensive plans are now under consideration between the National Board and the director of the Character Education Program of the National Child Welfare Association for enlarging this work to include many of the groups contacted in the Character Education Program in New York City.

BETTER FILMS NATIONAL COUNCIL

The work of the National Board is divided into two parts, critical and informational. The former covers the reviewing of pictures in the film company projection rooms in New York City, in advance of release, and the securing of Committee group opinion upon them. The latter covers the extending of this information to interested individuals and particularly groups throughout the country so that they may be prepared to build community support for the good pictures. This community contact work of the Board is conducted by the Better Films National Council, a department of the National Board.

The Council interests itself further in this community work through assisting in the organization and program of work of Motion Picture Study Clubs or Better Films Councils. These groups following a plan initiated by the National Board over a dozen years ago are composed of representatives from many organizations so that they are truly community councils, expressive of wide group opinions and desires. The objectives of such organizations are as follows:

To encourage the study of the motion picture as a medium of entertainment, instruction and artistic expression;

To emphasize the fact that the only effective way of bringing public opinion to aid in the development of the motion picture and its best uses is through the constructive methods embodying the theory of selection and classification and the seeking of support for the better pictures through the community organization plan and not through censorship;

To support the best motion pictures in the theater;

To sponsor "juniors’ matinees" showing pictures particularly suitable for boys and girls, and "family night" or week-end programs whenever possible with exhibitors’ bookings;

To endorse and further the use of visual education in the schools.

FIELD AND CONTACT WORK

Many groups which have existed for a number of years are continuing to carry on this work and many new groups are being organized. In widely separated localities from Hartford, Conn., to New Orleans, La., new organizations were added within the last year and are taking up the different points of activity as outlined.

The Better Films National Council is giving and is ready at all times to give further assistance to groups in formation and those already functioning. This assistance is offered through correspondence, through publications and through speakers available from the National Board.

Speakers this past year were sent from the National Board to various southern cities, in-
including among others, Memphis, Tenn., New Orleans, La., Charlotte, N. C., Spartanburg, S. C., Atlanta, Ga. Among other cities visited were Cincinnati, O., Philadelphia, Pa., Rochester, N. Y. and Burlington, Vt.

1932 ANNUAL MEETING

The Eighth Annual Conference of the National Board of Review was held in New York City, January 21st to 22nd at the Hotel Pennsylvania. The general subject of the Conference was "Special Functions of the Motion Picture in Recreation and Education." The first morning of the Conference was given over to a meeting of delegates with Review Committee members in the Warner Bros. private theater at the reviewing of a picture. The opening speakers' session, following a salutation by Judge John R. Davies, Chairman of the Board; Dr. Louis I. Harris of the Executive Committee presiding, was devoted to the topic "Function and Uses of the Motion Picture in Education." This was discussed first by Dr. Wallace W. Atwood, President of Clark University under the heading, "How the Specialized Motion Picture Is Being Developed." He accompanied his talk with clever and entertaining drawings on the blackboard. Miss E. Winifred Crawford, Instructor of Visual Education at State Teachers College in Montclair, N. J., and Director of Visual Education of the Montclair Schools spoke on "What the Motion Picture Means to Visual Education." The subjects "Vitalized Learning in Science" and "The Motion Picture as a Teaching Device in the New York Public Schools" were presented by Mrs. Marguerite E. Schwarzman, Director of the Children's Laboratories and Instructor at New York University Institute of Education and Miss Rita Hochheimer, Acting Director of Visual Instruction of the New York City Board of Education. The evening session was spent as guests of the Fox Film Company where a demonstration of specialized films for teaching in the Fox Movietone Series was presented. The delegates were greeted by Mr. Glenn Griswold, Vice-President of the Fox Film Corporation.

The second day morning session was devoted to the topic "The Education of Public Opinion Regarding the Specialized Motion Picture." The presiding officer was Dr. Francis D. Tyson, Department of Economics of the University of Pittsburgh. The speakers were Prof. Kirtley F. Mather of the Department of Geology of Harvard University whose subject was "Testing Responses to Experimental Specialized Films," Mrs. Eva B. Hansl, Staff Associate of the White House Conference and Associate Editor of the Parents' Magazine talking on "The Motion Picture and Parent Education," Mr. F. S. Mathewson, Supt. of Recreation of the Union County (N. J.) Park Commission presenting "The Specialized Use of Motion Pictures in Public Recreation," and Mrs. Helen S. MacPherson, Chief Juvenile Probation Officer of Hartford, Conn., talking on "Children and the Motion Picture."

At noon was held the Seventeenth Annual Luncheon of the National Board, this was a departure from custom as formerly the luncheons had occurred at the end of a three-day conference but it was decided to limit the 1932 Conference to two days. The luncheon speakers were Leslie Howard, stage and screen star, Deems Taylor, music critic and composer, Theresa Helburn, Executive Director of the Theater Guild, Morris Ernst, jurist, author and member of the National Council for Freedom from Censorship, Frau Dhyrenfurther, only woman in the film recorded expedition to Mt. Kunchenjunga in the Himalayas, and Robert Shippee, discoverer of the Great Wall of Peru in a film aerial expedition. The guest celebrities introduced to the audience were Jean Harlow, Nancy Carroll and Mary Kennedy. The remainder of the day was given to viewing a presentation of educational pictures made by the Electrical Research Products, Inc. (Reports of the Conference and Luncheon addresses appear in the National Board of Review Magazine.)

The Conference brought together many members, guests and delegates, the latter numbering over a hundred and twenty-five representing the following states: Alabama, Connecticut, Florida, Georgia, Massachusetts, New Jersey, New York, North Carolina, Ohio, Rhode Island and Wisconsin.

RESOLUTIONS

Several resolutions embodying the gist of the Conference interest were passed at the final sessions. They were as follows:

WHEREAS, this Conference has been asked to consider the question of the motion picture as a teaching tool and aid in visual instruction for children and adult and parent education; and

WHEREAS, it has heard the testimony of experts engaged in preparing films for visual education and the classroom application of such films; and

WHEREAS, if the motion picture can speed and make more effective the education of the young, it appears that it can be equally effective in educating adults; and

WHEREAS, we believe that education must be forward-looking and utilize such improved
WHEREAS, educators and film producers are now working together more effectively than ever before; and

WHEREAS, we believe that the public should be educated to the need of seizing upon such improved instruments and methods so that public and educator may combine in supporting their use not only in principle but in practice; now therefore

BE IT RESOLVED, that this Conference endorse the use of motion pictures in schools and colleges and for parents as well as for vocational education, and further pledges itself to support the idea of such use of motion pictures; and

BE IT FURTHER RESOLVED, that, since this Conference entertains no thought of relinquishing its interest in motion pictures as entertainment, this Conference go on record in reaffirming its faith in the community plan for the social use of the motion picture as introduced and carried forward by the work of the National Board of Review and its affiliated groups, thus voicing endorsement of (1) the Better Films and Motion Picture Study Club Plan as interpreted and carried forward by the National Board of Review and such groups, (2) unaltering opposition to legal censorship, federal and state, and (3) the stimulation of new local effort and further organization for securing the finest screen, with national contact and research aid secured through the National Board of Review of Motion Pictures; and

BE IT FURTHER RESOLVED, that, the sections of this resolution that apply to visual education be brought to the attention of the educators of the country.

WHEREAS, it is our deep feeling and profound conviction that freedom of opinion and expression is fundamental to the achievement and maintenance of a proper degree of freedom; and

WHEREAS, this feeling and conviction have been reached through our search for a liberal and at the same time scientific method of dealing with the social functions of the motion picture; and

WHEREAS, at each of the preceding seven conferences called by the National Board of Review the Conference has expressed a strong disapproval of censorship of the screen both in practice and in principle; now therefore,

BE IT RESOLVED, that we reaffirm our opposition to any and all state and legal forms of censorship and particularly to any attempt to translate the institution of censorship into the form of a federal statute.

PUBLICATIONS

The National Board has continued the publication of its monthly, THE NATIONAL BOARD OF REVIEW MAGAZINE, a journal containing articles of general interest on the motion picture, a forum on community motion picture activity and reviews of exceptional and selected pictures. Other regular publications are the two weeklies, THE GUIDE TO SELECTED PICTURES and THE OFFICIAL BULLETIN. The annual Selected Pictures Catalog and Selected Book-Film List were issued as usual, the latter in cooperation with the National Association of Book Publishers. Special classified subject film lists have been compiled such as Foreign Films Recently Released in America, Motion Pictures on Subjects of Timely Interest, etc.

The year 1932 has, needless to say, been a slack year in many activities, the interest of socially minded people which was formerly given to such subjects as community support of worthy cultural and social movements has with these times been turned to welfare work. But in spite of this latter greater and more deserving demand on public attention, the work of the National Board and its affiliated Better Films Committees has not abated in interest but has continued because of the increasingly important place the motion picture is taking as entertainment in today's greater leisure time use and as education in the schools for children and special adult class work. So that the National Board looks upon the year as one of accomplishment and growth.
The Motion Picture Theater Owners of America, 1932 Activities

By M. A. Lightman, President

From an organization point of view, the year 1932 was perhaps the most colorful in the history of the Motion Picture Theater Owners of America. Hitting the high spots there was the pretentious convention and banquet in Washington in March; the complete reorganization of the National Association, making it independently controlled; the invitation of the National president to address the Academy of Motion Picture Arts and Sciences; the extensive public relations program launched by the organization; the strenuous tax fight in Washington and in some States; and last but not least the launching of the best industry program ever offered to independent exhibitors. Of course, there were numerous things of less importance, but the ones listed have indeed kept the national association humming at top speed.

There is no question but what the banquet held in Washington and attended by hundreds of Senators and Congressmen gave these law-makers a better insight and understanding of our industry. The speakers program was well balanced and most instructive to those not familiar with our problems.

The change in our Constitution, which provides for one member on the Board from each zone and elected by the zone, gives the organization a true national cross-section. With this change there came a splendid response from unaffiliated units. Six of the most active and important ones have joined since then and three more have signified their intention of doing so, while not a single unit has withdrawn. With the development of a few more locations, the organization will extend solidly from Coast to Coast.

The recognition of the growing importance of the Motion Picture Theater Owners of America was evidenced when its president was invited to address the Academy of Motion Picture Arts and Sciences in Los Angeles. This was the first time in the history of the Academy that an exhibitor was invited to address its members.

The public relations program constituted a major part of our work. The committee of Better Films appreciation of the National Council of English Teachers headed by Chairman Lewen, principal of a Newark, N. J., high school was addressed and thorough cooperation was offered this important group. Various Women's and Civic Clubs were addressed throughout the country bespeaking cooperation to bring about constructive development and a finer appreciation of our better productions instead of agitating censorship. A comprehensive pamphlet was compiled offering practical suggestions to exhibitors as to the best means of establishing contacts in the various communities and projecting public relations programs.

These have been reprinted starting on page?? of this book.

The effort of this organization to prevent unfair admission tax is a matter of public record. These records are available to anyone for the asking. The heroic effort put forth by a few of our members, however, will never be known to the vast majority of exhibitors. This brings us to the industry program. This is of such recent development that it occupies the spotlight right now. There is so much that could be said about this very important achievement but most important is the bare announcement that the efforts of three years have at last borne fruit. The most constructive industry program ever drawn up is now available to those exhibitors who want it.

It is inevitable that as soon as this machine is functioning smoothly and at top speed a finer spirit and better harmony will prevail throughout the industry.
Allied Busy In 1932
Has Full Slate For 1933

By ABRAM F. MYERS

Chairman and General Counsel, Allied States Ass'n

Organization of the several branches of the industry according to their interest with full cooperation between all branches, is the slogan for the New Year.

A bare recital of the activities of Allied during the year will justify the heading. Early in 1932 Allied plunged into the Federal admission tax fight. Not only did she send a large delegation to the hearings before the Ways and Means Committee, but a letter-writing campaign was organized and the Congress was flooded with letters from exhibitors, their families, friends and patrons. Allied leaders confined their efforts to pleas in behalf of the independent theater owners and have been assured by members of both Houses of Congress that the fight made for the independents resulted in the exemption of the lower admissions from the tax. This exemption served to keep many houses open which would otherwise have closed. The case of the high-admission chain houses was hopeless.

Much time and energy was expended in an effort to get certain remedial provisions, known as the "Allied amendments," in the bill for general revision of the copyright laws. These amendments were intended to protect the theater owners against excessive damages for unintentional infringements resulting from holdovers, etc., and to limit the duplication of royalties on the recording and reproduction of sound. A bill having been reported without those amendments, it was opposed before the Rules Committee and was denied a place on the Calendar. Another bill having been reported with the amendments was returned to the Patents Committee, not because of those amendments, but for defects in other features of the bill. The fight will be renewed at the next "long session" of the Congress.

The "anti-block booking" bill sponsored by Allied (S. 3770) was denied a hearing by Chairman Couzens but later was reported out by a poll of the Interstate Commerce Committee. A joint committee of Allied and M. P. T. O. A. agreed to certain amendments to the bill which will be offered at the proper time. Due to the failure of certain M. P. T. O. A. leaders to support the legislative campaign agreed to, certain modifications proposed by those leaders may be dropped. The bill will be passed over from time to time until the most favorable opportunity to press it arrives.

Allied representatives spent much time negotiating with Sidney R. Kent for an industry program consisting of a new standard contract, voluntary arbitration, a National Appeal Board and other reforms in industry practice. Because these negotiations came just after the joint legislative campaign had been agreed to, and after two mass meetings had been called, the distributors and chain-operating companies were asked to commit themselves to the program prior to those meetings. The companies having failed to do this, the meetings, after full debate, voted overwhelmingly to continue the legislative campaign, and Allied is carrying out the mandate of the exhibitors. Allied will, however, give careful consideration to any proposals that the industry may see fit to make.

Allied has been active in various litigation affecting the rights of the theater owners involving degrees according to the wishes of the litigants. Among the cases which have had the interest and consideration of Allied during the year are the Youngclaus Case in Nebraska, the Peoples Theater Case in Minnesota, the Ackerman Case in Michigan and the Loew Case in Massachusetts.

The annual convention at Detroit in March was well attended and gave further evidence of the popularity of Allied policies with the theater owners. A new unit was organized in Central New York, National officers attended convention in Omaha, Baltimore, Detroit, Boston and Atlantic City.

Allied's ideal is the efficient and bona fide organization of the several branches of the industry according to their respective interests, with thorough cooperation in the matters of common interest, and with a clearing house for the discussion and adjustment of differences. The keynote is full recognition of the importance and rights of the independent theater owners as an integral part of the industry. Pending consummation of that ideal, Allied will continue as in the past, with a full slate for the coming year.
EXHIBITOR
MASS MEETINGS

By ARTHUR W. EDDY
Associate Editor, The Film Daily

Despite an obstinate fight by the M. P. T. O. A forces, independent exhibitor mass meetings held at Chicago Nov. 28 and 29 and in New York Dec. 1, went on record as favoring federal regulation and a governmental investigation of the film industry. Dominating both gatherings, Allied States Association units, supplemented by various exhibitors not affiliated with either of the national theatermen’s organizations, refused to support the industry conciliation program drafted by Sidney R. Kent, president of Fcx, and representative of both the M. P. T. O. A. and their own organization, charging major distributors with "stalling" on their decisions on the new uniform exhibition contract.

Significance of the outcome of the meetings is double-barreled. Decision of Allied to sponsor a federal legislative program dynamites possibilities of further co-operation with the M. P. T. O. A. As voting was restricted to exhibitors in attendance at the meetings, the results merely reflect the opinion of theatermen present.

M. P. T. O. A. leaders emphasized the danger to the industry which might result from federal interference and insisted that the distributors were acting in good faith. They urged exhibitors to allow distributors more time in which to examine the proposals, embracing a uniform licensing agreement, a local arbitration system and a national board of appeals. Opposition forces, however, countered with statements that distributors had had ample time to study the plan and had failed to indicate their acceptance of the proposals.

Following the New York meeting the M. P. T. O. A., through President M. A. Lightman, made it clear that it intended to support the industry conciliation program and would oppose Allied efforts to pass federal regulatory legislation.

The following resolution, adopted at the Chicago sessions, corresponds with the one passed at New York:

WHEREAS, a Joint Committee of Allied States Association of Motion Picture Exhibitors and Motion Picture Theater Owners of America, meeting in Chicago on September 20, 1932, unanimously agreed on a legislative campaign as the only means of obtaining relief from block booking, exclusive selling, unreasonable protection, and other abuses of the motion picture business; and

WHEREAS, thereafter a sub-committee of the Joint Committee of the Allied States Association of Motion Picture Exhibitors and the Motion Picture Theater Owners of America met with President Kent of the Fox Film Corporation, at his invitation, for a discussion of pressing industry problems; and

WHEREAS, the members of said sub-committee worked out with Mr. Kent a plan for the establishment of a National Appeal Board for reconciliation of industry differences, for a new form of optional exhibition contract, and for other reforms in industry practice; and

WHEREAS, at the suggestion of Mr. Kent the plan so evolved was submitted by members of the sub-committee to the several national distributors of motion pictures with the request that they notify the presidents of Allied and M. P. T. O. A. whether they would be willing to adopt and observe said plan for a period of three years beginning January 1, 1933; and

WHEREAS, the distributors were requested to notify the Presidents of Allied and M. P. T. O. A. of their position by November 19, 1932, so that said information might be communicated to the theater owners at the mass meetings in Chicago on November 28, and in New York on December 1; and

WHEREAS, of the several distributors to which the plan was submitted, only one, the Fox Film Corporation, has indicated that it is willing to put the plan into operation, as requested; and

WHEREAS, two distributors, United Artists Corporation and Columbia Pictures Corporation, have advised Allied and M. P. T. O. A. that they will not adopt or observe said plan, the former citing as its reason that the plan might be held to constitute "concerted action" in the event that litigation should arise under it; and

WHEREAS, two distributors, namely, Paramount-Publix Corporation and Warner Brothers have advised the two exhibitor organizations that they cannot arrive at a conclusion concerning said plan in time to submit the result to said mass meetings, without giving any indication when such information would be forthcoming; and

WHEREAS, another distributor, Universal Pictures Corporation, has indicated dissatisfaction with certain features of the proposed National Appeal Board and of the proposed contract and has evinced a desire to negotiate separately for changes applicable only to that company; and

WHEREAS, another distributor, Metro-Goldwyn-Mayer Pictures, has indicated that it could not use the optional form of contract without expanding the Schedule to accommodate that company’s sales policies and, further, that it will have to give the matter further study before making positive commitments; and

WHEREAS, the remaining distributors, namely, RKO Distributing Corporation, First Division Pictures,
Monogram Pictures, and Majestic Pictures have made no acknowledgment of the plan sent them, and have given no indication of their position thereon; and
WHEREAS, ample time has elapsed since the plan was submitted to the several distributors in which to consider the reforms proposed and to reach a definite conclusion; and
WHEREAS, the delay involved, unaccompanied by any assurances as to when, if ever, said distributors will reach a determination, if acquiesced in by the exhibitors, will have the effect to stay necessary action by the exhibitors to obtain relief from Congress until it is too late, thus leaving them at the mercy of said distributors in the matter of obtaining relief from unfair and oppressive practices; and
WHEREAS, as shown by numerous court decisions the distributors have not hesitated to act in concert in matters which have resulted in oppressing the theater owners and restraining trade; and
WHEREAS, the plan submitted by the sub-committee was calculated to and would have the effect of relieving the theater owners of some of the unfair practices saddled on them by the distributors and of lifting some of the resulting burdens on and restraints of trade and commerce; and
WHEREAS, the theater owners of the United States have exhausted all their resources and patience in an effort to persuade the distributors to abandon their policy of rule or ruin and to cooperate in a broad-gauged plan to stabilize the industry on a basis of mutual confidence and fair dealing; and
WHEREAS, the selfish and unreasoning attitude of the distributors, and their obvious efforts to divert the theater owners from seeking relief elsewhere, leaves no alternative but to lay the facts before the public and legislative assemblies to the end that relief may be speedily obtained by the enactment of appropriate legislation; and
WHEREAS, the public in general and the religious, civic and welfare organizations in particular have a deep interest in the reforms in industry practice demanded by the independent exhibitors, more especially—
(a) In abolishing block booking which results in the forced showing of inappropriate and improper pictures;
(b) In ending exclusive selling which results in denial of the right of a large part of the public to see meritorious pictures;
(c) In outlawing unreasonable protection which results in withholding pictures for unreasonable periods of time from neighborhood and small-town houses; and
(d) In terminating the regulation of admission prices through arbitrary and discriminating zoning resulting in the enforced charging of unreasonably high prices thus making it impossible for independent houses to compete with distributor-controlled chain theaters, now, therefore,
BE IT RESOLVED, by the independent motion picture theater owners of the United States, assembled at the Congress Hotel in the City of Chicago this 28th day of November, 1932:
FIRST. That they commend Mr. Sidney R. Kent for his efforts to improve conditions in the motion picture business and make their acknowledgments to the Fox Film Company for its prompt ratification of the plan worked out between Mr. Kent and the sub-committee.
SECOND. That they wholeheartedly endorse and pledge their unremitting efforts to secure from the Federal Congress at the ensuing session:
1. The adoption of Senate Resolution No. 170, now pending before the Interstate Commerce Committee, providing for a searching investigation of the organization, financing and practices of the motion picture industry;
2. The introduction and passage of the measure framed by the Joint Committee of Allied and M. P. T. O. A. at the meeting in Chicago on September 20, 1932; or, if that shall appear impractical, in view of the short session, then the prompt passage of Senate Bill No. 3770, now on the Calendar of the Senate.
At the present time there are approximately 687 sound houses operating in Canada. This total compares with about 727 doing business in 1932. Famous Players Canadian, controlled by Paramount Publix, is the largest circuit in the Dominion. During the past year N. L. Nathanson, formerly head of this group, has been negotiating to take over the circuit but so far no deal has been consummated.

Outstanding among the new enterprises organized during the past year is Empire Films, Ltd., formed by Oscar R. Hanson, formerly general sales manager for Tiffany Productions. Headquarters has been established at Toronto and branches have been opened at Montreal, Winnipeg, St. John, N. B., Calgary and Vancouver.

Censorship in the Dominion is generally regarded as severe. Control is vested in the various provinces.

Copyright relations in Canada and Newfoundland are governed by the Copyright Act of 1931.

Following is a summary of the industry in each territory.

Alberta and Saskatchewan

Houses now running in this territory, which principally comprises Alberta, total 86. Calgary is the distribution center. The censor fee has been raised from $3 to $4 per reel, this amount being charged by the board at Calgary. License fee for the provinces is $250. Territory covers Western part of Saskatchewan.

British Columbia

There are 64 wired theaters operating in this province. License fee is fixed at $300. The censor charge is $3 per reel for each reel of 1,000 feet first sound prints and $2 for each additional sound print. Supplemeting the provincial censor board is an appeal board comprising three members appointed by the attorney-general of the province.

Manitoba and Saskatchewan

This territory consists of Manitoba, a part of Ontario west of Lake Superior and eastern Saskatchewan. Ninety-one sound houses are open in the district, with Winnipeg as the city with the largest number of theaters. The censor board is located in Winnipeg. Fee for reviewing a reel is $2, for each province. Manitoba has an appeal board although Saskatchewan has none.

Maritime Provinces

Comprising this territory are the provinces of New Brunswick, Nova Scotia and Prince Edward Island, in addition to the independent Dominion of Newfoundland. Houses operating total 75, largely grouped in the principal cities of St. John, N. B., Halifax, N. S., Moncton, Sydney, N. S., Glace Bay, N. S. and St. John, Newfoundland. In Newfoundland and Nova Scotia censor fees have been increased from $3 to $4 per reel. A new censor charge is $1.50 for each trailer. Prince Edward Island has no censor board. Newfoundland also is without a board but exhibitors pay a duty of 25 cents per reel. Nova Scotia has a separate appeal board. Appeal from a censor board decision in New Brunswick may be made to a superior court judge. Provincial license fees for exchanges are as follows: New Brunswick, $250 and Nova Scotia, $250. No license fees are assessed in Prince Edward Island or Newfoundland.

Ontario

Ontario, considered approximately 40 per cent of the Dominion from the standpoint of rental revenue, has 266 theaters. 91 of which are situated in Toronto. This city is the exchange center and also serves as the headquarters of virtually all Dominion film enterprises. The censor fee is $6 per 1,000 feet for foreign sound film and $3 per 1,000 feet for British films. Silent films are viewed at $3 per reel. Charges for sound trailers are $3 and silent trailers $1 per subject. The censor fee for advertising is $1 per subject. Appeal fee for silent pictures is $10 per reel and $20 per reel for sound films. Censor board is composed of six persons and any appeal for its decisions is purely nominal as it merely constitutes an appeal to the whole board. Exchange license fee is $100 annually. Leading cities are as follows: Toronto, Hamilton, Ottawa, Windsor, Kitchener, Oshawa, St. Catharines, London and Brantford.

Quebec

Theaters operating in Quebec number 111. Censorship regulations, according to industry opinion, are severe due to the different ideals of the French-speaking population. The French-speaking Roman Catholic Church displays much interest in pictures and certain subjects are banned. Children under the age of 16 are not allowed in picture houses. Censorship is $3 per reel. Reconstruction and cutting of pictures to comply with the wishes of French-speaking Canadians proves an expensive process. Provincial license fee is $200 per year. A majority of people in the province speak French. In recent years pictures made in this language have been increasing in distribution in Quebec. Principal cities are as follows: Montreal, Quebec, Verdun, Three Rivers, Sherbrooke, Hull.
NUMBER OF THEATERS USED—63, one less than the year before.

TOTAL SEATING CAPACITY—63,949.

TOTAL NUMBER OF PRODUCTIONS—There were 225 productions seen in New York during the season, which was one less than in 1930-31. One hundred and seventy-nine were dramatic (a loss of two) and 46 musical (a gain of one). Of the 179 dramatic productions there were 22 that could be classed as repertoire, including the offerings of the Chicago Civic Shakespeare Society, various special groups in the smaller houses and others of similar sort. Subtracting, we are left with 157 commercial dramatic productions, which was 14 better than the year before, when 38 repertory offerings had to be deducted from the total. Sixteen of the musicals were included in Milton Aborn's revivals and other categories, which leaves 30 commercial musical productions, as against 33 in 1930-31, when only 12 were subtracted.

COMMERCIAL PREMIERES—As far as commercial premieres go, the above figures are further supported by the 128 shows not running into the year before when the 1931-32 season started August 1. Seven were dramatic and five musical—, but one of the left-over musicals was a revival and has already been deducted from the total. Thus there were 150 commercial dramatic premieres as against 135 the year before, and 26 commercial musical premieres as against 28 the previous season. The musicals, which had been already slashed by almost 50 per cent the previous year, experienced another slight drop, while, contrary to all expectations, the dramatic class rose by 15 from the low mark set in 1930-31.

ESTIMATED PERCENTAGE OF FAILURES—For the individual historic, but only average performances for a hit, 83 per cent of the total number of new plays produced were failures, the actual figures being 151. This was 6 per cent worse than the previous season, when the percentage of failures took a surprising drop, comprising only 125 shows or 77 per cent of the total. The musicals, as usual, fared better than the dramatic offerings, but not as much better as in the past. Eighteen of them, or 67 per cent, were failures. One hundred and thirty-three of the dramas fell short of the 100-performance mark, leaving the percentage of dramatic failures at 86, 5 per cent worse than the previous season. It should be borne in mind, however, that there were probably a number of dramatic productions which failed to go into hit classification which none the less made a bit of money for their producers, while it is certain that several of the musical hits were financial failures.

AVERAGE LENGTH OF RUNS—The season's productions, exclusive of repertoire and limited engagements, averaged runs of just 60 performances, which is exactly the average length of run of the season before. In view of the greater percentage of failures last season, the length of run indicates that those shows which were hits were supported by a greater number of weeks than the hits of the previous year. Dramatic shows ran on an average of 57 performances, six performances—or almost a week—better than in 1930-31. The musicals averaged 79 showings, which represents a huge drop from the 107 average of the previous year.

SUDDENNESS OF FAILURE—Thirty-two dramatic productions closed during their first week, as against 23 the year before. Between the end of the first and the end of the fourth week 60 were withdrawn, against 47 for the same period the previous season. Eleven more dropped during the fifth week, making a total of 103 plays closing with runs of 40 or less performances. This was 69 per cent of the total of dramatic commercial premieres, and it showed a great loss of ground from the 1930-31 season, when 79 plays, or 56 per cent, closed within five weeks. Sixteen musicals closed in the first five weeks, as against five the year before. The total number of shows closing with runs of 40 performances or less was 119, or 68 per cent of the commercial premieres.

HITS—Although the total number of commercial premieres went up a bit in 1931-32, the number of hits dropped. There were 30, as against 38 the previous season. Twenty-one were dramatic, as against 25 the year before, and nine were musical, which was also a drop of four.

NUMBER OF PEOPLE INVOLVED—Although the total number of productions (all inclusive) dropped by only one, the number of people involved decreased by 157. The number was 5,086, as compared with 5,243. During 1931-32, 4,226 playgoers in New York made 2,526 of them in dramatic productions and precisely 1,700 in musicals. An interesting angle is the fact that players in dramatic shows rose by 149, while those in musicals dropped by 361. The number of players in all productions, therefore, dropped by 212. There were 201 authors, 39 librettists, 74 composers, 61 lyric writers, 37 sketch writers, 133 designers, 96 vocal directors, 73 scenic designers and 47 scenic executors.

NUMBER OF PRODUCING OFFICES IN VOLVED—153, a rise of 33. There were many special art groups and others of similar sort, such as those which erupied so frequently, at the Provincetown, which greatly aided in raising the total.

PLAYER IN MOST PRODUCTIONS—Eva Le Gallienne, the usual holder of the title in view of her appearances with her Civic Repertory Company, dropped out during 1931-32, with her company taking a year's vacation. In her absence the honor was well divided, with three players appearing in five productions each, and two others in four in a pieace, in addition to those players who had four appearances through appearing with such groups as the Chicago Civic Shakespeare Society and the Group Theater. Those who appeared in five productions were Patricia Calvert, Clyde Franklin and Henry Hull.

BUSIEST PRODUCERS—The Civic Light Opera Company, under the leadership of Milton Aborn, took this honor with five revivals of operettas, each for a limited engagement. Among the commercial productions, the brothers Shubert, as usual, took the lead, in spite of the fact that the company which they head was in receivership throughout the major part of the season. Lee Shubert was credited with five productions, while the Shuberts had seven, one in association with Maurice Browne, making a total of 12. Gilson Miller and the Theater Guild each had five, although the Guild total should be raised by the fact that one of the five was Eugene O'Neill's "Mourning Becomes Electra," a tripych which, theoretically, should be counted as 15. One of Miller's productions was done in association with Leslie Howard.

MOST PROLIFIC PLAYWRIGHT—Shakespeare, as usual, had the greatest number of plays produced, although he can hardly be said to have
been prolific during the season. His total number of productions, however, was far below his average last year, dropping from nine to four. Among the moderns Lasslo Podor, the young Hungarian, led the field with three. Sir James Barrie had three revivals (two of them one-acters), and Eugene O’Neill might be said to rank with three by virtue of “Mourning Becomes Electra.”

MOST PROLIFIC LIBRETTIST—The late W. S. Gilbert, as during the previous season, had the most shows presented, six of his libretti being performed during the Milton Aborn revival season. Oscar Hammerstein II had three, one of which was a revival; Harry Clarke had two new libretti, and Otto Harbach and Harry B. Smith had one new libretto and one revival apiece.

MOST PROLIFIC COMPOSERS—Philip Charig, Michael H. Cleary, Peter Grainger, the Liess and Harry Revel had music in two shows each. Sir Arthur Sullivan, of course, had his six revivals.

MOST PROLIFIC LYRIC WRITERS—Dorothy Fields, Ira Gershwin, Cleary, the Liess, Oscar Hammerstein II and Edward Heyman had two shows apiece. Gilbert again had his six revivals.

MOST PROLIFIC SKETCH WRITER—Sig Herzig had sketches in two revues. No one else had more than one.

BUSIEST STAGE DIRECTORS—This is another honor which Eva Le Gallienne relinquished through her year’s vacation. In her absence Milton Aborn led with 10 (all musical revivals), Guthrie-McClintic led among the commercial productions with four shows, one of which was a hang-over from the previous season. Twelve directors had three shows apiece.

BUSIEST DANCE DIRECTOR—As during the previous season, Albertina Rasch led in this category, with six. Bobby Connolly had four.

BUSIEST SCENE DESIGNER—Cleon Throckmorton carried off the honor with 14 shows. Jo Mielziner followed with 10, while F. Dodd Ackerman and Cirk & Robbins had nine apiece.

BUSIEST SCENIC EXECUTOR—R. W. Bergman Studios took the lead from Throckmorton last year with 25 productions. Cleon Throckmorton, Inc., with 22, was runnerup.

THEATER WITH MOST SHOWS—Limited repertory revivals not included. The Provincetown changed its lights—or would have changed them if it had them—more often than any other house, 11 hopeful productions making a try in the tiny Greenwich Village Theater. Among the uptown houses the 48th Street led with 10, while the George M. Cohan had nine and the Booth eight.

CONGRESSMEN and SENATORS

In the Seventy-third Congress

ALABAMA
(La Fayette L. Patteson was a Member of the Seventy-second Congress.)
1. John McDuffie ...............Monroeville
2. Lister Hill ..................Montgomery
3. Henry B. Steagall ..........Ozark
4. Lamar Jeffers .................Anniston
5. Miles C. Allgood ...........Gadsden
6. William B. Oliver ..........Tuscaloosa
7. William B. Bankhead ..........Jasper
8. Edward B. Almon ..........Tuscumbia
9. George Huddleston .........Birmingham

ARIZONA
At Large
Lewis W. Douglas ..........Phoenix

ARKANSAS
1. William J. Driver ..........Osceola
2. John E. Miller ...............Searcy
3. Claude A. Fuller .........Eureka Springs
4. Ben Cravens (Efiegene Wingo) .... Fort Smith
5. Heartsill Ragon ..........Clarksville
7. Tilman B. Parks ..........Camden

CALIFORNIA
1. Clarence F. Lea ..........Sanat Rosa
2. Harry L. Englebright .........Nevada City
3. Frank H. Buck (Charles F. Curry) ....Vacaville
4. Florence P. Kahn ..........San Francisco
5. Richard J. Welch ..........San Francisco
6. Albert E. Carter ............Oakland
7. Ralph R. Eltze ..........Berkeley
8. John J. McGrath (Arthur M. Free) ....Hilllaboro
9. Denver S. Church (Henry E. Barbour) ....Fresno

10. Henry E. Stubbs ...............Santa Maria
11. William E. Evans ...........Glendale
12. John H. Hoeppe1 ..........Arcadia
13. Charles Kramer ..........Los Angeles
14. Thomas F. Ford (Joe Crail) ....Los Angeles
15. William I. Traeger ......Los Angeles
16. John F. Dockweiler .......Los Angeles
17. Charles J. Colden ......San Pedro
18. John H. Burke ..........Long Beach
19. Sam Collins .............Fullerton
20. George Burnham (Phil D. Swing) ....San Diego

COLORADO
1. Lawrence Lewis (William R. Eaton) ....Denver
2. Fred Cummings (Charls B. Timberlake) ....Fort Collins
3. John A. Martin (Guy U. Hardy) ........Pueblo

CONNECTICUT
1. Herman P. Koppleman (Augustine Lonergeran) ....Hartford
2. William L. Higgins (Richard Freeman) ....South Coventry
3. Francis T. Maloney (John Q. Tilson) ....Meriden
4. Schuyler Merritt (William L. Tierney) ....Stamford
5. Edward W. Goss ..........Waterbury

DELWARE
At Large
Wilbur L. Adams (Robert G. Houston) ....Wilmington

521
FLORIDA
1. Hardin J. Peterson (Herbert J. Drane) ... Lakeland
2. R. A. Green ... Starke
3. Millard Caldwell (Tom A. Yon) ... Milton
4. Mark Wilcox (Ruth Bryan Owen) ... West Palm Beach
At Large
William J. Sears ... Jacksonville

GEORGIA
(Carlton Mobley and William W. Larsen were Members of the Seventy-second Congress.)
1. Homer C. Parker Statesboro
2. E. E. Cox ... Camilla
3. Bryant T. Castellow ... Cuthbert
4. Emmett Owen (William C. Wright) ... Griffin
5. Robert Ramspeck ... Atlanta
6. Carl Vinson ... Milledgeville
7. Malcolm C. Tarver ... Dalton
8. Braswell Deen (William C. Lankford) ... Alma
9. John S. Wood ... Canton
10. Charles H. Brand ... Athens

IDAHO
1. Compton I. White (Burton L. French) ... Clarkfork
2. T. C. Coffin (Addison T. Smith) ... Pocatello

ILLINOIS
1. Oscar De Priest ... Chicago
2. P. H. Moyerhan (Morton D. Hull) ... Chicago
3. Edward A. Kelly ... Chicago
4. Harry P. Beam ... Chicago
5. Adolph J. Sabath ... Chicago
6. Thomas J. O'Brien (James T. Igoe) ... Chicago
7. Leonard W. Schuetz ... Chicago
8. Leo Kociatkowski (Stanley H. Kunz) ... Chicago
9. Fred A. Britten ... Chicago
10. James Simpson, Jr. (Carl R. Chidbloom) ... Wadsworth
11. Frank R. Reid ... Aurora
12. John T. Buckbee ... Rockford
13. Leo E. Allen (William R. Johnson) ... Galena
14. Chester Thompson (John C. Allen) ... Rock Island
15. J. Le Roy Adair (Burnett M. Chipperfield) ... Quincy
16. Everett M. Dirkson (William E. Hul) ... Pekin
17. Frank Gillespie ( Homer W. Hall) ... Bloomington
18. James A. Meeks (William P. Holaday) ... Danville
19. D. C. Dobbin (Charles Adkins) ... Champaign
20. Henry T. Rainey ... Carrolton
21. J. Earl Major ... Hillsboro
22. Edwin M. Schafer ... East St. Louis
23. William W. Arnold ... Robinson
24. Claude V. Parsons ... Golconda
25. Kent E. Keller ... Ava
At Large
Walter Nesbit (Richard Yates) ... Belleville
Martin A. Brennan (William H. Dieterich) ... Bloomington

INDIANA
(Courtland C. Gillen and Harry C. Canfield were Members of the Seventy-second Congress.)
1. William Schulte ... Hammond
2. George Durgan (William R. Wood) ... Lafayette
3. Samuel B. Pettengill ... South Bend
4. James I. Farley (David Hogg) ... Auburn
5. Glenn Griswold ... Peru
6. Virginia Jenckes (Fred S. Purnell) ... Terre Haute
7. Arthur H. Greenwood ... Washington
8. John W. Boehne ... Evansville
9. Eugene B. Crowe ... Bedford
10. Finley Gray ... Connersville
11. William H. Larrabee ... New Palestine
12. Louis Ludlow ... Indianapolis

IOWA
(C. William Ramseyer and Cyrenus Cole were Members of the Seventy-second Congress.)
1. Edward C. Eicher (W. F. Kopp) ... Washington
2. B. M. Jacobsen ... Clinton
3. A. C. Willford (T. J. B. Robinson) ... Hampton
4. Fred Bierman (Gilbert N. Haugen) ... Osceola
5. Lloyd Thurston ... Osceola
6. Cassius C. Dowell ... Des Moines
7. Otha D. Wearin (Charles E. Swanson) ... Hastings
8. Fred C. Gilchrist ... Laurens
9. Guy M. Gillette (Ed. H. Campbell) ... Cherokee

KANSAS
(James G. Strong was a Member of the Seventy-second Congress.)
1. W. P. Lambertson ... Fairview
2. U. S. Guiverle, Jr. ... Kansas City
3. Harold Mcgugin ... Coffeyville
4. Randolph Carpenter (Homer Hoch) ... Marion
5. William A. Ayres ... Wichita
6. Kathryn W. Laughlin (Charles T. Sparks) ... Hays
7. Clifford R. Hoge ... Garden City

KENTUCKY
(Maurice H. Thatcher, John W. Moore, Ralph Gilbert, and Charles Finley were Members of the Seventy-second Congress.)
At Large
Fred M. Vinson ... Ashland
A. J. May ... Prestonsburg
Virgil Chapman ... Paris
W. V. Gregory ... Mayfield
Glover H. Cary ... Owensboro
Brent Spence ... Fort Thomas
Cap R. Carden ... Munfordville
John Young Bryan ... Lexington
Finley Hamilton ... London

LOUISIANA
(Edward B. Partridge was a Member of the Seventy-second Congress.)
1. Carroll L. Beedy ... Portland
2. Edward C. Moran, Jr. (John E. Nelson) ... Rockland
3. John G. Utterback (Donald F. Snow) ... Bangor

MARYLAND
1. T. Alan Goldsborough ... Denton
2. William P. Cole ... Towson
3. Vincent L. Palmisano ... Baltimore
4. Ambrose J. Kennedy ... Baltimore
5. Stephen W. Gambrill ... Laurel
6. David J. Lewis ... Cumberland

MASSACHUSETTS
1. Allen T. Treadway ... Stockbridge
2. William J. Granfield ... Longmeadow
3. Frank H. Foss ... Fitchburg
4. Pehr G. Holmers ... Worcester
5. Edith Nourse Rogers ... Lowell
6. A. Platt Andrew ... Gloucester
7. William P. Connery, Jr. ... Lynn
8. Arthur D. Healey (Charles L. Underhill) ... Somerville
9. Robert Luce ... Wakefield
10. George Holden Tinkham ... Boston
11. John J. Douglass ... Boston
12. John W. McCormack ... Boston
13. Richard B. Wigglesworth ... Boston
14. Joseph W. Martin, Jr. ... North Attleboro
15. Charles L. Gifford ... Barnstable

MICHIGAN
1. George G. Sadowski ... Detroit
2. John C. Lehr (Earl C. Michel) ... Monroe
3. Joseph L. Hodge, Jr. ... Battle Creek
4. George Foulkes (John C. Ketcham) ... Hartford
5. Carl E. Mapes ... Grand Rapids
6. Claude E. Cady (Seymour H. Person) ... Lansing
7. Jesse P. Wolcott ... Port Huron
8. Michael J. Hart ... Saginaw
9. Harry W. Musselwhite (James C. McLaughlin) ... Manistee
<table>
<thead>
<tr>
<th>State</th>
<th>Members (Seventy-second Congress)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MINNESOTA</td>
<td>Harold Knutson, Theodore Christianson, Halvin, Detroit, Minneapolis, La Crosse, Pointe, Berkely, St. Paul, Karl Paulsen, Minneapolis, Einar Holdale, Minneapolis</td>
</tr>
<tr>
<td>MONTANA</td>
<td>1. Joseph P. Monaghan (John M. Evans), Butte, 2. Roy E. Ayers (Scott Leavitt), Lewistown</td>
</tr>
<tr>
<td>NEVADA</td>
<td>At Large, James Scragham (Samuel S. Arends)</td>
</tr>
<tr>
<td>NEW HAMPSHIRE</td>
<td>At Large, William N. Rogers, Sanbornville, Charles H. Tobey (Edward H. Wason), Temple</td>
</tr>
<tr>
<td>NEW MEXICO</td>
<td>NEW YORK</td>
</tr>
<tr>
<td>NORTH DAKOTA</td>
<td>(Olger B. Burtens and Thomas Hall were Members of the Seventy-second Congress)</td>
</tr>
</tbody>
</table>

523
Andrew J. Montague .................... Richmond
Patrick Henry Drewry ............... Petersburg
Thomas G. Burch ....................... Martinsville
Clifton A. Woodrum .................... Roanoke
A. Willis Robertson .................... Lexington
Howard W. Smith ....................... Alexandria
John W. Flanagan, Jr. ............... Bristol

WASHINGTON
1. Marion A. Zioncheck (Ralph A. Horr) Seattle
2. Monrad C. Wallgren (Lindley H. Hadley) Bellingham
3. Martin F. Smith (Albert Johnson) Hoquiam
4. Knute Hill (John W. Summers) Prosser
5. Sam B. Hill .................. Waterville
6. Wesley Lloyd ............. Tacoma

WEST VIRGINIA
1. Robert L. Ramsay (Carl G. Bachmann) Weelsburg
2. Jennings Randolph (Frank L. Bowman) Elkins
3. Lynn S. Horner .................. Clarksburg
4. George W. Johnson (Robert L. Hogg) Parkersburg
5. John Kee (Hugh Ike Shott) Bluefield
6. Joe L. Smith ................... Beckley

WISCONSIN
(Charles A. Kading and John M. Nelson were Members of the Seventy-second Congress.)
1. George W. Blanchard (Thomas R. Rieke) Edgerton
2. C. W. Henney ................. Portage
3. Gardner R. Withrow ......... La Crosse
4. Raymond Cannon (John C. Schafer) Milwaukee
5. Thomas O'Malley (William H. Stafford) Milwaukee
6. Michael K. Reilly ............ Fond du Lac
7. Gerald J. Boyleu .......... Wauwatosa
8. James Hughes (George J. Schneider) De Pere
9. James A. Frear .............. Hudson
10. Hubert H. Peavey .......... Washburn

WYOMING
1. Vincent Carter ................... Laramie
2. Vincent Carter ................... Kemmerer

ALASKA
Delegate
Anthony J. Dimond (James Wickersham) Juneau

HAWAII
L. L. McCandless (Victor S. K. Honolulu

PHILIPPINE ISLANDS
Resident Commissioner
Pedro Guevara ..................... Santa Cruz
Camilo Osias ....................... Balaoan

PUERTO RICO
Resident Commissioner
San Tiago Iglesias (Jose L. Pesquera) San Juan

SENATORS 1935

REPUBLICANS (18)
Austin, Warren R. ............... Burlington, Vt
Cutting, Bronson ...................... Santa Fe, N. Mex
Fess, Simeon D. ................. Yellow Springs, Ohio
Frazier, Lynn J. ....................... Hoople, N. Dak
Goldskooborough, Phillips Lee .. Baltimore, Md
Hale, Frederick ..................... Portland, Me
Hatfield, H. D. ...............(vertical)
Huntington, Va.
Hebert, Felix ....................... West Warwick, R. I
Howell, Robert B. .............. Omaha, Neb
Johnson, Hiram W. ............. San Francisco, Calif
Kean, Hamilton F. .......... Ellensburg, Wash
La Follette, Robert M. J. .... Madison, Wis
Patterson, Roscoe C. ......... Springfield, Mo
Reed, David A. ...................... Pittsburgh, Pa
Robinson, Arthur R. ............ Indianapolis, Ind
Townsend, John G. Jr. ......... Sebreeville, Del
Vandenberg, Arthur H. ......... Grand Rapids, Mich
Walcott, Frederic C. .......... Norfolk, Conn

DEMOCRATS (13)
Ashurst, Henry F. .............. Prescott, Ariz
Connally, Tom ....................... Marlin, Tex
Copeland, Royal S. ........... New York City
Dill, Clarence C. ............... Spokane, Wash
Kendrick, John ..................... Sheridan, Wyo
Kent, William H. .............. Salt Lake City, Utah
McKellar, Kenneth D. ......... Memphis, Tenn
Pittman, Key ....................... Tonopah, Nev
Stephens, Hubert D. ............. New Albany, Miss
Stimson, Charles A. .......... New York, N. Y
Trammell, Park ..................... Lakeland, Fla
Walsh, David I. .................... Fitzburg, Mass
Wheeler, Burton K. .............. Butte, Mont

FARMER-LABOR (1)
Shipstead, Hendrik ............... Minneapolis, Minn

1937

REPUBLICANS (13)
Barbour, W. Warren .............. Rumson, N. J
Barksdale, William E. ............ Boise, Idaho
Capper, Arthur ...................... Topeka, Kans
Carey, Robert D. .............. Careyhurst, Wyo
Cousens, James ....................... Birmingham, Mich
Dickinson, L. J. ..................... Algona, Iowa
Hastings, Daniel O. .......... Wilmington, Del
Keyes, Henry W. ............. North Haverhill, N. H
McNary, Charles L. ............. Salem, Ore
Metcalfe, Jesse H. .......... Providence, R. I
Norris, George W. .............. McCook, Nebr
Schall, Thomas D. .......... Minneapolis, Minn
White, Wallace L., Jr. ......... Lewistown, Me

DEMOCRATS (19):
Bailey, Josiah B. ....... Raleigh, N. C
Bankhead, John H. .......... Montgomery, Ala
Bratton, Sam G. .............. Albuquerque, N. Mex
Bulow, W. J. ....................... Pierre, S. Dak
Byrnes, James F. .............. Aiken, S. C
Coffin, Mandell D. ......... Wakefield, Mass
Costigan, Edward P. .......... Denver, Colo
Glass, Carter ..................... Lynchburg, Va
Gore, Thomas P. .......... Lawton, Okla
Harison, Pate Jonesboro, Ark
Hull, Cordell ..................... Cartage, Tenn
Lewis, J. Hamilton ........... Chicago, Ill
Logan, M. M. ...................... Bowling Green, Ky
Long, Huey P. ................. Shreveport, La
Neely, M. M. ....................... Fairmont, W. Va
Robinson, Joseph T. ............ Little Rock, Ark
Russell, Richard B., Jr. ......... Atlanta, Ga
Sheppard, Morris .......... Texarkana, Tex
Walsh, Thomas J. .......... Helena, Mont

1939

REPUBLICANS (5):
Dale, Porter H. ..................... Isalnd Pond, Vt
Davis, James J. ............... Pittsburgh, Pa
Norbeck, Peter Reifel, S. Dak
Nye, Gerald P. ....................... Cooperstown, N. Dak
Steiger, Frederick .......... Portland, Oreg

DEMOCRATS (27):
Adams, Alva B. ............... Pueblo, Colo
Barkley, Alben W. ............. Faducah, Ky
Black, Hugo L. ............... Birmingham, Ala
Bone, Homer T. ................. Seattle, Wash
Brown, Fred H. .............. Somersworth, N. H
Bulkey, Robert J. ............. Cleveland, Ohio
Caraway, J. H. Jonesboro, Ark
Clark, Bennett C. .......... St. Louis, Mo
Dieterich, William H. .......... Beardstown, Ill
Duffy, F. Ryan .......... Fond du Lac, Wis
Fletcher, Duncan U. .......... Jacksonville, Fla
George, Walter F. ............... Beachwood, Ga
Hayden, Carl ............ Phoenix, Ariz
Longanbor, Augustine .......... Hartford, Conn
McAadoo, William Gibbs ....... Los Angeles, Calif
McCarran, Patrick J. .......... Reno, Nev
McGill, George .......... Wichita, Kans
Murphy, Louis ............... Dubuque, Iowa
Overton, John H. .......... Alexandria, La
Pew, James L. ............... Montgomery, Ala
Reynolds, Robert R. .......... Asheville, N. C
Smith, Ellison D. .............. Lynchburg, S. C
Thomas, Elbert D. .............. Salt Lake City, Utah
Thomas, Elbridge B. .......... Park, Okla
Tydings, Millard E. ......... Havre de Grace, Md
Van Nuys, Frederick .......... Indianapolis, Ind
Wagner, Robert F. .......... New York City

525
COURT DECISIONS
of 1932

COMPILED AND DIGESTED WITH COMMENT
By HERBERT T. SILVERBERG

Court decisions of 1932, of general interest to the motion picture industry, were those pertaining to:

- Sunday Closing Laws
- Copyright Infringement
- Taxes on Film Rentals
- Standard Exhibition Contracts
- Picketing
- Workmen’s Compensation
- Block Booking and Zoning

The writer has sought to report the gist of the several decisions in simple language for the layman. Legalistic exposition of the principles enunciated in the several cases has not been attempted. However, attorneys who may refer to the article will find each case fully cited.

Citations of Law Review articles which have commented upon the cases digested, may be obtained from the writer upon request.

**Sunday Closing Laws**

**New Jersey Court Refuses to Help Sunday Shows**

In Publix New Jersey Theater, Inc. vs. Flynn, (159 Atl. 408—New Jersey, February 13, 1932), a theater operator applied for an injunction to restrain certain city officials of Plainfield, N. J., from enforcing a Sunday ordinance of that city, upon the ground that it was unconstitutional.

It was admitted that the theaters were open continuously on successive Sundays in violation of the State Sunday Law.

The Court held that the theaters were “disorderly houses” because of the continued violation of the law, and the injunction would not be granted, as it would in effect, permit continuance of the violation.

**Kentucky Refuses to Enjoin Interference With Sunday Shows**

In Strand Amusement Co. vs. City of Owensboro, (242 Ky. 772, 47 S. W. (2d) 710—Kentucky, March 15, 1932), a theater operator sued to enjoin enforcement of a city ordinance of Owensboro, Ky., which prohibited Sunday shows.

The exhibitor took the position that the ordinance was invalid, because it imposed a higher penalty on certain commercial amusements for violating the State Sunday Law, than was imposed on other violators thereof.

The lower court dismissed the exhibitor’s petition and he appealed to the Kentucky Supreme Court.

It held that the petition had been properly dismissed, because operation of a moving picture show in Kentucky, on Sunday, was in violation of a State law and unlawful, and the Court would not grant the injunction, as the Court would be helping the exhibitor to violate the State Sunday Law by doing so.

**Federal Court Refuses to Restrain Interference With Sunday Shows in Kansas**

In Boynton vs. Fox West Coast Theaters Corporation, (60 F. (2d) 851—C.C.A. 10th, August 1, 1932, rehearing denied September 10, 1932), a theater operator brought suit in the Federal Court, to enjoin the attorney general and certain county officials of Kansas, from prosecuting the exhibitor for operating moving picture theaters in Kansas, on Sunday, and from prosecuting proceedings to oust it from doing business in the State, for the same reason.

The exhibitor claimed that: the films it exhibited were shipped into Kansas from outside the state and ultimately returned to the other state after exhibition in the different theaters of Kansas; the exhibitor had to operate on Sunday to make a legitimate profit; the county and state officials were threatening the exhibitor with criminal and ouster proceedings, for operating on Sunday, although they knew of and permitted theaters to be operated on Sunday, in other cities in Kansas, and thereby discriminated against the exhibitor.

The district judge decided in the exhibitor’s favor and the defendants appealed.

The Appellate Court held that the producers of the films were engaged in interstate commerce, but exhibition of such films on Sunday, after they had come to rest in Kansas, could be prohibited.
also held that there had been no discrimination shown.

The Court declined to restrain enforcement of the criminal statute and said the exhibitor should assert its alleged defenses in the threatened criminal and ouster proceedings in the state courts, but in the meantime it had to obey the law and was not entitled to the relief asked.

The Court accordingly reversed the United States District Judge and ordered the exhibitor's complaint dismissed.

**Kansas Will Not Enjoin Sunday Shows**

In State v. Barron, (136 Kan. 324, 15 P. (2d) 456—Supreme Court of Kansas, November 5, 1932), the State of Kansas applied to enjoin an exhibitor from operating his theater in Wichita, Kan., on Sundays. The State contended that the theater was and had been operated continuously on Sundays, for over a year, in violation of the State Sunday Law, and was therefore a public or common nuisance.

The trial judge found that there had been no injury to anyone's health, property or comfort, and no interference with the free use of the streets, or highways, in the course of the Sunday operation of the theater and denied the injunction. The State thereupon appealed to the Supreme Court of Kansas.

The Supreme Court held that violation of the Sunday laws of Kansas in operation of a theater, did not of itself constitute the theater a common nuisance.

It concluded that the State had an adequate remedy by instituting a criminal prosecution for violation of the law and the injunction against operation of the theater on Sunday should not be granted.

**Refuses to Interfere With Sunday Shows**

In State v. Iola Theater Corporation, (136 Kan. 411, 15 P. (2d) 459—Supreme Court of Kansas, November 5, 1932), the State sued to enjoin an exhibitor from operating on Sundays in Iola, Kansas, in violation of an ordinance of the city.

The exhibitor admitted operating the theater on Sunday and that he would continue to do so. No disorderly conduct by the theater patrons, or the exhibitor, was shown.

The State claimed that the penalty for violating the Sunday law was a relatively small fine, and that the violation of the Sunday law, standing by itself, constituted a nuisance, which should be enjoined.

The trial judge said that as other violators, such as filling stations, drug stores, the soda fountains, the cement plants, and the garages were violating the statute, he would not enjoin the exhibitor from violating the same.

The State appealed to the Supreme Court of Kansas, which held that the trial judge’s reasoning was wrong, but the judgment in the exhibitor's favor would stand. This, because the Court will not interfere with and enjoin operation of a theater, on Sunday, on the ground put forth by the State.

**Comment:** Courts apparently will not enjoin enforcement of city ordinances prohibiting Sunday shows, there is a State law against commercial or other activity on Sunday, as such an injunction will enable the exhibitor to violate the State law.

Federal Courts will not enjoin enforcement of State or City Sunday closing laws, unless there is immediate danger of great and irreparable loss threatened by such enforcement and a clear constitutional right of the exhibitor, thereby invaded. The Court will generally relegate the exhibitor to setting up his defenses in the threatened enforcement proceedings. The exhibitor can always ask the Supreme Court of the United States to review the State Court decision, if he feels he is being injured unconstitutionally.

Nor will State Courts enjoin exhibitors from violating the law by Sunday exhibitions. They will seemingly, in such cases, relegate the enforcement bodies to their remedies by proceedings at law e.g. for punishment.

**Oklahoma Courts Will Not Enjoin Enforcement of Sunday Closing Ordinance Unless Destruction or Irreparable Injury to Property Rights Will Result**

In City of Blackwell v. Griffith Amusement Co. (16 P. 2nd Series, 233 Supreme Court of Oklahoma, April 26, 1932), (Rehearing denied November 29, 1932), an exhibitor sued to enjoin the City of Blackwell, Oklahoma, and its City officials from enforcing a Sunday Closing Ordinance of that City on the ground that the Ordinance was invalid.

The District Judge granted the injunction. The City appealed to the Supreme Court of Oklahoma, which reversed the lower court's judgment and held that the injunction should not have been granted.

The Court reannounced its ruling that, "a prosecution for violation of a municipal ordinance will not be enjoined on the mere ground that the ordinance is void, because such invalidity constitutes a complete defense to the prosecution, and is thus available in a Court of Law." The Court then said that it would restrain by injunction criminal proceedings under an invalid ordinance, which, if allowed to proceed, would destroy property rights and inflict irreparable injury. The Court then pointed out that "in the instant case the showing as to destruction of property or the infliction of irreparable injury is insufficient to authorize the granting of the injunction."
Comment: The Court, in its Opinion, pointed out that the Colorado Courts had decided the question in the same way.

In this case there was no reliance upon the theory that enjoining enforcement of the ordinance would enable the exhibitor to violate any State Sunday Law. The Court clearly indicates its position that it will not enjoin such proceedings under the above circumstances, giving as its reason the fact that the exhibitor can raise the question of the invalidity of the ordinance in the threatened proceedings for enforcement thereof. This, because of the general rule that an injunction will not be granted where the one who seeks it has an adequate remedy at law.

Copyright Infringement

In Metro-Goldwyn-Mayer Distributing Corporation v. Bijou Theater Co. et al., (59 F. (2d) 70—C.C.A. 1st, April 7, 1932,) (rehearing denied June 11, 1932,) an exhibitor had held over pictures beyond their play dates and the distributors sued him under the copyright law.

The District Judge held that unauthorized exhibition of the films did not constitute copyright infringement and dismissed the suit. (See digest of the decision in 1932 Year Book at page 524.)

The distributors appealed to the Circuit Court of Appeals which held that “films which are founded upon copyrighted dramas or other dramatic compositions are protected under **** the Copyright Act and their unlicensed exhibition is an infringement of the copyrighted dramatic composition.”

The Court held that the distributors might amend their complaints accordingly; in which event, they could proceed to trial.

Comment: This Court seemingly holds that unlicensed exhibition of a copyrighted motion picture photoplay founded upon a copyrighted dramatic composition does not infringe the copyright in the photoplay; but such an exhibition infringes the copyright in the dramatic composition.

The Court does not decide the question whether unlicensed exhibition of motion pictures which are not photoplays, such as news reels or travelogs (which are not founded upon any dramatic composition) constitutes infringement of the copyright therein.

Standard Exhibition Contracts

In Fox Film Corporation v. C. & M. Amusement Co., (58 F. (2d) 337—D. C. Ohio, March 28, 1932), a distributor sued an exhibitor in the Federal Court in Ohio for breach of two standard exhibition contracts and asked as damages, the contract price of the films remaining unplayed.

The Court held that the contract was unenforceable and overruled the distributor’s demurrer.

Standard Exhibition Contract Unenforceable in Mississippi

In Universal Film Exchanges, Inc. v. West, (141 So. 293—Supreme Court of Mississippi, April 26, 1932), a distributor sued an exhibitor for breach of three standard exhibition contracts. The lower court gave judgment for the exhibitor and the distributor appealed.

The distributor argued that while the arbitration clause in the standard exhibition contract form was declared illegal and in violation of the Sherman Anti-Trust Act, the illegal clause could be eliminated, and the rest of the contract could be enforced, without taking the said clause into consideration.

The Court held that the illegal arbitration clause was vitally connected with the rest of the contract and the entire contract was therefore illegal.

Standard Exhibition Contract Unenforceable in North Dakota

In United Artists Corporation v. Piller, (244 N. W. 20—Supreme Court of North Dakota, June 20, 1932), a distributor sued an exhibitor for refusing to play nine pictures contracted for on standard exhibition contracts.

The trial court decided in the exhibitor’s favor. The distributor appealed to the Supreme Court of North Dakota, which said that the standard exhibition contract had been declared to be in restraint of trade and it was therefore illegal, and an action could not be maintained thereon.

Standard Exhibition Contract Unenforceable in Kansas

In United Artists Corporation v. Mills, (135 Kan. 655, 11 P. (2d) 1025), a distributor sued an exhibitor for breach of a standard exhibition contract to accept, exhibit and pay the agreed contract price, for the exhibition of nine photoplays. The lower court dismissed the distributor’s petition.

The distributor thereupon appealed to the Kansas Supreme Court, contending that the illegal arbitration clause in the contract was severable, and the lawful provisions of the contract could be enforced.

The Supreme Court affirmed the judgment of the lower court and held, conceding the distributor’s contention to be true, that the contract was nevertheless unenforceable in Kansas, for two reasons:

First, the provision in the contract for a minimum admission charge of ten cents, constituted price fixing in violation of the state anti-trust law.

Second, the photoplays had been leased for exhibition, without first getting them approved by the Kansas board of review, under the state’s motion picture censorship law.

528
N.B. The two reasons given by the Kansas Supreme Court for its decision had been advanced by the exhibitor in its arguments, without answer thereto from the distributor.

In United Artists Corporation v. Mills, (12 P. (2d) 785—July 11, 1932), the distributor applied to the Supreme Court of Kansas for a rehearing of the above case, upon the ground that the Court had “overlooked” the fact that the photoplays involved had been copyrighted and upon the further ground that the censorship law of the state was unconstitutional.

The Court held that the petition and papers on the original hearing had not made reference to copyright photoplays and refused under the circumstances stated, to consider the effect of the copyright law on the Anti-Trust Law of Kansas.

The Court held further that the Kansas motion picture censorship law was a reasonable regulation of exhibitions within the state and did not burden interstate commerce.

The rehearing was accordingly denied.

Comment: The effect of the above decisions is to make all standard exhibition contract unenforceable in the state courts in Mississippi, North Dakota and Kansas, as well as in the Federal Court for the Southern District of Ohio.

If courts of other states follow the decision of the Kansas Supreme Court in the Mills case, the results will be far reaching, as its reasoning seemingly applies to all exhibition contracts with provision requiring minimum admission prices, as well as to contracts, under which the exhibition rights are leased before censorship approval (in states with state censorship laws similar to that of Kansas). Whether the Kansas Supreme Court will change its attitude upon fuller papers in any subsequent case is problematical and not subject to prophecy.

The ruling of the Kansas court regarding minimum admission prices, is directly contrary to the ruling of a Pennsylvania court, in the case of Sono Art v. Lando (digested at page 529 of 1931 Film Year Book), in which latter case the court said, “fixing the minimum admission price of admission at 10 cents, permitting the exhibitor within his discretion to fix the charge of admission at any higher price he desires, is valid and legal and is in no way contrary to public policy or restraint of trade.”

Taxes on Film Rentals

In Fox Film Corporation v. Doyal et al., (286 U. S. 123, 52 S. Ct. 546, 76 L. Ed. 766—U. S. Supreme Court May 16, 1932), the distributor was “in the business of licensing copyrighted motion pictures” and sued “to restrain the collection of the (Georgia) State tax upon the gross receipts of royalties (film rentals) under such licenses. The tax was challenged upon the ground that copyrights are instrumentalties of the United States.” The suit was dismissed in the Georgia Courts and the distributor appealed to the U. S. Supreme Court.

The Supreme Court held that the copyright royalties (film rentals) could be taxed by the State, and affirmed the judgment which dismissed the suit.

Comment: The decision of the Court was seemingly that the copyrights were derived from a grant by the government, but were exercised by the copyright proprietor for his own pleasure and profit and not in behalf of the government or as a function thereof, and were not immune from State taxation. The Court expressly overruled its previous decision in Long v. Rockwood, in which it had reached a different conclusion and said “the affirmation of the judgment in the instant case cannot be reconciled with the decision in Long v. Rockwood, * * * and, in view of the conclusions now reached upon a re-examination of the question, that case is definitely overruled.”

Up to the time this case was decided, the law had seemingly been that copyright was granted by the Federal government and could not be taxed by any State, as the State would thereby be enabled, to tax out of existence, a right granted by the Federal government. The instant case is important, as royalties and other income derived from copyrights and patents are now made subject to State taxation.

Franchise Tax

In People ex rel. Fox Film Corporation v. Loughman et al., (259 N. Y. 30, 180 N. E. 885—Court of Appeals of New York, April 26, 1932), the following were the facts: New York State imposes an annual franchise tax upon business corporations measured by total net income. The Tax Law provides that a corporation owning another corporation’s entire capital stock, may be required to render a consolidated report of the combined net income and to be taxed thereon, as if one corporation. This law also provides that a corporation exclusively engaged in holding real estate, is exempt from taxation.

Fox Film Corporation owned the entire capital stock of a number of subsidiary corporations, including Fox Film Realty Corporation. This realty company held and leased real property to the parent company, together with a fully equipped motion picture plant. Money received from
Picketing

Status of Picketing in Massachusetts

In Olympia Operating Co. vs. Costello et al., (179 N. E. 804—Supreme Court of Massachusetts, January 26, 1932), a theater operator in Springfield, Massachusetts, employed the members of a bill posters union to do all outside billposting, but the billposting in the lobby was done by a poster artist and his helper, who were in the exhibitor's regular employ.

The union demanded the right to do the inside billposting ("changing the lobby") as well. This was refused. The union thereupon called a strike and two of its members began peaceful picketing of the theater, with a printed placard attached to a stick, bearing the following words: "* * * Union Billposters Locked Out. Union Sympathizers Stay Away."

The lower court enjoined members of the union from picketing and from attempting to induce persons to withhold their patronage of the theater, by signs or otherwise.

The union appealed to the Supreme Court of Massachusetts which affirmed the decree in the exhibitor's favor. It held that laborers could organize and could strike, but the strike had to be for a justifiable purpose and carried on by lawful means and said

"If we assume without deciding that the strike was for a justifiable purpose, it is manifest that the methods pursued in conducting it were illegal. The statement on the placards carried on the sidewalk in front of the plaintiff's theater 'Union Billposters Locked Out' was false. The defendants were not locked out. * * * * the evidence showed that previous to the strike, members of the Local were doing all the outside posting and the strike was called because of the refusal of the plaintiff to permit the members of the Local to do the inside posting. It follows that the false statement that union billposters were locked out was an unlawful means of conducting the strike."

Status of Picketing in Florida

In Paramount Enterprises vs. Mitchell (140 So. 328—March 10, 1932), a theater operator applied to the State Circuit Court of Florida for a temporary injunction to restrain motion picture machine operators from picketing or otherwise interfering with its theater business in Miami, Florida.

The exhibitor alleged by complaint and affidavits that the projectionists had conspired to hurt its business by intimidating the theater going public, had picketed with signs and stated that the admission prices were excessive. The projectionists filed cross affidavits containing among other things, that no force of intimidation was used, they had not conspired to injure the exhibitor, and, picketing had ceased before the suit.

The Circuit Court refused the injunction and the exhibitor appealed to the Supreme Court of Florida which affirmed the judgment.

Comment: This case is of importance, as the Court wrote a rather full opinion on the subject of picketing generally and decided for the first time, that picketing in Florida, would be enjoined under certain circumstances.

The inference is unmistakable that the Court would have affirmed a judgment granting the injunction in the same case, if the lower court had found the facts to be as the exhibitor claimed, instead of as claimed by the projectionists.

Picketing, Even if Peaceful, Unlawful in Oregon, Unless a Strike or bona Fide Dispute Concerning Conditions of Employment Exists

In Moreland Theaters Corporation vs. Portland Moving Picture Machine Operators' Protective Union, (tried with cases of two other exhibitors against the same union,) (12 P. 323—Supreme Court of Oregon, June 21, 1932), certain exhibitors respectively operated motion picture theaters in Portland, Oregon. Until 1929 the theaters had exhibited "silent" pictures and had each employed one union man in a projection booth at a salary of $45 per week.

Thereafter, the exhibitors "changed over to sound." A rule of the projectionists' union provided that in operation of sound picture machines, two operators had to be employed at $60 each, per week, and be present in the booth at all times. It permitted the theater owner to personally take
the place of one, but required that he be in the booth at all times.

The exhibitors complied with this rule for a while by employing one union operator at each theater, paying the union scale and working with him in the booth. This arrangement was not satisfactory to the exhibitors. They claimed that their business would not justify the employment of two operators, and offered to employ one union operator and pay the union scale if he would work alone. This was refused, and no adjustment of the matter being reached, picketing was immediately commenced. This picketing consisted of one picket being posted at the entrance of each theater who patrolled back and forth in front of said entrance carrying a banner or sash bearing the inscription, "Unfair to organized labor." Since then the work of operating the machines has been done by one non-union operator at each theater, and he has been paid $45 per week.

The picketing was at all times peaceable and at no time accompanied with threat of physical injury or violence. After the picketing had gone on for about eight months, the exhibitors each applied for an injunction against it.

The trial judge decided in favor of the union and the exhibitors appealed to the Supreme Court of Oregon.

The Appellate Court said: "In conducting their theaters, these plaintiffs were transacting a lawful business. The right to transact such business is a property right, the exercise of which without unlawful injury or interference by others is protected both by the Federal Constitution and by the Constitution of this state. ***

*** The injury resulting to the business of these plaintiffs from the picketing complained of is a material, constant, repeated, and continuing loss of patronage, and hence the damage is irreparable, and entitles plaintiff to an injunction, unless the picketing was and is lawful. ***

*** In the absence of some actual bona fide dispute existing at the time concerning terms or conditions of employment, picketing, whether peaceful or otherwise, is unlawful. ***

*** There was only one union employee at each theater, and he had either been discharged or had quit of his own accord before this picketing was commenced. In the absence of contract for a specified term of employment, plaintiffs had a right to discharge the union operators, and the operators likewise had a right to quit their services whenever they pleased. Every employer has the right to discharge a union man and employ a non-union man, and, where but one man is employed, and he a union man, no lawful right to strike in such a case could arise, and, if it was attempted, there could be no legal justification for it, for no one's rights could be prejudiced. A strike is a combination to obtain higher wages, shorter hours of employment, better working conditions, or some other concession from their employer by the employees stopping work at a preconcerted time. It involves a combination of persons and not a single individual. Before either striking or picketing can become lawful, the motive for calling the strike or ordering the picketing must be lawful. No such motive could or did exist in this case."

**New York Refuses to Restrain Operators From Picketing Theater which Contracts to Employ Members of Rival Union**

In Stillwell Theater v. Kaplan, (tried with similar cases of two other exhibitors against the same defendant, as president of a labor union), (259 N. E. 405, 182 N. E. 63—Court of Appeals of New York, July 19, 1932), the exhibitor had made a contract with the defendant (a union of stage employees and film projectionists affiliated with the American Federation of Labor) to employ only members of that union as projectionists. That contract expired on August 31, 1931.

The exhibitor thereupon contracted with another union called the Empire State Motion Picture Operators (unaffiliated with any other labor union or body), to employ only its projectionists for the following year. The defendant (Local 306), thereupon began peaceful picketing of the exhibitor's theater with truthful signs which read "Owners of this theater refuse to employ members of Motion Picture Machine Operators' Union, Local 306, affiliated with the American Federation of Labor."

The trial judge decided that the picketing was illegal and enjoined it because its purpose was to cause a breach of the contract between the exhibitor and the rival union.

The defendant appealed to the Appellate Division which unanimously upheld the trial judge. The defendant then appealed to the Court of Appeals, which reversed the judgments of the lower courts and dismissed the exhibitor's complaint. It said:

"The Court of Appeals has for many years been disposed to leave the parties to peaceful labor disputes unmolested when economic rather than legal questions were involved. ***

*** The interests of capital and labor are at times inimical and the courts may not decide controversies between

531
the parties so long as neither resorts to violence, deceit, or misrepresentation to bring about desired results."

The Court then said that if the injunction was upheld it "would thereby give to one labor union an advantage over another by prohibiting the use of peaceful and honest persuasion in matters of economic and social rivalry. This might strike a death blow to legitimate labor activities."

**Comment:** The above cases are of interest, representing as they do the opinions of the highest courts of Oregon and New York, respectively.

In the Moreland case, the court indicates its sympathy with the employer. While the court did not pass upon the question in that case, it is believed by the writer that the Oregon court would have reached a decision directly opposite to that of the New York Court of Appeals in the Stillwell case.

In the Stillwell case, the court went so far as any court has thus far gone in a labor question.

Both cases have been widely commented upon in Law Review articles. It may very well be that the New York Court was seeking to protect labor unions from the condition which would arise if "private" or "company" unions were created for the purpose of "breaking the back" of labor. However, it would have been a simple matter for the Court to have distinguished such a condition and the inference is therefore that the true reason for the decision was the desire of the court not to meddle into economic affairs and to permit those embroiled therein to work out their own destiny.

The New York Court seemingly is content to leave the exhibitor in an anomalous position. If he continues to employ the members of the one union, he is subject to being picketed by the other, and is unable to enjoin the same. If he breaks his contract with the former, in order to employ the members of the union which is picketing his theater, he will then subject himself to picketing by the members of the other union, as well as a possible action for breach of contract.

**Workmen's Compensation**

**Distributor Not Liable to Employee for Workmen's Compensation**

In Educational Film Exchanges, Inc. of Texas vs. Watson, (154 Okla. 275, 7 P. (2d) 680, January 19, 1932) (rehearing denied February 19, 1932), a shipper was in the distributor's employ at its branch office in Oklahoma City, Oklahoma. He was driving his car to pick up a film at a theater, for shipment to another city, for exhibition on the following day. The car struck some loose gravel and turned over. He was seriously injured and claimed damages against the distributor under the Workmen's Compensation Act of Oklahoma. The State Industrial Commission made an award in the shipper's favor.

The distributor appealed to the Supreme Court of Oklahoma which vacated the award and held that the business of renting and distributing moving pictures did not constitute the conduct of a "wholesale mercantile establishment" as used in the Workmen's Compensation Act of Oklahoma.

**Comment:** The reasoning of the court impels the conclusion that anyone working for a distributor in or out of its Oklahoma exchange and who is injured in the course of his work, cannot apply for compensation under the Workmen's Compensation Act.

While the ruling of the court would not be binding upon the courts of any other state, it is nevertheless the last word for Oklahoma and would be given a great deal of consideration by the courts of any other state under similar circumstances, if the statute read the same.

In Fox West Coast Theaters vs. Industrial Commission of Arizona (7 P. (2d) 582—Supreme Court of Arizona, February 1, 1932), an exhibitor hired a contractor to do some painting and decorating of one of its theaters, for a flat sum. The contract provided that the contractor would furnish all labor and material. One of the workmen who had been hired by the contractor for the job, was injured. The workman claimed the exhibitor was his employer and asked compensation under the Workmen's Compensation Act of Arizona. An award was made in the workman's favor against the theater operator.

The exhibitor applied to the Supreme Court of Arizona, which set aside the award on the ground that the painter was in the employ of the contractor and not of the exhibitor.

**Comment:** The practical lesson which
the above case teaches is that an exhibitor, when hiring someone to repair, alter, paint or decorate in or around the theater, should have the contractor provide for a flat sum as payment, and for the contractor to furnish all labor and material. In such event, even though the exhibitor stays around the job and makes suggestions, the workman will seemingly be deemed the employee of the contractor and not of the exhibitor and if the workman is injured, he will be unable to look to the exhibitor for damages.

Block Booking

In Federal Trade Commission v. Paramount Famous-Lasky Corporation et al., (57 F. (2d) 152—C.C.A. (2d), April 4, 1932), the Federal Trade Commission had ordered the distributor to discontinue “block booking” and sought to enforce its order. The Commission had concluded that this distribution policy lessened competition, tended to create a monopoly in the film industry by excluding other producers and distributors from the market thereby, and denied the exhibitor freedom of choice in selecting films.

The Circuit Court of Appeals decided in the distributor’s favor, reversed the Commission’s order and denied the petition to enforce the said order.

The practice complained of, was one whereby the distributor would offer its entire output of pictures to an exhibitor. If he refused to take the entire block the distributor would try to secure exhibition contracts for the same from competitors. If, and only if unsuccessful, the distributor would return and offer less than the block, but at higher prices.

The Court said that the buyer had the right to buy or not as he chose. It said “A distributor of films * * * * has the right to select his own customers and to sell such quantities as given prices, or to refuse to sell at all to any particular person, for reasons of his own.”

The Court further pointed out that the negotiations for exhibition contracts were not carried on as the result of a conspiracy or agreement with other distributors.

It further indicated that the distributor did not have a monopoly in the film industry and held that its mere size did not create one.

The Court held further that the distributor’s pictures were not indispensable to any exhibitor and the exhibitor could contract for pictures from others.

The Court wound up by saying: “The means and methods employed in marketing its leases of films to prospective customers are matters within the business judgment of a private producer of films and carries with it the legal right to bargain and negotiate as the respondent did. The method of negotiation which has been condemned by the Commission does not disclose a dangerous tendency unlawfully to hinder competition, nor does it create a monopoly.”

Zoning

Zoning Plan Held To Be In Restraint of Trade

In Youngclaus v. Omaha Film Board of Trade, (60 F. (2d) 538—U. S. District Court, Nebraska, July 2, 1932), Youngclaus, an exhibitor, sought to enjoin the Film Board of Trade from enforcing a zoning plan, which provided for certain runs and protection. Among other things, it provided for “Towns of less than 12,500 to 9,000 population to have protection of 10 days over a radius of 15 miles.” Norfolk, Nebraska, is such a town. Youngclaus operated a theater in Madison, Nebraska, which is less than 15 miles from Norfolk.

“The defendant distributors and others entered into an agreement among themselves not to license the use of a picture by the plaintiff (Youngclaus) for a period of time (not exceeding ten days) after the picture had been displayed by the rival theater at Norfolk.”

The Court said “The defendants contend that this plan was a mere statement of the maximum protection period which could be granted to the Norfolk Theater. Obviously the plan is mandatory upon the distributors to grant some period of protection. * * * * Whatever the length of the period, whether for one day or more, the distributors limited their freedom to contract according to their individual judgments, as to the period of protection to be accorded to the Norfolk Theater and to be imposed upon the plaintiff. This agreement has been enforced against the plaintiff.

“Whatever may be the right of the distributors separately and individually to license the exhibition of pictures by contracts giving to the licensees the
exclusive right of exhibition for a period of time, a combination of distributors, such as exists here, controlling a large part of the trade in interstate commerce, to refrain from competition among themselves in making such licensing agreements with exhibitors, by agreeing that they will each grant a substantial period of protection to one exhibitor over a rival exhibitor in competitive territory, is an unreasonable restraint of interstate trade, and is condemned by the anti-trust laws of the United States.

"The plaintiff is entitled to the right to bargain with distributors who are free from a combination among themselves not to bargain with the plaintiff unless he shall consent that his rival shall have had the first opportunity to exhibit a picture."

COMMENTS: The District Judge clearly holds that distributors may not agree among themselves to grant or withhold protection to or from one theater over another. This, even though the agreement is motivated by good intentions.

The inhibition of competition and free bargaining for runs and protection rights, is seemingly the vice which the court found to be inherent in the zoning plan.

**Miscellaneous**

**Installing and Servicing Talking Machine is Interstate Commerce**

In General Talking Pictures Corp. vs. Shea (49 S.W. (2d) 359—Supreme Court of Arkansas, May 9, 1932), an equipment company sued an exhibitor in Arkansas, on a contract to install and service a DeForest Phonofilm, talking picture machine. The company had agreed to ship it from New York, for use by the exhibitor, on a rental basis, for a period of ten years. The contract was approved in New York and the equipment was shipped F.O.B., New York.

The exhibitor failed to make payments as agreed and the suit was brought for return of the equipment and damages.

The exhibitor contended that the plaintiff had not complied with the Arkansas Law, by paying the state tax for the privilege of doing business in that state and therefore could not sue in that state. The exhibitor also complained that the equipment had not functioned properly or been serviced and claimed money damages.

The trial court dismissed the plaintiff's complaint on the ground that it was not qualified to do business in Arkansas and gave judgment to the exhibitor for his complaint against the plaintiff.

The plaintiff appealed to the Supreme Court of Arkansas which held that the transactions between the parties constituted Interstate Commerce and the plaintiff was privileged to sue even though not qualified to do business in Arkansas, and sent the case back for a new trial.

**Arbitration**

In Universal Film Exchanges, Inc. vs. King (259 N. Y. S. 242—Supreme Court, Erie County, September 23, 1932), a theater operator breached an exhibition contract which provided for arbitration of any claims thereunder.

The distributor applied to the Court for an order directing arbitration, setting forth the alleged making of the contract. The exhibitor, after being granted some postponements, interposed answering affidavits denying the existence of the contract and demanded a jury trial of the issue at that time.

The Court ordered a summary trial of the question whether the contract had been made or not, but denied the exhibitor's demand for a jury trial, on the ground that he had asked for it too late.

COMMENTS: This decides that no jury trial will be granted if not asked for on or before the return day of the notice of application for arbitration, and that withholding such a demand until a later date will constitute a waiver.

In Universal Film Exchanges, Inc., vs. King (unreported December 15, 1932), the distributor applied for an examination of the exhibitor before trial, regarding the issue whether a contract had been made, or not, as indicated in the preceding case. It was contended by the exhibitor that the Court could not order the examination before trial but his argument was overruled and the examination was ordered.

COMMENTS: The exhibitor is appealing to the Appellate Division in each of the above cases.
AGREEMENT of license under copyright made in one or more counterparts between

a corporation (hereinafter referred to as the Distributor), party of the first part, and the Exhibitor, (hereinafter named and referred to as the Exhibitor, operating the theater hereinafter designated), party of the second part,

WITNESSETH: The parties hereto agree as follows:

License

FIRST: The Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of picture and exhibition designated and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit public the said motion picture and reproduce for public performances such recorded sound in synchronism therewith, but only at the said theater for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theater will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each of such motion pictures a license from the copyright proprietor thereof or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theater is hereinafter designated the said motion pictures are licensed for exhibition at only one of such theaters unless otherwise in the Schedule specifically provided in writing.

Term and Warranty

SECOND: (a) The term of this Agreement shall begin with the date fixed or determined for the exhibition at the said theater of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the Schedule provided. The Distributor agrees during such term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theater during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except such as may be excluded as provided in Clauses Fifteenth and Seventeenth hereof. The Distributor warrants that each positive print will be in good physical condition and free of defects, and will clearly reproduce the recorded sound in synchronism therewith if properly used upon standard reproducing equipment. If the recorded sound is not recorded upon a print, all references herein to a print shall be deemed to include the records, discs and any other device upon which sound may be recorded for reproduction with the exhibition of a print.

Damages—Failure to Deliver

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term hereof, any of said motion pictures excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Seventeenth hereof or if the Distributor shall wilfully violate any of the provisions of Clause Seventh hereof or shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Second, the Exhibitor or the Distributor, as the case may be, shall pay the damage so caused and if such damage cannot be definitely computed shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (c) hereof, if the rental of any such motion picture is to be determined, either in whole or in part upon a percentage of the admission receipts of said theater or any part thereof or upon a percentage of such receipts and a fixed sum; provided that any claim by the Exhibitor with respect to the condition of a print shall be deemed to have been waived by the Exhibitor unless notice of such claim shall have been given by the Exhibitor to the Distributor's exchange from which the Exhibitor is served, by telephone or telegram, or in person, immediately after the first public exhibition thereof by the Exhibitor and written confirmation thereof mailed by the Exhibitor upon the same day to the Distributor's said exchange.

Payment

THIRD: (a) Exhibitor agrees to pay for such license as to each such motion picture the fixed sums specified in the Schedule at least three (3) days in advance of the date of delivery of a print thereof at the Distributor's exchange or of the date of shipment to the Exhibitor from another exhibitor, unless after the acceptance of this application by the Distributor such payment shall be otherwise agreed to be made by the Distributor in writing signed by an officer of the Distributor. All payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theater or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture of if requested by the Distributor at the end of each day's exhibition. In each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theater for admission thereto upon each such date. Such statement shall be signed by the Exhibitor or the Manager or Treasurer of said theater and the Cashier thereof and shall include a statement of such facts and figures as may be provided in the Schedule to be furnished by the Exhibitor, and if requested by the Distributor he shall be made upon forms furnished by the Distributor. Upon the exhibition date or dates of each motion picture an authorized representative of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theater, and the receipts therefrom; and for such purpose shall have access to the theater, including the box-office, and also the right to ex-
amine all relevant entries relating to such gross receipts in all the Exhibitor's books and records, and it is provided that the Exhibitor make certain expenditures and/or deductions, to examine all entries relating to such expenditures and/or deductions. Such right of access and examination of the Exhibitor's books and records limited as aforesaid, shall continue for a period of four (4) months after the receipt by the Distributor of such statements. The Distributor agrees, unless such representative is in the continuous employ of the Distributor or employed as a checker, not to employ as a representative for such purpose any person resident of or employed in the place where the said theater is located, other than a person engaged in business as an accountant. The Distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages—Percentage Bookings

(c) If the Exhibitor fails or refuses to exhibit any of said motion pictures as herein provided and the rental or any part thereof is to be computed in whole or in part upon a percentage of the admission receipts of said theater, the Exhibitor shall pay to the Distributor as liquidated damages for each day the Exhibitor fails or refuses to exhibit such motion pictures, in addition to any fixed sums payable hereunder in respect of such motion pictures, a percentage of the average daily gross receipts of such theater on each date any feature motion picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date such motion picture should have been so exhibited hereunder, or if no feature motion picture distributed by the Distributor was exhibited at such theater during said ninety day period, then a sum equal to such percentage of the average daily gross receipts of such theater during the period of thirty operating days immediately prior to the date or dates when such motion pictures should have been exhibited, or prior to the date of such failure or refusal to exhibit any of said motion pictures; provided that if the Exhibitor shall exhibit such motion pictures for less than the full number of days provided for in the Schedule, for each day less than said full number of days, the sum equal to such percentage shall be computed upon a sum equal to sixty-five (65%) of the gross receipts of said theater during the last day of the exhibition less of such feature picture. A sworn statement of the said daily gross receipts shall be delivered by the Exhibitor to the Distributor upon demand therefor.

Delivery and Return of Prints

FOURTH: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, the Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion pictures for three (3) consecutive days at prices usually charged for admission to the theater, when exhibited in the territory to which it is located the exchange from which the Exhibitor is served, excepting any "road show," "tryout," "preview," or "pre-release" exhibitions thereof, shall be deemed the general release for public exhibition in any of such motion pictures in such territory. A "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of general release as herein defined.

(c) The Exhibitor agrees to exhibit each of said motion pictures in the order of its general release by the Distributor in the exchange territory in which said theater is located. The Exhibitor shall have the right to exchange any and all motion pictures, excepting the last deliverable hereunder, for exhibition out of the order of its general release, subject to prior runs and/or protection granted other exhibitors, on the date or dates determined as provided in Article Sixth hereof or otherwise agreed upon, but only upon the following conditions: (a) that the Exhibitor is not in default hereunder and shall have fully complied with all the provisions, if any, set forth in the Schedule for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the Distributor and the Exhibitor shall then agree upon the date or dates upon which all of the motion pictures generally released prior to the general release of such motion picture and available for exhibition hereunder shall be exhibited by the Exhibitor, which date or dates shall be within thirty (30) days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative, the Exhibitor shall pay the Distributor for each such motion picture a license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be exhibited by the Exhibitor within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release, the grant of the right so to exhibit thereof shall be deemed waived by the Exhibitor. Upon the failure or refusal of the Exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder within said thirty day period or to pay the license fee thereof, the right of the Exhibitor to thereafter select for exhibition any motion picture out of the order of its general release shall be forfeited. The provisions of this paragraph (c) shall not be deemed to limit or qualify the provisions of Article Sixth hereof excepting as in this paragraph (c) specifically provided.

(d) The Distributor shall make deliveries hereunder to the Exhibitor or to the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal authorities. If deliveries are made to a carrier or to a post office, they shall be made in time for prints to reach the place where the said prints are located and a projection thereof before the usual time for opening said theater.

(e) Exhibitor agrees to return immediately after the last exhibition on the last date of exhibition licensed, each print received hereunder, with its reels and containers, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to projection excepted. The Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor shall constitute the return of such positive print by the Exhibitor.

(f) If Exhibitor fails to or delays the return of any positive print to the Distributor or fails
to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor, the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor and in addition an ex- change fee of $10.00 for each such print delivered to the other exhibitor. The Exhibitor shall have the right to participate in any compromise of or intervene in any arbitration or legal proceeding based upon any claim asserted against the Distributor by another exhibitor; notice of which shall be given the Exhibitor by the Distributor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's discretion, of each lost or damaged print, which Exhibitor, any lost or stolen print, excepting "new reels," at the rate of one-half of the price lost in the Distributor to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the such damage asserted against the Exhibitor, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor and delivery thereof was made as hereinafter provided. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any print. If any print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a receivable or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, immediately after the first public exhibition of the, have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Selection of Play Dates

SIXTH: Unless otherwise agreed upon or unless definitely specified or otherwise provided for in the Schedule, the exhibition date or dates of each of said motion pictures shall be determined as follows:

1. Subject to prior runs and/or protection granted or hereafter granted by the Distributor to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the Exhibitor out of which the exhibitor is served, and provided the Exhibitor is not in default hereunder, the Distributor shall mail to the Exhibitor a notice of the date or dates on which each such motion picture will be available for exhibition by the Exhibitor (which date is hereinafter referred to as the "available date"). Such notice shall be mailed to the Exhibitor at least fifteen (15) days before the available date therein specified.

2. Within fourteen (14) days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates in the order assigned by the Distributor and in addition may at its discretion, subject to prior runs and/or protection granted or hereafter granted by other exhibitor, select another exhibitor or exhibitors. All such notices shall be mailed to the Exhibitor not less than thirty (30) days prior to the date of each exhibited. The Exhibitor shall designate such date or dates by mailing written notice thereof to the Distributor.

SEVENTH: The Distributor agrees to exhibit or grant a license to exhibit any of said motion pictures for exhibition in this territory for a "run" or prior to the expiration of the "protection period" if any in the Schedule specified at any theater therein named or within the territorial limits therein specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof. Exclusion of protection is granted against a named theater or theaters indicating that it is the intention of the Distributor to grant such protection against all theaters in the immediate vicinity of the Exhibitor's theater then unless otherwise provided in the Schedule, such protection shall include any theater in such vicinity thereafter erected or opened.

Description of Pictures

EIGHTH: (a) The Distributor shall have and hereby reserve the right for the sole discretion of the Distributor to change the title of any of the said motion pictures to make changes in, alterations and amendments of any or all of them and to substitute for any thereof any other story, book or play. The Distributor also shall have and hereby reserves the right to change the director, cast or other member thereof of any of said motion pictures.

(b) The Exhibitor shall not be required to accept for any feature motion picture described in the Schedule as that of the following named star or stars any motion picture of any other star or stars: The Exhibitor shall not be required to accept any other feature motion pictures in place of any thereof in the Schedule which are designated "no substitutes," provided that not more than twenty (20%) per cent of the total number of feature motion pictures specified in the Schedule, the other than the motion pictures of said star or stars, are so designated. The right of rejection conferred on the Exhibitor by this Clause is in addition to the right of exclusion provided in Clause Fifteenth hereof.

(c) The Distributor warrants that none of said motion pictures are reissues of old negatives, old negatives or titles of foreign productions or foreign producers, excepting those specifically specified as such in the Schedule; and further that no of said motion pictures contains or will contain any advertising material which compensation is received by the Distributor, or any subsidiary or affiliate of the Distributor.

Advertising Prior to First Run

NINTH: (a) If the Exhibitor is granted a subsequent run of the said motion pictures the Exhibitor shall not advertise any thereof by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the exhibitor's theater, excepting advertising inside the theater not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen (15) days from the last exhibition date of such prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion picture prior to exhibition. The Exhibitor does not hereby or by any means of advertising state that the prices charged for admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this Clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.
(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures which may be roadshowed by the Distributor and not excepted and excluded from this license, until after the completion of such roadshowing in the United States, and then only as permitted in paragraph (a) of this Clause.

(c) For a breach of the provisions of this Clause the Distributor shall have in addition to all other rights the right to exclude from this license any motion picture picture advertised in violation of the provisions hereof by written notice to such effect mailed to the Exhibitor and upon the mailing of such notice the license of such motion picture shall terminate and revert to the Distributor, unless arbitration is herein provided for and immediately upon the receipt of any such notice of exclusion the Exhibitor shall deny breaching any of the provisions of this Clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor and upon notice of acceptance sent to the Exhibitor this instrument shall be deemed only an application for a license under Copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Unless such notice of acceptance is sent, the Exhibitor by telegraph within fifteen (15) days after the date thereof, if the said theater of the Exhibitor is located East of the Mississippi River, and within thirty (30) days after the date thereof if located west of said river, said application shall be deemed to have been withdrawn. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment for any purpose or the delivery or written of any of said motion pictures shall not be deemed an acceptance hereof by the Distributor.

Changes in Writing

ELEVENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification hereof shall be binding upon the Distributor unless in writing signed by an officer of the Distributor, excepting in an emergency and only then, a change or modification may be consented to in writing but only by the representative of the Distributor managing the Distributor's exchange out of which the Exhibitor is served provided such change or modification does not change or modify the run, and/or protective period, or decrease any rental, or eliminate any motion picture specified in the Schedule.

Assignment on Sale of Theater

TWELFTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the Exhibitor sells the said theater or transfers any interest therein and is not in default hereunder, the Exhibitor may assign this license to the purchaser of the theater or of such interest without the written consent of the Distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the Exhibitor shall be delivered to the Distributor. Any such assignment shall not release the Exhibitor from any liability hereunder resulting from liability is consented to by the Distributor in writing.

Taxes

THIRTEENTH: The Exhibitor shall pay to the Distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable on or against the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined, then the Exhibitor shall pay such part thereof any such tax, fee or other like charge paid or payable by the Distributor as shall be fixed in the manner determined by the President of the American Arbitration Association.

Prevention of Performance

FOURTEENTH: If the Exhibitor shall be prevented from exhibiting or the Distributor from delivering any of the said motion pictures for causes beyond their direct control then this license shall be modified in respect to each such motion picture shall terminate and revert to the Distributor without liability on the part of either party, provided reasonable written notice of such termination and the cause thereof is given.

Option to Exclude if Group Licensed

FIFTEENTH: (a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, at one time, shall have been licensed by the Distributor hereunder, and the rental of each thereof, an average of one hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from this license, first not to exceed five (5%) per cent of the total number of feature motion pictures licensed hereunder; thereafter, license entered to not to exceed fifteen (5%) per cent of said total number; and/or lastly to further exclude not to exceed fifteen (5%) per cent of said total number; the aggregate number of feature motion pictures so excluded, at no per cent shall exceed fifteen (15%) per cent of the total number licensed hereunder; provided that the Exhibitor is not in default hereunder and shall have fully complied with all of the provisions, if any set forth in the Schedule for the exhibition of one or more of said feature motion pictures at specified intervals; and provided further that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude any of said feature motion pictures not later than fourteen (14) days before the date or dates fixed for its exhibition hereunder and at the same time: (1) as to each feature motion picture excluded, the percentage of the total number so excluded to pay to the Distributor the rental therefor specified in the Schedule; (2) as to each feature motion picture included in the five per cent of the total number thereafter so excluded, to pay the Distributor one-half of the rental thereof specified in the Schedule; and (3) as to each feature motion picture included in the five (5%) per cent of the total lastly so excluded therefrom, to pay to the Distributor the rental of the motion pictures then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded, and to be paid equally to each of or to any one or more thereof, selected by the Exhibitor upon written notice to such effect given to the Distributor, and the expiration period specified in the Schedule of each of such motion pictures so selected may be, at the option of the Exhibitor upon written notice to such effect, ratably extended for such number of days as the rental thereof specified in the Schedule plus the amount added as herein provided, permits; provided that if there shall be no motion pictures then remaining to be delivered hereunder, the Exhibitor shall pay to the Distributor the rental therefor specified in the Schedule. In computing such number of days fractions of more than one-third shall be deemed one day.

For the purpose of determining whether or not the average rental of any of the motion pictures, the rental of which is to be computed in whole or in part upon a percentage of the receipts of the
Exhibitor's theater, is more or less than $400.00, the rental of each such motion picture shall be deemed to be the average amount of the license fees paid by the Exhibitor to the Distributor for each feature motion picture distributed by the Distributor and exhibited at said theater during a period of one year prior to the term hereof and of which the rental was computed in whole or in part upon a percentage of the receipts of the Exhibitor's theater.

(b) On or before the fifteenth (15th) day after the end of each three (3) months' period of the term of this license, the Distributor shall repay to the exhibitor a sum equal to the amount paid by the Exhibitor to the Distributor as rental of the feature motion pictures first excluded by the Exhibitor, as provided in Paragraph (a) of this clause, during such three months' period provided that during such three months' period the Exhibitor shall have exhibited as herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(c) For the purpose of computing the sum required to be paid by the Exhibitor to the Distributor as provided in Paragraph (a) of this Clause for any motion picture, the rental or any part of which is in whole or in part computed upon a percentage of the receipts of said theater, shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of each theater in each state in which any feature motion picture picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date of the Exhibitor's written notice to exclude such feature motion picture, or any motion picture distributed by the Distributor was exhibited at such theater during said ninety (90) days' period, then the rental or part thereof shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of said theater during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture.

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the failure or refusal of the Exhibitor to fully and completely comply with each and every condition hereinafter specified and upon which the Exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, or provided the parties hereto have agreed to arbitration as provided in Clause Twentieth, or as provided in any other existing license agreement between said parties, and the Exhibitor shall fail or refuse to arbitrate any claim or controversy arising hereunder or thereunder, or to comply with any award in respect thereto, such right to exclude any feature motion picture and thereafter to exclude from this license any additional feature motion picture shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Clause after the exclusive protection period, if any, granted the Exhibitor in respect thereto, such right to exclude any feature motion picture and thereafter to exclude from this license any additional feature motion picture shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the Exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Clause within the period beginning with the date specified and announced by the Distributor for the general release of each feature motion picture in the territory wherein is located the exchange of the Distributor out of which the Exhibitor is served and ending one hundred and twenty (120) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary.

If the first exhibition date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of each such motion picture shall be extended so as to expire one hundred and twenty (120) days after said scheduled date of its general release. If the Exhibitor is granted a first run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture during any period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the Exhibitor and the license fee for such feature motion picture shall thereupon forthwith become due and payable to the Distributor, with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Second Run Exhibitions

(b) If the Exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first-run thereof immediately prior to such picture, the Exhibitor shall exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the said period of one hundred and twenty (120) days' period and ending fourteen (14) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture during any period of one hundred and twenty (120) days, the grant of such second run and the protection period in any respect thereof shall be deemed waived by the Exhibitor and the license fee for such feature motion picture shall thereupon forthwith become due and payable to the Distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Subsequent Runs Exhibitions

(c) If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and any other Exhibitor having been granted the second run thereof immediately prior to such subsequent run fails to exhibit any of the feature motion pictures, the Exhibitor shall exhibit each feature motion picture during the said period beginning with the date of the expiration of said fourteen (14) days' period of the grant of such second run and the protection period in any respect thereof shall be deemed waived by the Exhibitor and the license fee for such feature motion picture shall thereupon forthwith become due and payable to the Distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

539
Extended Runs

(d) Any of the motion pictures which shall have been exhibited at any theater in the said territory for more than one show week prior to the run granted the Exhibitor shall be excepted from the provisions of this Clause and of Paragraph (b) of Clause Fourth.

Exhibition After Revocation of Run and Protection

(e) Upon the waiver of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Clause, the Exhibitor upon payment of the sum or sums payable hereunder as provided in this Clause for the license to exhibit such feature motion picture, shall have the right to exhibit the same hereunder upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the Distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the Exhibitor as provided in this Clause. Failure to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this Clause shall in any wise be in conflict with the provisions of any other license agreement made and entered into by the Distributor with any other exhibitor prior to September 1, 1933, the provisions of this Clause shall be deemed to be subordinate and subject to the provisions of such other license agreement.

Pictures Not Generally Released

SEVENTEENTH: If any of the said motion pictures described in the Schedule, excepting those, if any, which may be roadshowed by the Distributor, shall not be generally released by the Distributor for distribution in the United States during the period beginning, . . . . and ending, . . . . each such motion picture shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give a written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. If such notice of election is given as aforesaid the Distributor shall deliver and the Exhibitor shall exhibit each of such motion pictures upon the terms and conditions of this license excepting that any thereof which are not so generally released within the said following year shall also be excepted and excluded from this license. In such cases the Distributor may exhibit and license for exhibition each of such motion pictures so excluded when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by the Exhibitor.

EIGHTEENTH: If the Exhibitor shall fail or refuse to pay the rental of any of such motion pictures as provided in this license or to furnish statements of the receipts of said theater, if any, are required hereunder, or to give the Distributor's representative access to the said theater or its box office and/or the Exhibitor's books and records relative to motion pictures the rentals of which are based upon the said theater's admission receipts as herein provided or if the Exhibitor shall exhibit or permit the exhibition of any of said motion pictures at any time or place other than as herein specified, or if the Exhibitor becomes insolvent or is adjudicated a bankrupt, or executes an assign-
unless there is a speedy determination of such controversy in which case such hearing may be designated to be held earlier than said seven (7) day period.

Within five (5) days after the mailing of such request for arbitration, the party upon whom such request is made shall name two arbitrators in a written notice so served and寄 the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve or shall be challenged and others are or another arbitrator qualified and able to act is not appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, then they, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be held before the umpire alone, to whom it shall be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract or that the same has been breached in whole or in part, and/or that damages on such account shall be paid. The Board of Arbitration shall have the power only to give force and effect to the provisions of this license agreement and the rights or obligations of the parties thereunder, provided that if after a full hearing of any controversy submitted for arbitration hereunder, excepting any submission to an umpire designated as hereinabove provided, or a majority of them are of the opinion that because of unusual circumstances arising after the execution of this license agreement and beyond the direct control of the parties hereto disclosed at such hearing, a strict enforcement of the provisions of this license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties a settlement of such controversy upon such terms and conditions deemed by the arbitrators fair and just. If such settlement is not agreed to by the parties within five (5) days after the receipt of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and shall be submitted with a written statement of all of the facts adduced at the hearing before the umpire with all other evidence, to the National Appeal Board in New York. The disposition by the National Appeal Board of any such recommendation shall be final and binding upon the parties hereto.

The hearing of any such controversy shall be had before the Arbitration Board in the city where in is situated the exchange of the Distributor from which the Exhibitor is served, unless the parties agree in writing that such hearing be held in some other place. If either party fails or refuses to submit to arbitration any such claim or controversy the other party may apply to a United States District Court, or to any other Court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the court to which such application is made may lawfully direct.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the Exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, within seven (7) days, the Distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and/or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payable by the Exhibitor.

If the Distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision or the award of an Arbitration Board in respect thereto within seven (7) days, the Exhibitor may at the option of the Exhibitor terminate this and any other existing agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal; and the Exhibitor shall have the rights and remedies provided in Clause Second (b) for failure to deliver motion pictures.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party to this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make this agreement to arbitrate a rule or order of such Court.

TWENTY-FIRST: The following Schedule and all of the written and printed parts thereof are a part of this license:

SCHEDULE

END OF SCHEDULE

In witness whereof, the Exhibitor, operating the Theater, located at (City and State) has on (Date) executed this application, which upon written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule but only at the said Theater in accordance with the terms and conditions hereof.

(Exhibitor)

Accepted

Date

(Distributor)

By
OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Distributor or the Distributor's authorized agent for use only in connection with the exhibition of each of the motion pictures exhibited hereunder and agrees not to sub-lease or sell the following advertising accessories:

Admission Prices

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theater the following prices:

Evening: Adults, orchestra—balcony—children.
Matinees: Adults, orchestra—balcony—children.

If during any such period less than said admission prices is charged, the Distributor in addition to all other rights hereunder shall have the right: (a) to immediately terminate the license on the motion picture therein being exhibited in the form of a written notice to said effect to the Exhibitor and upon the giving of such notice, the license of such motion picture shall forthwith terminate and revert to the Distributor; or (b) provided the Exhibitor is granted hereinafter a period of "protection" to reduce such period by not to exceed one-half in respect to each of the motion pictures thereafter deliverable hereunder; or (c) provided no period of protection is granted the Exhibitor agrees to and shall charge for admission to the motion picture shown, at a rate specified by the Distributor.

Midnight Shows

The license herein granted for the number of days specified in the Schedule shall not include the right of exhibition at any time during said exhibition period prior to six A.M. on the date or first date of exhibition herein provided for unless exhibition prior to six A.M. on said date or first exhibition date is expressly granted in writing.

Roadshows

(a) The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow" at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the Distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at the Distributor's sole option and shall be subject to the written agreement for such exhibition prices at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshowed.

(b) If and when any such roadshow exhibition shall be in New York and/or the City of Los Angeles, and if the Exhibitor's theaters is situated in the territory then served by the Distributor's exchange or exchanges located in New York or in Los Angeles, as the case may be, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown in each or both of said territories, upon sending to the Exhibitor written notice to such effect not later than four (4) weeks after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory. The exception and exclusion of any such motion picture in the territory then served by the Distributor's exchange or exchanges located in the City of Los Angeles, or in the City of New York, as the case may be, shall not be deemed to require the Distributor to except and exclude the same motion picture in both of said territories.

(c) If and when any such roadshow exhibition, excepting those in the City of New York and/or in the City of Los Angeles, shall be in the territory served by the Distributor's exchange or exchanges serving the Exhibitor's theater, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown upon sending to the Exhibitor written notice to such effect within seven (7) days after the commencement of such roadshow exhibition, and that the Distributor shall by like notice except and exclude each such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory.

(d) The inadvertent omission to send to any of such other exhibitions provided for in Paragraphs (a) and (b) of this Clause shall not be deemed to affect the exception and exclusion from this license of any such motion picture.

(e) The Distributor may so exercise such right to except and exclude any such such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and such exception and exclusion of this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder when generally released by the Distributor and as and when available for exhibition by the Exhibitor, and the term of this license agreement specified in Clause Second shall be in such respect to each such motion picture, extended to and including the date or dates of exhibition by the Exhibitor hereunder of each thereof.

(f) For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor hereby is granted the option to except and exclude from this license (in addition to those which may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture by the Distributor and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and as desired by the Distributor, free from all claims of the Exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

The following Clause may be, at the option of the Distributor, substituted for subdivision (b) of Clause Eighth:

(b) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures for those designated or described in the Schedule, the Exhibitor agrees, provided any such substituted motion picture is equal in box-office possibilities to the motion picture for which it is substituted, to
accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor desires to question the relative box-office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days after the receipt of written notice of its designation by the Distributor to the Exhibitor prior to or concurrently with the mailing of the notice of availability thereof. At the time of mailing of such notice of substitution the Distributor shall have available for screening at the exchange of the Distributor from which the Exhibitor is served, a print of the substituted motion picture. If the Exhibitor contested the designation of picture, written notice to the appraiser designated by the Exhibitor and to the Exhibitor designate an appraiser, stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the Exhibitor, the Distributor shall serve upon the appraiser designating his name and business address, the appraiser so designated, in determining the relative box-office possibilities of said two motion pictures, may consider the suitability of the type of the substituted motion picture for the Exhibitor's theater.

If the two appraisers are unable to agree upon the relative box-office possibilities of the said two motion pictures, they shall appoint an umpire. If they cannot agree upon an umpire, an umpire shall be appointed by the President of the Chamber of Commerce or a business address holding a similar position in such City; and the decision of the umpire upon such question shall be final and binding upon the parties hereto.

Within thirty (30) days after the receipt of written notice of substitution the Exhibitor shall elect, by written notice to the Distributor, to exhibit in place of the motion picture proposed to be substituted the original motion picture. If thereafter generally released by the Distributor, the Distributor shall deliver and the Exhibitor shall exhibit hereunder such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.

PROPOSAL FOR A NATIONAL BOARD OF APPEALS AND CONCILIATION

In order to solve within the motion picture industry many of the problems involved in the inter-relationship of exhibitor and distributor and to provide a means whereby these problems can be examined in a fair, openminded and impartial manner by the people who best understand them and can best judge the correct answer, two principle proposals for a machinery of industry self-regulation and settlement of controversies, are made:

1.—The formulation of an Optional Standard License Agreement to be offered by the respective distributors who adopt the same, as an alternative to the distributors' own form or forms of annual exhibition contract, the exhibitor to have the free option of choosing which form of contract he desires to accept.

a—The standard form to contain an arbitration clause for the arbitration of all controversies and disputes arising under this contract, this arbitration clause to be included at the option of the exhibitor.

b—A national board representative of the distributors and exhibitors to act as a National Board of Appeals under the arbitration clause of the Optional Standard License Agreement in the specific cases hereafter mentioned, and otherwise to act as a national conciliation board.

The Optional Standard License Agreement

A definite standard form of contract has been formulated as the result of the most thorough and careful study of the problem and this definitive contract has been presented to the individual distributors for their adoption respectively.

The contract is not intended to determine the respective sales policies of the distributors, but to make uniform the handling of those features of the business which are necessarily common to all interests. It is believed that this form of contract is so fundamentally sound that it can be adopted and used for a definite period of three (3) years.

In the interests of exhibitors an innovation has been incorporated in the arbitration clause of this standard contract. It is provided that if an exhibitor elects arbitration under the standard contract and if the arbitration is not unanimous or by a majority vote, after finding the facts of the particular controversy under the contract, are of the opinion that the strict enforcement of the contract according to its terms would work a hardship upon either of the parties thereby because of the unusual conditions beyond the control of either party to the contract and arising after the contract was made, such local arbitration board may make such recommendations to the parties as will settle a contract a settlement of the controversy outside the strict provisions of the contract and give to the parties an opportunity of either settling in accordance with the recommendations of the Board or in such other fashion as the parties themselves may mutually agree. If in such case the parties do not adopt the recommendation of the Board on this matter, the matter, then the arbitration board or either party to the same, at the option of the parties, may present the matter to the National Board of Appeals which will have full power to pass upon the whole controversy involved in the arbitration and to determine what settlement of the controversy is to be made between the contracting parties, and the decision of the National Board of Appeals in this respect is to be final and binding upon the parties and to be carried out by them.

Matters for Conciliation

Wholly apart from matters of contract which are to be determined by arbitration, many problems and differences arise in the carrying on of the business between exhibitor and distributor which ought to be susceptible of fair and friendly settlement, and to this end it is proposed that local committees of conciliation should be set up, to which exhibitors and distributors may carry their differences in an effort to adjust them. If such differences cannot be so adjusted, they are to be referred to the National Board of Appeals which will have full power to pass upon the whole controversy involved in the arbitration and to determine what settlement of the controversy is to be made between the contracting parties. Such important and difficult questions as prior projection and run will immediately occur to the industry as appropriate subjects for such local and national bodies to deal with.

It is proposed that exhibitors locally endeavor to arrive at a common understanding as to the workable protection and run schedules and that they call to their aid for this purpose the local conciliation committees, and if they are unable to arrive at definite conclusions on the subject,
they present the questions to the National Board for conciliation. The findings and recommenda-
tions of this National Board will without doubt be
regarded as so representative and so convincing that they will be freely accepted and followed.
It is not intended to compel any exhibitor or any
distributor to resort either to the local or to the
national conciliation boards, nor to bind any of
them by contract to do so, but it is intended to
make available to all parties earnestly and honestly
seeking aid in working out their common problems,
a machinery in which they can have confidence
of a fair, impartial and understanding hearing
and consideration.
In order that the National Board of Appeals
and Conciliation shall not be unreasonably burdened
with matters which should from their very nature
be disposed of locally and in order that it may
function with the best results, the National Board
of Appeals should have final authority in itself
to determine in any specific instance other than
those recommended by any local arbitration board
under the arbitration provisions of the optional
standard license contract, whether it will or will
not undertake to hear any complaints submitted to
it upon appeal from any of the local com-
mittes. If this rule is followed, a majority of
the National Board could decide to hear and attempt
to conciliate any extraordinary or unforeseen con-
troversy not possible of conciliation locally.
It must always be borne in mind that it is
not intended that the National Board shall be con-
cerned with the rentals of pictures which have
been fixed in the negotiations which preceded the
execution of any exhibition contract, nor attempt
to raise or lower film rentals agreed upon by
In contract disputes, the procedure to be fol-
lowed is specified in the optional arbitration clause
(Clause Twentieth) of the Optional Standard
License Agreement. Contract disputes not arising
under an Optional Standard License Agreement as
to which the exhibitor has elected to include the
arbitration clause, will not be considered by the
National Board of Appeals.

Personnel and Selection of Members
For the purpose of hearing appeals or conciliating complaints not involving a circuit of the-
aters affiliated with a producer or distributor, the
National Board of Appeals shall consist of three unaffiliated exhibitors and three distributor repre-
sentatives.
For the purpose of hearing appeals or conciliating complaints involving a circuit of theaters
affiliated with a producer or distributor, the Na-
tional Board of Appeals shall consist of either
(a) four unaffiliated exhibitors, two distributor
representatives and two affiliated circuit representa-
tives; or (b) two unaffiliated exhibitors, one dis-
tributor representative and one affiliated circuit
representative, and the action of a majority shall be
the action of the National Board. It is important
that both parties to the controversy have fair and
equal representation of disinterested parties who
are generally familiar with the business. Committees
of unaffiliated exhibitor members can be made
by the national exhibitor associations or by lot
from a panel of unaffiliated exhibitors conveniently
located.

Procedure for Referring Complaints for Con-
ciliation to National Board
Before referring any matter to the National Board of Appeals, the proper local arbitration
board, protection committee or conciliation com-
mittee must hear the complaint or controversy and
shall first exhaust their efforts to determine, con-
iciliate or dispose of the controversy. After this is
done the local board or committee may then refer
the complaint or controversy to the National Ap-
peal Board for a hearing. The local board or
committee will forward to the National Board,
in connection with each case or complaint.

(1) A full and complete statement of their
finding of facts.
(2) All of the evidence submitted to them
in the case or controversy.
(3) Their recommendations for a settlement
which was not accepted by the parties.
Each party to the controversy will be permitted
to also submit their own statements of facts, argu-
ments and recommendations.
In regard to protection and run controversies,
it is contemplated that a local committee representa-
tive of all first and subsequent run exhibitors
will be established in the city or territory where
it is desired that an attempt be made to work out
by conferences a protection and run schedule or
arrangement that will be acceptable to all such
exhibitors. If these negotiations become deadlocked
and all reasonable efforts are exhausted to bring
about a local agreement, then the questions in
dispute may be referred to the National Board for
conciliation by such local committee.
If a protection and run schedule is agreed
upon by the local exhibitors and established in
the territory, and in connection therewith a con-
tinuing zoning committee is established to hear and
conciliate complaints in connection with the estab-
lished protection and run plan, this continuing
committee may submit any disputed question they
are unable to agree upon to the National Board for
conciliation after they have exhausted their efforts
to effect an acceptable adjustment.
In regard to complaints of alleged unreasonable
overbuying by a circuit or any other exhibitor, it
is contemplated that a local Conciliation Com-
mittee on which there is a fair and equal repre-
sentation of distributors and exhibitors should be
established to whom complaints of unreasonable
overbuying by any exhibitor may be referred for
investigation and conciliation. If the local Con-
ciliation Committee is unable to bring about an
acceptable adjustment, and in their opinion there
is merit to the complaint, then this Committee may
refer the complaint to the National Board for
conciliation, hearing and recommendation.
The National Board of Appeals and Conciliation
will by its prestige and personnel give impartial
consideration and arrive at fair and intelligent
solutions of the many harassing controversies and
problems not possible to solve locally, as well as solve the unforeseen difficulties
that may arise in the future. It should be con-
considered as the industry's supreme court of self-
regulation. Because of its standing in the indus-
try, if properly conducted, its findings and recom-
mandations will carry great influence.
The success of this program will depend obviously
upon the earnestness and open-mindedness with
which it is applied by the Industry. Being an
innovation it cannot at the outset be presented
in complete detailed form in all respects and many
details of procedure may arise from time to time
which must be determined as the occasion presents.
The spirit and principles, however, underlying these
proposals appear to be so fundamentally sound and
fair that we have complete confidence in its suc-
cessful outcome.
A resume of the theatrical and non-theatrical motion picture work of the various government departments.

Department of Agriculture
A small but well-equipped motion picture studio, laboratory and office is maintained by the Department of Agriculture. It is unique inasmuch as it is the only institution of its kind exclusively devoted to the production and distribution of educational pictures of instruction in agriculture, forestry, rural engineering and home economics.

Films produced illustrate how to raise and care for cattle, horses, swine, sheep, poultry and birds; how to produce crops of all kinds, combat destructive insects and diseases; cope with engineering problems on the farm; build roads; how to care for the home and health of the family.

Additionally, the pictures inform as to Federal regulations concerning animals and insects, rural organizations and marketing. Through these films the Department conveys to the public in general, and to rural dwellers in particular, the latest developments and discoveries emanating from its scientific investigations.

The department's film library numbers 250 or more subjects. Distribution by the department is supplemented by the distribution given prints made from the department's negatives and purchased by state agricultural colleges, departments of visual instruction, foreign governments, and state and national organizations, approximately 500,000 feet being purchased annually.

The majority of films distributed by the department are on standard 35 mm., slow-burning stock. A limited number, 52 subjects, are on narrow-width 16 mm. stock. These are silent films.

The production of sound pictures has been begun by the department in its own studio in Washington, D. C., and six talking pictures have been thus far released.

Films produced by the department are designed to aid in the work of extension and field workers and co-operating state institutions. Their primary use is by or under the supervision of such workers. However, loans are made to farmers' organizations, schools, colleges, churches, theaters and other agencies or persons wherever the desired pictures are available. There are no rental charges. Borrowers are required to pay transportation to and from Washington, D. C. A list of the department's films with information how to borrow or purchase them may be obtained by addressing: Office of Motion Pictures, Extension Service, U. S. Department of Agriculture, Washington, D. C.

Department of the Interior
Work of the Department of the Interior is depicted through motion pictures which are available for exhibition, through the Bureau of Reclamation, the Office of Indian Affairs, the Office of Education and the National Park Service, all branches of this department. Prints are loaned at no cost except transportation to and from Washington, D. C. Address: Secretary, Department of the Interior, Washington, D. C.

Department of Labor
Functioning under the U. S. Department of Labor, the Women's Bureau engages in production and is now distributing four pictures on problems and conditions pertaining to women workers. Address: Women's Bureau, U. S. Department of Labor, Washington, D. C.

Department of Commerce
The motion picture films of the United States Bureau of Mines, covering nearly 60 subjects pertaining to the mineral and allied industries, are widely used by educational institutions, engineering and scientific societies, civic and business associations, clubs, churches, miners' unions, and the various service schools of the Army and Navy. These pictures visualize the Nation's great mineral industries. They tell the stories of petroleum, silver, iron, copper, lead, abrasives, sulphur, asbestos and many other mineral substances.

Bureau of Mines films are produced and circulated under the direction of John A. Davis, chief engineer, information division. Cost of production is paid by co-operating industrial concerns, but the pictures are free from trademarks, trade names, or other direct advertising material.

The bureau's main distributing station is at 4800 Forbes St., Pittsburgh, Pa.

Films may also be obtained from the American Museum of Natural History, Dept. of Public Education, New York City.

War Department
Invaluable war scenes, subjects depicting army manoeuvres and equipment, together with a file of reels covering events of national historical interest are embraced in the library of the Army Pictorial Service, Signal Corps of the War Department. These films are not allowed in general distribution, but producers may inspect the files with object of selecting suitable scenes. Negatives are not permitted to leave the department but positive prints may be made at its own laboratory at a cost of 10 cents per foot. Releases on loan are made to responsible organizations and individuals, without charge, under a definite policy outlined by the War Department. Address: Army Pictorial Service, Signal Corps, War Department, Washington, D. C.
THE STANDARD BOOKS ON THE SUBJECT

LEAGUE OF NATIONS (Cinematograph Bureau):

"Mr. Cameron is one of the limited number of technical writers on Cinematography really worth reading"—"has made important contribution to the literature of sound picture."

DEPT. OF PUBLIC INSTRUCTION, Washington, D.C., says:

"There are no series of books on Motion Pictures in the whole library of congress as much used as those by Cameron. We recommend them as a complete guide to the Motion Picture Industry."

DEPT. OF COMMERCE, Motion Picture Section, Washington, D.C.:

"These books should be in the possession of everyone interested in receiving first hand authentic information regarding the application of sound to motion pictures. Cameron's books are a very worth-while contribution to the motion picture industry."

AMERICAN PROJECTION SOCIETY:

"The best books on the subject now available, or likely to be available for a long time to come."

TWO NEW BOOKS JUST PUBLISHED

CINEMATOGRAPHY and TALKIES
BY CAMERON & DUBRAY
256 PAGES—170 ILLUSTRATIONS—PRICE, $4.00

QUESTIONS and ANSWERS ON SOUND MOTION PICTURES
240 PAGES—PRICE, $3.50

DESCRIPTIVE CIRCULAR MATTER SENT ON REQUEST
Cameron Publishing Co., Woodmont, Conn., U.S.A.
LANGUAGES spoken in foreign countries throughout the world, have been listed by Dr. Theodore Henckels, economic analyst, and chief of the translation section of the Bureau of Foreign and Domestic Commerce.

Producers desiring information with respect to lingual requirements of various countries, will find the bureau, through the Motion Picture Section, prepared to assist them.

It will be noted that in many countries several languages are spoken. The exact geographical territories wherein each tongue is prevalent, may be secured from the Bureau of Foreign and Domestic Commerce. Washington, D. C.

<table>
<thead>
<tr>
<th>Country</th>
<th>Language(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALGERIA</td>
<td>French and Arabic</td>
</tr>
<tr>
<td>ARABIA</td>
<td>Arabic</td>
</tr>
<tr>
<td>ARGENTINA</td>
<td>Spanish</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td>English</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>German</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>French and Flemish</td>
</tr>
<tr>
<td>BOLIVIA</td>
<td>Spanish</td>
</tr>
<tr>
<td>BRAZIL</td>
<td>Portuguese</td>
</tr>
<tr>
<td>BRITISH GUIANA</td>
<td>English</td>
</tr>
<tr>
<td>BRITISH HONDURAS</td>
<td>English</td>
</tr>
<tr>
<td>BRITISH WEST INDIES</td>
<td>English</td>
</tr>
<tr>
<td>BULGARIA</td>
<td>Bulgarian</td>
</tr>
<tr>
<td>CANADA</td>
<td>English and French (Quebec Province)</td>
</tr>
<tr>
<td>CEYLON</td>
<td>Sinhalese</td>
</tr>
<tr>
<td>CHILE</td>
<td>Spanish</td>
</tr>
<tr>
<td>CHINA</td>
<td>Mandarin (official language); the popular Mandarin dialect, Pái huá, is being made the accepted medium for new literature.</td>
</tr>
<tr>
<td>COLOMBIA</td>
<td>Spanish</td>
</tr>
<tr>
<td>COSTA RICA</td>
<td>Spanish</td>
</tr>
<tr>
<td>CUBA</td>
<td>Spanish</td>
</tr>
<tr>
<td>CZECHOSLOVAKIA</td>
<td>Czech Slovak, German</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Danish</td>
</tr>
<tr>
<td>DOMINION REP.</td>
<td>Spanish</td>
</tr>
<tr>
<td>ECUADOR</td>
<td>Spanish</td>
</tr>
<tr>
<td>EGYPT</td>
<td>Arabic and French</td>
</tr>
<tr>
<td>ESTONIA</td>
<td>Estonian</td>
</tr>
<tr>
<td>FINLAND</td>
<td>Finnish</td>
</tr>
<tr>
<td>FRANCE</td>
<td>French</td>
</tr>
<tr>
<td>GERMANY</td>
<td>German</td>
</tr>
<tr>
<td>GREECE</td>
<td>Greek</td>
</tr>
<tr>
<td>GUATEMALA</td>
<td>Spanish</td>
</tr>
<tr>
<td>HAITI</td>
<td>French</td>
</tr>
<tr>
<td>HONDURAS</td>
<td>Spanish</td>
</tr>
<tr>
<td>HUNGARY</td>
<td>Hungarian, Magyar</td>
</tr>
<tr>
<td>INDIA</td>
<td>Hindustani, Bengali, Gujarati, Tamil, Urdu and Telugu.</td>
</tr>
<tr>
<td>INDO-CHINA</td>
<td>French (Romanized Annamese, quocngu, in Cochin-China).</td>
</tr>
<tr>
<td>IRAQ</td>
<td>Arabic</td>
</tr>
<tr>
<td>IRISH FREE STATE</td>
<td>English and Gaelic</td>
</tr>
<tr>
<td>ITALY</td>
<td>Italian</td>
</tr>
<tr>
<td>JAPAN</td>
<td>Japanese</td>
</tr>
<tr>
<td>LATVIA</td>
<td>Lettish</td>
</tr>
<tr>
<td>LITHUANIA</td>
<td>Lithuanian</td>
</tr>
<tr>
<td>MALAYA</td>
<td>Malay (British) — Malay.</td>
</tr>
<tr>
<td>MEXICO</td>
<td>Spanish</td>
</tr>
<tr>
<td>MOROCCO</td>
<td>French, Arabic</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>Dutch</td>
</tr>
<tr>
<td>NETHERLAND EAST INDIES</td>
<td>Dutch and Malay</td>
</tr>
<tr>
<td>NEWFOUNDLAND</td>
<td>English</td>
</tr>
<tr>
<td>NEW ZEALAND</td>
<td>English</td>
</tr>
<tr>
<td>NICARAGUA</td>
<td>Spanish</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Norwegian</td>
</tr>
<tr>
<td>PALESTINE</td>
<td>Arabic, Hebrew</td>
</tr>
<tr>
<td>PANAMA</td>
<td>Spanish</td>
</tr>
<tr>
<td>PARAGUAY</td>
<td>Spanish</td>
</tr>
<tr>
<td>PERSIA</td>
<td>Persian</td>
</tr>
<tr>
<td>PERU</td>
<td>Spanish</td>
</tr>
<tr>
<td>POLAND</td>
<td>Polish, Ukrainian</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Portuguese</td>
</tr>
<tr>
<td>RUMANIA</td>
<td>Rumanian</td>
</tr>
<tr>
<td>RUSSIA</td>
<td>Russian</td>
</tr>
<tr>
<td>SALVADOR</td>
<td>Spanish</td>
</tr>
<tr>
<td>SIAM</td>
<td>Siamese</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Spanish</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>Swedish</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>French, German and Italian</td>
</tr>
<tr>
<td>SYRIA</td>
<td>Arabic, French</td>
</tr>
<tr>
<td>TUNIS</td>
<td>Arabic, French</td>
</tr>
<tr>
<td>TURKEY</td>
<td>Turkish</td>
</tr>
<tr>
<td>URUGUAY</td>
<td>Spanish</td>
</tr>
<tr>
<td>UNION OF SOUTH AFRICA</td>
<td>English, Dutch and Bantu</td>
</tr>
<tr>
<td>UNITED KINGDOM</td>
<td>English</td>
</tr>
<tr>
<td>VENEZUELA</td>
<td>Spanish</td>
</tr>
<tr>
<td>YUGOSLAVIA</td>
<td>Serbian</td>
</tr>
</tbody>
</table>
ATLANTIC CITY'S
NEWEST
BOARDWALK
HOTEL

The President

Five Hundred Rooms with Sea Water Baths — American and European Plans. Also Beautifully Furnished Housekeeping Apartments with Complete Hotel Service by the week, month or year.

•

SEA WATER SWIMMING POOL
MARINE SUN DECK
TURKISH BATHS
THIS AGREEMENT made this 193... day of... between... (producer) and... (artist) called... (hereinafter...)

WITNESSETH:
1. The producer hereby engages the artist to render services as such in the role of... in a photoplay the working title of... at a salary of... per week. The artist accepts said engagement upon the terms herein specified.
2. The term of employment hereunder shall begin on... day of... 193 and shall continue thereafter until the completion of the photographing and/or recording of said role. From the expiration of the term hereof, the producer may desire the services of the artist in making retakes, or in making added scenes, or in making any "transparencies" or trick shots, or in making "kickers", or in making any change or changes in said photoplay, or in making any foreign version or versions of said photoplay, and shall continue said engagements for such services in connection therewith as and when the producer may request, unless the artist is otherwise employed, but if otherwise employed the artist will cooperate to the fullest extent in the making of such retakes, added scenes, "transparencies", trick shots, "trailers", changes, and/or foreign versions, of such services in connection therewith. The phrase "on or about" as hereinafter used shall mean a latitude of forty-eight (48) hours after the date hereinafter specified, nor later than forty-eight (48) hours after the date hereinafter specified (exclusive of Sundays and holidays). The term "role" as used in this agreement shall be deemed to refer to said role as now written and/or as it may from time to time hereafter be rewritten and/or lengthened and/or shortened by the producer in the exercise of its sole direction and judgment.
3. The artist agrees to be prompt in appearing for work as required by the producer, to perform services hereunder in a conscientious and painstaking manner, and to be in accordance with the reasonable instructions of the producer, and to abide by the reasonable studio rules and regulations of the producer. The producer shall have the exclusive right to the services of the artist during the term hereof, and the artist agrees that during the term hereof the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer.
4. The term "photoplay" as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, radio devices, and all other improvements and devices which may or may not be hereinafter used in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The producer shall have the right to photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute, and exploit in connection with the said photoplay any and all of the artist's acts, poses, plays and appearances of any and any kind, hereunder, and shall further have the right to record, reproduce, transmit, exhibit, distribute, and exploit in connection with said photoplay the artist's voice, and all instrumental, musical, and other sound effects produced by the artist in connection with such acts, poses, plays and appearances. The producer shall also have the right to use and give publicity to the artist's name and likeness, photographic or otherwise, and to recordings and reproductions of the artist's voice and all instrumental, musical, and other sound effects produced by the artist hereunder, in connection with the advertising and exploitation of said photoplay. These rights in this paragraph granted to the producer shall inure to the benefit of only the producer, but also to the benefit of any person or persons who may acquire from the producer any right to distribute, transmit, exhibit, advertise, or exploit said photoplay.
5. The producer agrees that it will not "dud" or use a "double" in lieu of the artist, except under the following circumstances: (a) when, in the opinion of the producer, the failure to use a "double" for the performance of hazardous acts might result in physical injury to the artist; (b) when, in the opinion of the producer, the producer shall have the right to "double" and/or "dub" not only the acts, poses, plays and appearances of the artist, but also the voice of the artist, and all instrumental, musical, and other sound effects to be produced by the artist to such extent as may be required by the producer.
6. Where the services of the artist are required to be performed outside of the City of Los Angeles or its environs, the producer shall transport the artist and the reasonable personal baggage of the artist, and pay all necessary traveling expenses of the artist, including reasonable charges for board and lodging.
CITY
PHOTO ENGRAVING CO.

Specializing In Motion Picture Work

QUALITY WORK
FASTEST SERVICE

Regular Day and Night Shifts

250 W. 54th Street—New York City
Columbus 5-6741
7. If the production of said photoplay be necessarily prevented, suspended, or postponed during the course of production, by reason of fire, accident, strike, riot, act of God, or of the public enemy, or if any executive or judicial order, no damage or liability shall accrue to the producer for the time of suspension, prevention, or postponement. If the production of said photoplay be prevented, suspended, or postponed, by reason of the illness of any other member of the cast or of the director, full salary shall be paid the artist for the first week's prevention, suspension, or postponement. If it shall be the duty of the producer during the first week of any prevention, suspension, or postponement to notify the artist in writing whether the producer will entirely discontinue the production or whether he will postpone it, and in the latter event the producer shall pay the artist salary, and the artist may terminate this employment if the artist so elects, unless the producer continues thereafter to pay the artist full weekly compensation. If the production of said photoplay is prevented, suspended, or postponed for any reason hereinafter in this paragraph provided, then in that event the producer may terminate this employment at any time during the commencement of such prevention, suspension, or postponement. If the producer elect to terminate this employment by reason of the illness of any other member of the cast or of the director, the producer shall be obligated to pay the artist such balance of weekly compensation as may be payable on or before said Sunday, at which time the artist shall receive no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability.

8. The artist agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required the producer shall supply the same. Any loss or damage to costumes, wardrobe, and other property furnished by the artist necessarily arising through the performance of the artist's services, or through lack of due care on the part of the producer, shall be paid for by the producer to the artist. All costumes, wardrobe, and other property furnished by the producer shall belong to the producer and be returned promptly to it, and any loss or damage thereto arising through lack of due care on the part of the artist, or not necessarily arising through the performance of the artist's services, shall be paid for by the artist to the producer. Any loss or damage to wardrobe, for which either party hereto may be liable, shall be computed on the basis of costs, schedules to be furnished from time to time by the American Apparel Company.

9. The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer elect to terminate the artist's employment hereunder more than thirty (30) days prior to the starting date hereinafter in paragraph 2 specified, and in that event the producer shall be free from liability to the artist, but provided further that if the producer elect to terminate the artist's employment hereunder at any time with thirty (30) days prior to said starting date, or at any time thereafter, during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, at the rate of weekly compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraphs 7 and 11 hereof.

10. If during the first or last week of the artist's employment hereunder the artist shall be actually appeared before the camera or been on call less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be prorated for each day the artist is not actually appeared before the camera or been on call during such full week, or for any portion thereof, at the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours by travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance, whichever is the sooner, at the producer's studio during such travel period and prior to the artist's first appearance before the camera at such place, or prior to the time when the artist is first put on call at such place. If, however, this event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to Los Angeles. If the services of the artist hereafter in this paragraph provided, then in that event the producer may terminate this employment at any time during the commencement of such prevention, suspension, or postponement. If the producer elect to terminate this employment by reason of the illness of any other member of the cast or of the director, the producer shall be obligated to pay the artist only such balance of weekly compensation as may be payable on or before said Sunday at which time the artist shall receive no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability.

11. The producer guarantees that it will furnish the artist not less than (__, ____) weeks' employment hereunder; and if the foregoing bank is not met by the producer, it shall be deemed to have agreed to guarantee to the artist that it will furnish the artist not less than (1) week's employment hereunder. The guarantee in this paragraph 11 set forth shall be subject, of course, to the rights of suspension and termination hereinafter in paragraph 7. If, during any week the artist shall have actually appeared before the camera or been on call each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1/6) of the weekly rate. Compensation to the artist hereunder shall be payable for services rendered up to and including the preceding...

12. If the artist shall be dismissed for the day, the artist shall not thereafter be recalled for work within a period of less than twelve (12) hours after the time of such dismissal.

13. If this agreement is not executed by the producer and available for delivery to the artist at the producer's studio, or if the same is not executed by the producer and mailed to the artist, on or before the close of business on the next succeeding business day after this agreement has been executed
The Entire Motion Picture Industry
Recognizes the growing importance of the educational field as a productive market.

The Educational Screen
Now in its eleventh year, is the one monthly magazine devoted to encouraging more effective and more extensive use of motion pictures and other visual aids among schools, churches and other non-theatrical organizations throughout the country.

Publicity on Film Productions
Regular articles each month testify to the great value of the motion picture as an aid to learning, and a special department, FILM PRODUCTION ACTIVITIES, invites producers and distributors to keep our readers informed of the increasing number of new film productions of interest to this field.

A Valuable Advertising Medium
The advertising columns of THE EDUCATIONAL SCREEN provide a valuable opportunity to those interested in reaching an exact market for films and equipment in this great and growing field. The magazine goes to every director of visual instruction in the country and to other leading users of motion pictures in school, church and community work.

"1000 and One"
THE EDUCATIONAL SCREEN also publishes annually the famous "1000 and One" film directory, listing several thousand films for education and entertainment, classified according to subject, including 35mm. and 16mm. films, both silent and sound. Brief description of each film is given, and producers and distributors indicated. The standard reference work of the non-theatrical field. Price 75c. (To subscribers of THE EDUCATIONAL SCREEN, 25c.)

Subscription and Advertising Rates

<table>
<thead>
<tr>
<th></th>
<th>SUBSCRIPTION RATES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>$2.00 one year</td>
</tr>
<tr>
<td></td>
<td>$3.00 two years</td>
</tr>
<tr>
<td>Canada</td>
<td>$2.75 one year</td>
</tr>
<tr>
<td></td>
<td>4.50 two years</td>
</tr>
<tr>
<td>Foreign</td>
<td>$3.00 one year</td>
</tr>
<tr>
<td></td>
<td>5.00 two years</td>
</tr>
</tbody>
</table>

ADVERTISING RATES WILL BE GLADLY FURNISHED ON REQUEST

THE EDUCATIONAL SCREEN
64 EAST LAKE ST., CHICAGO

552
by the artist, then this agreement, at the option of the artist, shall be null and void. Should the artist elect to exercise the right of termination under the provisions of this paragraph 13, the artist must so do by written notice to be served upon the producer before twelve (12) o'clock, noon, of the second business day after the execution hereof by the artist.

14. All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

15. THE ARTIST MUST KEEP THE PRODUCER'S CASTING OFFICE OR THE ASSISTANT DIRECTOR OF THE PRODUCTION OFFICE ADVISED AS TO WHERE THE ARTIST MAY BE REACHED BY TELEPHONE WITHOUT UNREASONABLE DELAY.

16. Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute or controversy shall be referred for determination to a committee consisting of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, which committee is to be selected by the Executive Committee of the Actors' Branch of said Academy of Motion Picture Arts and Sciences. Either party to such arbitration may appeal from the decision rendered by such committee, and in such event the dispute or controversy between the parties hereto shall be determined by the Conciliation Committee of said Academy of Motion Pictures Arts and Sciences. Any arbitration hereunder shall be conducted in accordance with the by-laws of said Academy of Motion Picture Arts and Sciences, and in accordance with such rules as may from time to time be formulated by said Academy of Motion Picture Arts and Sciences.

17. The artist does/does not hereby authorize the producer to deduct from the compensation hereinabove specified an amount equal to one-half of one per cent of each installment of compensation due the artist hereunder and to pay the amount so deducted to the Motion Picture Relief Fund of America, Inc.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

By ......................................................... (Producer)

By ......................................................... (Artist)

This Minimum Contract to be administered through the Academy of Motion Picture Arts and Sciences has been established by a Basic Agreement signed by a large majority of representative artists in Los Angeles and by the company members of the Association of Motion Picture Producers, Inc., to be effective for a period of five years from March 1, 1930, subject to revisions as provided in said Basic Agreement.

SUPPLEMENTAL CONTRACT

Specified Compensation for Specific Period of Time—Additional Compensation If Employment Exceeds Specific Time.

Minimum Contract Must Be Attached to This Form

Dear ........................................................., 193...

We hereby employ and engage you upon the terms and conditions contained and set forth in the Minimum Contract of the Academy of Motion Picture Arts and Sciences, and upon the further terms and conditions contained herein and set forth. A copy of said Minimum Contract is attached hereto marked Exhibit "A" and by this reference incorporated herein.

1. On condition that you fully and completely keep and perform each and all of the terms, covenants and agreements on your part to be kept and performed hereunder, we agree to pay you as compensation in full for all services to be performed by you hereunder, the sum of .............................................. Dollars ($..............) per week for the balance of the term hereof. In computing compensation for less than a full week, the weekly rate hereinafore set forth shall be prorated and for this purpose the daily rate shall be one-sixth of the weekly rate.

2. No compensation shall be payable to you for services rendered in making retakes or in making added scenes or in making any "transparencies" or trick shots or in making "trailers" or in making any change or changes in said photoplay during the period of .......... hereinafore in paragraph 1 provided for, it being agreed that for such services, if any, rendered within six (6) months after the expiration of said period, compensation shall be payable to you at the weekly rate specified in said paragraph 1, such compensation to be payable as provided in the third and fourth sentences of paragraph 2 of said Minimum Contract.

3. Should it be necessary for us to invoke the provisions of paragraphs 7 and/or 9 of said Minimum Contract, then for the purposes of said paragraphs, but for no other purposes whatsoever, compensation hereunder shall be deemed to be payable to you at the rate of .......... Dollars ($..............) per week; provided, however, that should your employment hereunder be terminated by us, without fault or default on your part, at any time prior to the expiration of the period of .......... hereof, then and in that event our only liability to you because of such termination shall be to pay you the difference between the guaranteed sum of .......... Dollars ($..............) and such amount, if any, as may have been paid to you prior to the date of such termination. We may terminate this agreement at any time after the expiration of said .......... period without any liability whatever, other than to pay you for such services as may have been rendered by you prior to the date of such termination.

If the foregoing is in accordance with your understanding of our agreement, kindly indicate your approval and acceptance thereof in the space hereinafter provided.

Very truly yours,

.........................................................

APPROVED AND ACCEPTED:

THIS SUPPLEMENTAL CONTRACT HAS BEEN APPROVED BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.
In fact, the person who buys a motion picture reads...
practically every equipment for the theatre regularly

Published every four weeks in conjunction with Motion Picture Herald, Better Theatres enjoys Motion Picture Herald's complete coverage of the industry. Over 17,000 distribution—more than 12,000 paid-up theatre subscribers. That is why approximately $80 of every $100 spent on theatre equipment advertising in the motion picture industry is spent for space in Better Theatres. To those whose market is the motion picture theatre, Better Theatres is indispensable.

Member Audit Bureau of Circulations
The only show paper in the world covering all of the Show Business of the World

INTERNATIONALLY CIRCULATED
FILM CODE OF ETHICS
—FOR DISTRIBUTORS and EXHIBITORS—

RESOLUTIONS proposed at the Trade Practice Conference in New York, on October 10 to 16, 1927, form the basis of this code. Government authorities and motion picture leaders from all branches of the industry participated. The code was issued by the Federal Trade Commission on May 28, 1928, and is recognized as standard practice within the industry.

The resolutions of the Commission’s Code of Ethics were divided into four sections: Group I—Fifteen resolutions accepted and approved by the Commission as trade rules; Group II—Ten resolutions accepted and approved as expressions of the trade; Group III—One resolution (an effort to ban service to non-theatricals), rejected as illegal; Group IV—Resolutions held in abeyance because of division of sentiment in the industry on issues involved.

A complete summary of all resolutions in the four groups follow:

Group I

Rules 1-15, embracing three exhibitor resolutions, 11 distributor resolutions and one from producers, comprise Group I.

This section, for the most part, concerns arbitration for the settlement of disputes by distributors and exhibitors through use of a standard uniform contract, and define as unfair trade practices such acts as the insertion of commercial advertising in pictures, the use of misleading or salacious advertising, “bicycling,” substitution by a producer of the name of a star or director other than the star or director, specified when the film was sold, deliberately retaining a print late, thus securing additional exhibition time without payment of the rental therefor, giving gratuities by exhibitors to salesmen or vice versa in exchange for advantages otherwise not procurable, and other conditions of the purchase, booking and exhibition of films.

The gist of each rule follows:

RULE 1 (formerly Exhibitors’ Resolution No. 6) dealing with arbitration.
RULE 2 (formerly Exhibitors’ Resolution No. 7) condemning the insertion of commercial advertising, for which compensation is received, in productions leased as entertainment.
RULE 3 (formerly Exhibitors’ Resolution No. 9) declaring substitution unfair.
RULE 4 (formerly Distributors’ Resolution No. 1) declaring unfair any requirement that an exhibitor, as a condition of being permitted to purchase any picture of a distributor, shall also purchase pictures of another distributor.
RULE 5 (formerly Distributors’ Resolution No. 4) condemning misleading or salacious advertising.
RULE 6 (formerly Distributors’ Resolution No. 8) condemning bicycling.
RULE 7 (formerly Distributors’ Resolution No. 9) condemning late returns.
RULE 8 (formerly Distributors’ Resolution No. 10) declaring the giving of gratuities to be an unfair trade practice.
RULE 9 (formerly Distributors’ Resolution No. 11) prohibiting the use of signed applications for contracts for higher or lower rental prices.
RULE 10 (formerly Distributors’ Resolution No. 13) condemning the practice of contracting for pictures for one theater and using the service of an entirely different house.
RULE 11 (formerly Distributors’ Resolution No. 14) declaring the failure on the part of an exhibitor to promptly report correctly the results of percentage bookings an unfair trade practice.
RULE 12 (formerly Distributors’ Resolution No. 16) condemning agreements among competing exhibitors to allocate among themselves the motion pictures of distributors, thereby eliminating competition in their rentals.
RULE 13 (formerly Distributors’ Resolution No. 16-A) condemning any agreement among distributors to prevent any exhibitor from contracting for pictures of such distributors, or exacting from an exhibitor a higher rental than could otherwise be obtained in open competition.
RULE 14 (formerly Distributors’ Resolution No. 18) condemning the use of buying power for the purchase of more pictures than an exhibitor can consume in order to deprive a competitor of the opportunity of buying pictures.
RULE 15 (formerly Producers’ Resolution No. 6) approving the rule of the Hays organization prohibiting the offering of inducements to any actor, director or employee of a producer or distributor in an effort to bring about a breach of contract.

Group II

Rules in Group II accepted as expressions of the trade are of minor importance and are concerned largely with ethical and personnel policies of the industry, such as elimination of fake production schemes, fire regulations for theaters, competition between regular theaters and laymen’s organizations, maintenance of the highest moral and artistic standards in production, establishment of a non-profit casting bureau for employment of “extras” in motion picture productions, conditions of employment of minors in production, and an agreed statement of policy concerning block booking practices proposed by producer-distributor groups and accepted by exhibitors.

In brief, these are:

RULE 16 (formerly Distributors’ Resolution No. 3) condemning fraudulent enterprises relating to motion pictures.
RULE 17 (formerly Distributors’ Resolution No. 5) approving regulation of exchanges for fire prevention.
RULE 18—(formerly Distributors’ Resolution No. 6) declaring the admission of the public, either free of charge or for an admission charge, to any picture entertainment or performance operated by any institution is an unfair trade practice and unfair competition to the theater owners.
RULE 19 (formerly Distributors’ Resolution No. 7) condemning the practice of transferring title to a theater without making an honest and sincere effort for the transferring at the same time of existing contracts.
RULE 20 (formerly Producers’ Resolution No. 1) approving the action of the Hays organization advising all members of books or plays which are not considered proper for the screen.
INDOOR Digest of the OUTDOOR
VAUDEVILLE AMUSEMENT PARKS
LEGITIMATE FAIRS — EVENTS
MUSIC — RADIO CIRCUS
PICTURE NEWS CARNIVALS
also Routes, Valuable Lists of Fair Dates, Conventions, etc.

The Billboard
THE WORLD'S FOREMOST AMUSEMENT WEEKLY

ONLY NEWS THAT MEANS SOMETHING
NO SCANDAL TO DISHONOR THE PROFESSION

THE AUTHORITY OF SHOW BUSINESS

GREATER INFLUENCE because GREATER CIRCULATION
More than 30,000 Average NET PAID
(Guaranteed by Audit Bureau of Circulation)

One Year $3 Single Copy, 15c

FOR SALE AT ALL NEWSSTANDS

THE BILLBOARD PUBLISHING CO.
Publication Office, Billboard Bldg., Cincinnati, O.

NEW YORK ST. LOUIS LONDON PARIS BOSTON PHILADELPHIA BERLIN CHICAGO KANSAS CITY SYDNEY, AUSTRALIA
RULE 21 (formerly Producers’ Resolution No. 2) setting forth terms and subjects which should not be screened.
RULE 22 (formerly Producers’ Resolution No. 3) approving the establishment of the central casting agency.
RULE 23 (formerly Producers’ Resolution No. 4) dealing with the employment of minors in motion picture production.
RULE 24 (formerly Producers’ Resolution No. 5) approving the “loaning” of employees under contract by one producer to another.
RULE 25 (formerly Producers’ Resolution No. 7) approving the registration of titles in order to avoid conflict and publication.

Group III
Following is the resolution comprising Group III, which the commission required as illegal:
“Resolved, That the practice of distributors contracting for the exhibition of motion pictures known in the trade as ‘entertainment’ as distinguished from educational or scientific pictures, at schools or churches or any other place where motion pictures are shown to the public, found by an impartial arbitration body to be in competition with any regularly operated motion picture theater, is an unfair trade practice.”

CODE OF ETHICS

FOR MOTION PICTURE ADVERTISERS

As Adopted by the Advertising and Publicity Directors of Representative Motion Picture Companies

— P R E F A C E —

WITH the universal acceptance of the talking picture, the producers deemed it wise to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

It was, therefore, appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising would reflect the same high ideals and aims that inspired the new code for production.

Therefore, “To make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligations and develop its complete community value,” the advertising men of the industry have subscribed to a Code of Motion Picture Advertising.

The provisions of the Code apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all other forms of motion picture exploitation. All motion picture theater advertisers, whether affiliated with the undersigned or not, are requested to adhere to these principles.

THE CODE

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on “truth, honesty and integrity.”
2. Good taste shall be the guiding rule of motion picture advertising.
3. Illustrations and text in advertising shall faithfully represent the pictures themselves.
4. No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.
5. No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.
6. The history, institutions, and nationals of all countries shall be represented with fairness.
7. Profanity and vulgarity shall be avoided.
8. Pictorial and copy treatments of officers of the law shall not be of such a nature as to undermine their authority.
9. Specific details of crime, inciting imitation, shall not be used.
10. Motion picture advertisers shall bear in mind the provision of the production code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.
11. Nudity with meretricious purposes, and salacious postures, shall not be used.
12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.
WORLD'S GREATEST THEATRICAL NEWSPAPER

ZIT'S

THEATRICAL NEWSPAPER HAS
Readers All Over the World
STAGE, SCREEN and BROADWAY
IMPARTIAL REVIEWS
VAUDEVILLE
DRAMA
MOVIES

Published Every Wednesday

10c. PER COPY
AT ALL NEWSSTANDS

SUBSCRIPTION: FOUR DOLLARS PER YEAR

ZIT'S Publishing Co., Inc.
755 Seventh Avenue, New York City

WORLD'S GREATEST THEATRICAL NEWSPAPER
WRITER-PRODUCER

CODE OF ETHICS

Adopted April 14, 1932 by Special Committees Appointed by the Writers and Producers Branches of the Academy of Motion Picture Arts and Sciences. Ratified by the Board of Directors of the Academy. Effective May 1, 1932.

PARAGRAPHS ONE

A free lance author who has worked for a producer on a week to week basis for a period of not less than ten consecutive weeks at a salary of $500.00 per week or less, shall be required to give and shall be entitled to receive not less than one week's notice prior to the termination of his employment.

PARAGRAPHS TWO

The provisions of this paragraph 2 relate solely to free lance authors who are employed to write a treatment, a continuity, or a treatment and continuity for a specified aggregate compensation. None of the provisions of this paragraph 2 relate to free lance authors who are employed on a week to week basis. The following shall be deemed to be minimum provisions relative to the matters hereinafter in paragraph 2 set forth:

(a) Upon the delivery of the completed treatment a specified amount shall be paid to the author. Should the producer desire the author to make changes in the completed treatment, it must notify the author of such changes within one week after the delivery to it of the completed treatment. Thereupon the author shall make such reasonable changes as may have been required by the producer, without the payment of any further compensation.

(b) Within a specified number of days after the delivery of the completed treatment, or if the author is required to make reasonable changes in the completed treatment, then within a specified number of days after the completion of such reasonable changes, the producer shall have the right to exercise an option to employ the author to write a final continuity. Should the producer desire the author to make changes in the final continuity as submitted, it must notify the author of such changes within two weeks after the delivery of the final continuity and hereupon the author shall make such reasonable changes as may be required by the producer. A specified amount shall be paid to the author when the final continuity, including such reasonable changes as may have been required by the producer, has been delivered to the producer, but such payment shall not be contingent upon the acceptance or approval of the producer.

(c) The specified amounts to be paid under the provisions of subdivisions (a) to (c), both inclusive of this paragraph 2 need not be equal amounts, but are to be mutually agreed upon and specified before the execution of the employment contract. Likewise the specified number of days referred to in subdivisions (b) and (c) of this paragraph 2, constituting the period of time within which the respective options therein referred to may be exercised, need not be equal but are to be mutually agreed upon and specified before the execution of the employment contract.

(e) The terms "treatment," "first draft of continuity" and "final continuity" as used in

(Continued on page 565)
Sales Executives Know

that the "personal call" will produce greater results than will any other sales method. Consequently in this industry each distributing firm travels 150 or more salesmen, calling on exhibitors with periodic regularity.

- In advertising, too, there is a way to give the "personal touch" to sales messages. Just as the LOCAL newspaper is the closest contact with the people of a community so is the LOCAL trade paper in the motion picture industry the closest contact with exhibitors. The intimate news items of LOCAL INTEREST are assurance of INTENSIVE READER INTEREST. And intensive reader interest is an advertiser's greatest assurance of results.

- The largest national advertisers—those who have made the greatest successes—while they use many media, have made the LOCAL newspaper the foundation for their campaigns, concentrating the bulk of their advertising appropriation in publications that afford them the closest touch with their prospective customers. Every national campaign of note has, therefore, had the intensity that is possible only through LOCAL reader interest.

- In the motion picture industry when a producer wants to sell a picture directly to the public at large, he must go to the local theatre. This direct, intimate, human contact is unique, and it is from this which comes the "personal touch."
that this puts him in direct touch with the people who are going to see the pictures. And the results prove that he is right. The biggest box office successes have been made such through LOCAL advertising, because it is concentrated and reaches those people immediately and directly that are wanted to be reached.

- Through the Associated Publications, producers, manufacturers and distributors are afforded a NATIONAL medium with the LOCAL APPEAL, intensive reader interest and intensive coverage of the trade in each area by a journal published specifically for that trade area. Advertising in these publications hits the exhibitor "where he lives"; it directly cooperates with branch managers and salesmen, aiding their own efforts; it has "personal touch" and the greatest appeal; it gets RESULTS.

Tell 'Em Where You Sell 'Em

ON THEIR HOME GROUND —
IN THEIR HOME TRADE PAPER

ASSOCIATED PUBLICATIONS

BEN SHLYEN, President and Publisher

NEW YORK: 551 Fifth Avenue
CHICAGO: 1018 So. Wabash Avenue
HOLLYWOOD: 721 N. Kilkee Drive
PUBLISHING OFFICE: 4704 East 9th Street
Kansas City, Mo.

The Ohio SHOWMAN
Covering Cleveland, Cincinnati and Louisville territories.

Motion Picture DIGEST
Covering Chicago, Milwaukee and Indianapolis territories.

The REEL JOURNAL
Covering Kansas City and St. Louis territories.

MOVIE AGE
Covering Minneapolis, Omaha and Des Moines territories.

Film Trade TOPICS
Covering San Francisco, Los Angeles, Seattle, Portland, Denver and Salt Lake territories.

Motion Picture TIMES
Covering Dallas and Oklahoma City territories.

Weekly FILM REVIEW
Covering Atlanta, New Orleans, Charlotte and Memphis territories.
New Covers.

• • • but the same old intimate news coverage, reader interest and constructive policies which have — during the past fifteen years — justly earned the term Pride of the East Coast!

Regional Publications With National Prestige!

JAY EMANUEL PUBLICATIONS, Inc.
BUFFALO - ALBANY - NEW YORK CITY - PHILADELPHIA - WASHINGTON
Publishing Offices:
219 N. Broad Street, Philadelphia
paragraph 2 hereof are hereby respectively defined as follows:

Treatment: A complete story outline indicating character development in, and the action of, each sequence.

First Draft of Continuity. The first complete draft of any script, in continuity form including full dialogue.

Final Continuity: A completed revision of the continuity, in substantial accordance with the instructions of the producer.

**PARAGRAPHS THREE**

Credit to screen authors shall be governed by the following provisions:

(a) The provisions of this paragraph 3 shall apply to all screen authors, whether free lance or under long term employment contract; provided, however, that in the case of any screen author whose contract of employment requires that credit be given him, the provisions of this paragraph 3 shall not be operative unless and until the producer shall have received from such screen author a written waiver of his right to receive credit.

(b) Where more than one screen author has been engaged on the treatment and continuity of a photoplay, then all screen authors who have been so engaged shall have the right to agree amongst themselves as to which one or two of them shall receive credit for such authorship. The producer shall give the screen authors an opportunity to view a showing of the photoplay at any time between its first rough cut and its final version, the exact time to be designated by the producer on twenty-four hours' notice, either by wire, letter or phone; or if in the judgment of the producer a showing of the photoplay on twenty-four hours' notice would not be practical, then the producer may forward to each of such screen authors a cutting continuity of such photoplay. If within twenty-four hours after such showing or within twenty-four hours after the forwarding of such cutting continuity, as the case may be, all of such screen authors have unanimously designated to the producer in writing the names of the one or two screen authors to whom credit shall be given, then and in that event the producer shall give credit to the screen authors so designated by causing the names of such designated screen authors to be printed in the release prints of such photoplay in the following manner:

1. Such credit shall be worded as follows:
   
   “Screen Play By
   ____________________________,
   provided, however, that if such photoplay be based upon an original story and/or play written by one of said designated screen authors, then and in that event the producer, at its option, may give credit to such screen author by using only the following wording:
   
   “By___________________________”
   
   2. The producer shall have the right to de-

termine in which one of the following places such credit shall appear:

(w) On the main title card of the photoplay;

(x) On a separate title card;

(y) On the same title card as that on which the name of the director appears;

(z) On a title card on which credits are given to persons other than the director or the author provided, however, that in the case provided for in this subdivision (z) credit to the screen authors shall appear at the top of such title card and in type materially larger than that used to display the names of the other persons whose names appear on such title card.

(3) Excepting only credit to be given the author of an original and/or published story and/or play, and in the absence of contractual obligations to the contrary, all so-called “writing credits” shall be on one title card.

c) If all of the screen authors have not unanimously designated to the producer in writing the names of the one or two screen authors to whom credit shall be given, within twenty-four hours after the showing of the photoplay or the forwarding of the cutting continuity, then and in that event the producer shall have the right to give credit to as many screen authors as it may desire, and such credit or credits shall be in such manner and/or form and/or place as the producer may designate and shall in no way be limited or restricted by the provisions of subdivision (b) hereof or otherwise. It is recommended, however, that where the producer has the right to designate the screen authors to whom credit shall be given, the producer shall endeavor to limit the same to as few credits as the producer may deem reasonably consistent with the particular circumstances of each case.

(Signed)

Motion Picture Companies and Producers' Representatives:

Columbia Pictures Corporation, Harry Cohn; Fox Film Corporation, Al Rockett; Feature Productions, Joseph M. Schenck; Metro-Goldwyn-Mayer, Irving G. Thalberg; Paramount-Publix Corporation, B. P. Schulberg; RKO-Radio Studios, David O. Selznick; Tiffany Studios, Sam Bischoff; Universal Pictures Corporation, Carl Laemmle, Jr.; Warner Brothers-First National, Darryl Zanuck.

Writers' Special Committee:

The National Independent Theatre Service Monthly

Independent Editors

TOM HAMLIN    STELLA HAMLIN    R. W. BAREMORE

The Reference Book of the Motion Picture Industry

TENTH YEAR—THREE DOLLARS A YEAR

An Almanac 12 Times A Year—
The Monthly Catalogue—
Classified Directory—
Foreign Productions—
Four-Year Financial—
New Incorporations—
Production Analysis of
Four Hundred Features

347 W. 44th ST.        NEW YORK, N. Y.
PRINCIPLES UNDERLYING THE CODE

1. Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world, and they recognize their responsibility to the public because of this trust.

2. Theatrical motion pictures (that is, pictures intended for the theater as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc.) are primarily to be regarded as entertainment. Mankind has always regarded the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

3. It is recognized that there is entertainment which tends to improve the race (or at least to recreate and build human beings exhausted with the realities of life), and entertainment which tends to harm human beings, or to lower their standards of life and living.

4. Motion pictures are an important form of art expression. Art enters immediately into the lives of human beings. The art of motion pictures has the same objectives as the other arts—the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

5. In consequence of the foregoing facts the following general principles are adopted:
   No picture shall be produced which will lower the moral standards of those who see it.
   Hence, the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
   Correct standards of life shall be presented on the screen, subject only to necessary dramatic contrasts.
   Law, natural or human, should not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.
   (a) The technique of murder must be presented in a way that will not inspire imitation.
   (b) Brutal killings are not to be presented in detail.
   (c) Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.
   (a) Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   (b) Arson must be subject to the same safeguards.
   (c) The use of firearms should be restricted to essentials.
   (d) Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively.

2. Scenes of passion, should not be introduced when not essential to the plot. In general, passion should be so treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape.
   (a) They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   (b) They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil subjects, should be subject always to the dictates of good taste and regard for the sensibilities of the audience.

OBSCENITY

Obscenity in word, gesture, reference, song, joke or by suggestion, is forbidden.
What Will I Wonder
The Film Daily Say
About It?
DANCES
Dances which emphasize indecent movements are to be regarded as obscene.

PROFANITY
Pointed profanity or vulgar expressions, however used, are forbidden.

COSTUME
1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

RELIGION
1. No film or episode may throw ridicule on any religious faith.
2. Ministers of religion, in their character as such, should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

NATIONAL FEELINGS
1. The use of the Flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

TITLES
Salacious, indecent or obscene titles shall not be used.

REPELLENT SUBJECTS
The following subjects must be treated within the careful limits of good taste.
1. Actual hangings, or electrocutions as legal punishments for crime.
2. Third Degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. Surgical operations.

UNIFORM INTERPRETATION
That there may be no doubt about a uniform interpretation of the code by the different producers, machinery has been set up that makes available for every producer the knowledge and experience of the entire industry, aided by the cooperation available from socially-minded groups and public leaders in the selection of the material for screen use and in the treatments of such material.

The reviewing facilities of the organization are then available to all producers in order that such changes as may seem necessary to conform to the provisions of the code may be made before the negatives are sent to the laboratory.

The leading factors in the industry through standing committees will be called upon to arbitrate where there is any doubt about interpretation and thus the common judgment of men with a common purpose will be the deciding influence.

---

MOTION PICTURE PUBLICATIONS
THROUGHOUT THE WORLD

Also see the list of Fan and Trade Publications in the United States, starting on page 575

Abstract Publications
JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS, ABSTRACT BULLETIN—Bausch & Lomb Optical Co., Rochester, N. Y.
MONTHLY ABSTRACT BULLETIN—Kodak Research Laboratories, Rochester, N. Y.
SCIENCE et INDUSTRIES PHOTOGRAPHIQUES—Editions de la "Revue d'Optique Théorique et Instrumentale."

Technical Publications Devoted to Motion Pictures
ITALY—REVISTA ITALIANI DI CENETECNICA—via Viminale, 28, Rome.
UNITED STATES—JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS—33 W. 42nd St., N. Y. C.

NOTE: Parts of this list were compiled by the Society of Motion Picture Engineers and published in the S. M. P. E. Journal of November, 1932.

Technical Publications Which Occasionally Contain Articles on Motion Pictures
FRANCE
SCIENCE et INDUSTRIES PHOTOGRAPHIQUES—165 Rue de Sevres, 3 and 5 Boulevard Pasteur, Paris.

GERMANY
PHYSIKISCHE ZEITSCHRIFT—S. Hirzel, Leipzig.

GREAT BRITAIN
... the mark of a technical and craft publication devoted to better visual and sound reproduction. Excellence of editorial content, an outstanding feature of which is the very latest news of and views upon reproducing equipment and technique. Extremely opinionated, with a definitely constructive editorial policy that delights its readers... and advertisers.

INTERNATIONAL PROJECTIONIST

Edited by James J. Finn

1 West 47th St. New York
AUSTRIA

**DAS KINOJOURNAL**—Neubaugasse 25, Vienne VII.

**DIE LICHTSPIELBÜHNE**—Teichgasse 11, Aussig am Elbe.

**MEIN FILM**—Canissiusgasse 9, Vienna VII.

**OSTERREICHISCHEN FILMZEITUNG**—Neubaugasse 36, Vienna VII.

BELGIUM

**BULLETIN de l'ASSOCIATION CINÉMATOGRAPHIQUE de BELGIQUE**—109 Rue Verte, Brussels.

**BULLETIN BELGE CINEMAT**—10 Place Rogier, Brussels.

**CINEMA**—16 Courte Rue de l'Hôpital, Antwerp.

**CINEMA**—34 Rue de Marche aux Poulets, Brussels.

**FILM REVIEW**—16 Courte Rue de l'hôpital, Antwerp.

**REVUE BELGE du CINEMA**—64 Boulevard Emile Jacqmaine, Brussels.

CANADA

**CANADIAN MOTION PICTURE DIGEST**—259 Spadina Ave., Toronto.

CZECHOSLOVAKIA

**CESKY FILOVY EPRAVODAJ** (Czech Film Bulletin)—Maceskuv Palac, Fochhova tr., Prague II.

**FILOVY KURYR** (Film Courier)—Palac Olympic Spalena ulice, Prague II.

**FILMOVY OFICIENLNE ORGAN SVAZU FILOVEHO OBCHODU A PRUMYSLU**—31 Vodickova ul, Prague II.

**INTERNATIONALE FILM SCHAU** (International Film Review)—31 Vodickova ul, Prague II.

**DIE LICHTSPIELBÜHNE** (Motion Picture Theater)—11 Teichgasse Usti, N. 1.

**ZPRAVODEJ ZEMSKEHO SVSU KINOMAJITELU V CECHACH** (Bulletin of the Ass'n of Motion Picture Theater Owners of the Province of Bohemia)—Paca Peniz, Vaclavske nam, Prague II.

DENMARK

**BIOGRAF-BLADET**—Nygade 3, Copenhagen.

ESTHONIA

**FILMILCHT**—Junninga 1, Tallinn.

**FILM, MOOD, TAUTS**—Aia 19, Tartu.

FRANCE

**BULLETIN DE LA CHAMBRE SYNDICATE FRANCAISE DE LA CINEMATOGRAPHIE**—13 bis, Rue des Mathurins, Paris.

**CINE EXPORT JOURNAL**—66 Rue Caumartin, Paris.

**CINE JOURNAL**—30 Rue Bergere, Paris.

**CINEMATOGRAPHIE FRANCAISE**—19 Rue de la Cour-de-Noves, Paris.

**CINE MAGAZINE**—3 Rue Rossini, Paris.

**LE CINEOPSE**—73 Boulevard de Grenelle, Paris.

**CINE PHONO MAGAZINE**—6 Rue Guenegand, Paris.

**COMEDIA**—51 Rue St., Georges, Paris.

**LE COURRIER CINEMATOGRAPHIQUE**—28 Boulevard St. Denis, Paris.

**L'ECRAN**—17 Rue Etienne Marcel, Paris.

**REVUE DE L'ECRAN**—10 Cours du Vieux Port, Marseille.

**LA SEMAINE CINEMATOGRAPHIQUE**—48 Boulevard Beaumarchais, Paris.

---


**TRANSACTIONS OF THE OPTICAL SOCIETY—Lowther Gardens, Exhibition Road, South Kensington, London, W. S. 7.**


**UNITED STATES**

**BELLO LABORATORIES RECORD**—463 West St., N. Y. C.

**BELL SYSTEM TECHNICAL JOURNAL**—195 Broadway, N. Y. C.

**ELECTRONICS**—330 W. 42nd St., N. Y. C.


**JOURNAL OF THE FRANKLIN INSTITUTE—Franklin Institute, Philadelphia, Pa.**

**JOURNAL OF THE OPTICAL SOCIETY OF AMERICA**—450 Ahnaip St., Menasha, Wis.

**PROCEEDINGS OF THE INSTITUTE OF RADIO ENGINEERS**—33 W. 39th St., N. Y. C.

**RADIO ENGINEERING**—19 E. 47th St., N. Y. C.

**REVIEW OF SCIENTIFIC INSTRUMENTS**—450 Ahnaip St., Menasha, Wis.

**SCIENTIFIC AMERICAN**—24 W. 40th St., N. Y. C.

**TRANSACTIONS OF THE ILLUMINATING ENGINEERING SOCIETY**—29 W. 39th St., N. Y. C.

---

**Publications Related to Production**

**CZECHOSLOVAKIA**

**STUDIO**—6 Purkynlova ul. Prague, II.

---

**FRANCE**

**HEBDO**—28 Boulevard St. Denis, Paris.

---

**GERMANY**

**FILMTECHNIK**—21 R. M. yr. Mulweg 19, Halle.

---

**UNITED STATES**

**AMERICAN CINEMATOGRAPHER**—Guaranty Bldg., Hollywood, Cal.


**CINEMA CRAFTS**—1029 S. Wabash Ave., Chicago, Ill.

**INTERNATIONAL PHOTOGRAPHER**—1605 N. Cahuenga Ave., Hollywood, Cal.

---

**Publications Related to Exhibition**

**ARGENTINA**

**EXCELSIOR**—Lavalle 921, Capital, Buenos Aires.

**LA PELICULA**—Lavalle 754, Capital, Buenos Aires.

**REVISTA DE EXHIBIDOR**—Florida 32, Capital, Buenos Aires.

---

**AUSTRALIA**

**EVERYONE'S**—102 Sussex St., Sydney.

**FILM WEEKLY**—198 Pitt St., Sydney.
In the Pacific Northwest

THE

MOTION PICTURE

RECORD

Is the Only Independently Owned Regional Trade Paper that is Subscribed to by 85% of the Exhibitors of Washington, Oregon, Idaho, Montana and Alaska.

- Published in the Interests of the Region that it serves. Official Organ of Allied Amusements of the Northwest.

- Published Semi-Monthly on the 1st and 15th of each month.

Advertising Rates on Application

Motion Picture Record

GORDON RING, Publisher

2319 Second Avenue, Seattle, Wash.

"Advertise in a Progressive Field in a Progressive Publication"
FINLAND
ELOKUVA—Hakaselmankatu 1, Helsingfors.
FAMA LATTIA—Sanduddsgatan 1, Helsingfors.
FILMIATTA FILMREVYD V—Henriksgatan 20, Helsingfors.

GERMANY
DER FILM—Rutterstr. 71, Berlin.
FILM KURIER—Kothnerstr. 37, Berlin W. 9.
KINEMATOGRAF—Ximmerstr., 35-41, Berlin, S. W. 68.
DIE LINSE—Ximmerstr. 94, Berlin S. W. 68.
REICHSFILMBLATT—Stallwieserstr. 34, Berlin, S. 14.

SUDDETTSCHE FILMZEITUNG—Pestalozzi-str. 1, Munich 28.

GREAT BRITAIN
BIOSCOPE—Paradise House, 8-10 Charing Cross Road, London, W. C. 2.
CINEMA NEWS AND PROPERTY GAZETTE—80 Wardour St., London W. 1.
CINEMATOGRAF TIMES—Broadmead House, Panton St., London S. W. 1.
CLOSE UP—26 Lichfield St., Charing Cross Road, London W. C. 2.
TODAY'S CINEMA—80 Wardour St., London, W. C.

HUNGARY
MOZIHET—Pannonia utca 9, Vidapest V.

ITALY
IL CINEMATOGRIFICO—Lia Lazio 9, Rome.
CINEMA TEATRO—Via in Arcione 71, Rome.
CINE MONDO—Via Principe Oddone 20, Turin.
IL CORRIERE CINEMATOGRIFICO—Via Pio Quinto, Turin.
L'ECO DEL CINEMA—Via S. Antonio 9, Florence.
KINEMA—Via Fratelli Bronzetti 1, Milan.
KINES—Via Aurelians 39, Rome.
LA RIVISTA CINEMATOGRIFICA—Via Osepsale 4 bix, Turin.
LA VITA CINEMATOGRIFICA—Via Pio Quinto 17, Turin.

JAPAN
KINEMA JUMPO—Taihei Bldg, Uchisaiwai-cho, Kojimachiku, Tokyo.
KINEMA NEWS—Takimichi Bldg., 611 Kano-cho, Kobe.
NAIGWAI EIGWA TSUSHIN—26 Kitano-riamucho, Kamikogyo-ku, Kyoto.
NIPPON KOGYO TSUSHIN—1 Shinsekana-machi, Kyobashiku, Tokyo.
TEITKOKU EIGWA TSUSHIN—10 1-chome Minaminabe-cho, Kyobashiku, Tokyo.

NETHERLANDS
CINEMA EN THEATER—Douwstraat t 1, Leiden.

NEW ZEALAND

NORWAY
FILM—Oslo.
FILMEN OG VI—Oslo.
VILMREVY—Oslo.

POLAND
FINO DLA WSZYSTKICH—Wierzbowa 7, Warsaw.
KINO 1 TEATRE—Wspolna 54, Warsaw.

PORTUGAL
CINEFILO—Rua do Seculo, Lisben.

RUMANIA
CINEMA—Boulevard-dul Elieisbeta 14, Bucharest.

SPAIN
ARTE Y CINEMATOGRAFIA—Aragon 235, 3 Barcelona.
BIBLIOTECA FILMS—Valencia 234, Barcelona.
EL CINE—Seneca 9 y 11, Barcelona.
EL MUNDO CINEMATOGRAFIA—Valencia 200, Barcelona.

SWEDEN
BIOGRAFBLADET—Ostersoftsgatan 23, Stockholm.
FILM JOURNALN—Ahlen Ake lunds Forlag, Stockholm.
SVENSK FILMTIDNING—Jutas Bache 1, Stockholm.

SWITZERLAND
CINEMA SUISE—Rue de Theater, Montreaux.

TURKEY
SINEMA GAZETESI—Resimli Ay, Constantinople.

UNION OF SOVIET SOCIALIST REPUBLICS
KINO—Strastnaya Place 2-42, Moscow.

UNITED STATES
See list of Fan and Trade Publications on page 575.

Publications in the Educational Motion Picture Field

FRANCE

GERMANY
DER BILDWART—Bochumerstr., 8a, Berlin N. W. 21.
DIE SCHULEPHOTOGRAPHIE—Zehlendorf, Weidmannsche Buchhandlung, Berlin, S. W. 68.

ITALY
INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY (Issued in five languages)—via Lazzaro, Spallanzani 1, Rome.

JAPAN
CINE EDUCATION—Osaka Mainichi Publishing Co., Ltd., Osaka and Tokyo.

UNION OF SOVIET SOCIALIST REPUBLICS
PROLETARSKAYE KINE—Tverskaya 35, Moscow 9.

UNITED STATES
EDUCATIONAL SCREEN—64 E. Lake St., Chicago, Ill.
MOTION PICTURE—28 W. 44th St., N. Y. C.
MOTION PICTURES IN EDUCATION—7 W. 44th St., N. Y. C.
SPOT NEWS from Hollywood!

To the Exhibitor,—a fearless, factual, sincere criticism of the picture right out of the can, previewed from a box-office angle, weeks before you even as much as see the press books.

To the Distributor,—a non-sugar-coated, non-maliced viewpoint on what you can expect from the studios, what your competition is doing and what is in the cards for the future.

To the Producer,—box-office analysis of your and the other fellow’s product, production news that’s authentic, financial moves from Broadway and Wall Street and a fresh interpretation of the whole industry.

Written alertly and with a dramatic punch, given to you in every issue of The Hollywood Reporter which accounts for its reader-interest and advertising-coverage unequalled in the filmpaper field.
TRADE and FAN PUBLICATIONS

IN THE UNITED STATES


ASSOCIATED PUBLICATIONS—Ben Shlyen, president, and editor-in-chief; William G. Formby, managing editor. 4704 E. 9th Street, Kansas City, Mo.; Chestnut 7777, Chicago office; Calvin Hermer, 1018 So. Wabash Ave.; New York office; 551 Fifth Ave. Hollywood; 721 N. Kilkeea Drive. Publications (also listed separately): Box Office (New York); Philadelphia Bulletin (Philadelphia, Baltimore territories); Exhibitors' Forum (Pittsburgh Territory); Weekly Film Review (Atlanta, Charlotte, Memphis, New Orleans Territories); Film Trade Topics (San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake Territories); Michigan Film Review (Detroit Territory); Motion Picture Digest (Chicago, Indianapolis and Milwaukee Territories); Motion Picture Times (Dallas and Oklahoma City territories); Movie Age (Minneapolis, Omaha, and Des Moines Territories); New England Film News (Boston and all New England territories); Ohio Showman, (Cleveland and Cincinnati Territories); Reel Journal (Kansas City and St. Louis Territories).

BETTER THEATERS—(Operated by Quigley Publishing Co.—also see: Motion Picture Herald, Motion Picture Daily and Hollywood Herald)—Published every fourth week as Section 2 of Motion Picture Herald. 1790 Broadway, New York City, Circle 7-3100. Editor-in-chief and Publisher: Martin Quigley; Vice President; and Gen'l Mgr. Colby Brown; Editor: George Schutz; Adv't Manager: C. B. O'Neill, 407 S. Dearborn St., Chicago; Eastern Territorial Adv't Mgr.: Raymond Gallo.


BOX OFFICE.—(See Associated Publications) Regional, trade, weekly on Thursday, covering New York City, Philadelphia, Buffalo, Albany, and Baltimore territories. 551 Fifth Ave., N. Y. C.

CANADIAN MOVING PICTURE DIGEST—Trade, weekly on Saturdays, covering Canada; 259 Spadina Ave., Waverly 4929, Toronto. Editor: Ray Lewis.


EDUCATIONAL SCREEN, THE.—National trade-non-theatrical, monthly on 15th, 64 E. Lake St., Dearborn 2287, Chicago. Editor: Nelson Greene.


EXHIBITORS' FORUM.—(See Associated Publication) Regional, trade, weekly on Thursday, covering Pittsburgh Territory. Editor: R. J. Klingensmith, 1701 Blvd. of the Allies, Pittsburgh, Pa.

EXTRA, THE.—Trade, West Coast, weekly on Thursday. Editor: Sam Black, 1022 Guaranty Bldg., Granite 5191, Hollywood.


The most widely read Daily Film Newspaper in Great Britain is

The Daily

and

MOVING PICTURE NEWS

Edited by

ERNEST W. FREDMAN

Reaches every Producer, Distributor and Exhibitor in the United Kingdom at the breakfast table every morning

♦ ♦ ♦

100 Per Cent Circulation
Subscription $15.00 a Year
♦ ♦ ♦

Publishing Offices
89-91 Wardour St.
LONDON, W. 1, ENGLAND

FILM FUN MAGAZINE — National, fan, monthly. 100 Fifth Ave., Tompkins Square 6-4900, New York. Editor: Lester C. Grady, Branch: Chicago, 140 So. Dearborn St.

FILM MERCURY — National, trade, weekly on Friday, 7556 Melrose Ave., Hollywood. Editor: Tamar Lane.

FILM TRADE TOPICS— (See Associated Publications) Regional, trade, weekly on Thursday, covering San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake Territories. Editor; Warren Stokes, 721 N. Kilkeca Drive, Hollywood.


HOLLYWOOD FILMOGRAPHY — National, trade, weekly on Saturday, 1606 Cahuenga Blvd., Los Angeles. Editor: Harry Burns.

HOLLYWOOD HERALD— (Operated by Quigley Publishing Co.—also see: Motion Picture Herald and Motion Picture Daily)—Hollywood trade paper, Pacific States Life Building, Hollywood, California, Granite 2145. Editor-in-Chief and Publisher: Martin Quigley. Editor: Leo Meehan. Branches: 1790 Broadway, New York City, Circle 7-3100; 407 South Dearborn Street, Chicago, Harrison 0036, Edwin S. Clifford, Manager.


MICHIGAN FILM REVIEW—(See Associated Publications) Regional, trade, weekly on Thursday, covering Detroit territory. Editor: Frank Smith, Film Exchange Bldg., Detroit.

MINIATURE MOVIES—16 mm. trade journal, official organ 16 mm. Board of Trade, monthly, Hotel Victoria, N. Y. C., Circle 7-8500. Editor and Publisher: A. D. V. Storey.


MOTION PICTURE DIGEST—(See Associated Publications) Regional, trade, weekly on Thursday, covering Chicago, Indianapolis and Milwaukee territories. Editor: Calvin Hermer, 1018 So. Wabash, Chicago.


LICHT-BILD-BÜHNE

26th YEAR

Illustrated Publication of the German Motion Pictures Industry. Special Correspondents all over the World.

Best Source for Quickest and most Exact Information on the German Film Market and those of all countries.

Published Daily

Subscription only Mk. 5,—monthly

All foreign and domestic Year Books of the Film Industry can be obtained from the Lichtbildbühne

BERLIN S. W. 68, FRIEDRICHSTRASSE 225

Cable Address: Lichtbildbühne Berlin
MOTION PICTURE PROJECTIONIST—National, trade, monthly. 7 W. 44th St., New York. Editor: Boone Mancall.

MOTION PICTURE RECORD—Regional, trade, semi-monthly on 1st and 15th; covering Washington, Ore., Ida., Mont., Alaska, 2319 Second Ave., Elliott 5312, Seattle. Editor and Publisher: Gordon Ring.

MOTION PICTURE TIMES—(See Associated Publications) Regional, trade, weekly on Thursday, covering Dallas and Oklahoma City Territories. Editor: V. W. Crisp, 313 S. Harwood, Dallas, Tex.

MOTION PICTURES IN EDUCATION—School, monthly. 7 W. 44th St., N. Y. C.

MOVIE AGE—(See Associated Publications) Regional, trade, weekly on Thursday, covering Minneapolis, Omaha, and Des Moines Territories. Editor: M. E. Cuffel, Andrus Bldg., Minneapolis, Minn.


MOVING PICTURE STORIES—National, fan, weekly on Tuesday. 112 W. 44th St., Bryant 9-9552, N. Y. C.

NATIONAL BOARD OF REVIEW MAGAZINE—Monthly except July and August by the National Board of Review of Motion Pictures, 70 Fifth Ave., N. Y. C. Managing Editor: Mrs. Bettina Gunczy.


NEW ENGLAND FILM NEWS—(See Associated Publications) Regional, trade, weekly on Thursday, covering Boston and New England Territories. Editor: G. L. Southwell, 47 Church St., Boston, Mass.


OHIO SHOWMAN—(See Associated Publications) Regional, trade, weekly on Thursday, covering Cleveland and Cincinnati Territories. Editor: Mrs. Elsie Loeb, 12805 Cedar Road, Cleve land Heights, Ohio.


REEL JOURNAL—(See Associated Publications) Regional, trade, weekly on Thursday, covering Kansas City and St. Louis Territories. Editor: Al Steen, 47/64 E. 9th St., Kansas City, Mo.


SCREEN ROMANCES—National, fan, monthly. 100 Fifth Ave., Tompkins Square 6-4900, N. Y. C. Editor: May Ninomiya. Branch: 540 S. Dearborn St., Chicago.

In pursuit of Foreign Business it is essential for you to know two things:—

1. What American traders are doing in France and elsewhere.
2. What French and Continental traders are doing.

**LA CINÉMATOGRAPHIE FRANÇAISE**

gives you the fullest possible information every seven days.

*Director and Editor*

**P. A. HARLE**

*Office and Press*

19 RUE DE LA COUR-DÉS-NOUES

PARIS

20e.

**Subscription**

$5

(in U. S. currency) for 52 Numbers, including quarterly editions and supplements.

THE LEADING AND LARGEST FRENCH AND CONTINENTAL FILM TRADE JOURNAL
Alice in Movieland, by Alice Williamson—Appleton Publishing Co., 1928.


Art and the Actor, by Constant Coquilin—Published in 1915 (Copy is in the Dramatic Museum of Columbia University, New York).


Behind the Motion Picture Screen, by Austin C. Lescahors—Scientific American Publishing Co., 1921.


Breaking Into the Movies, by Charles Reed Jones—Unicorn Press, 1928.


Cinematographic Annual, American Society of Cinematographers, Hollywood.

Cinematographic Book, by B. E. Jordan—Funk & Wagnalls, 1921.


Condensed Course in Motion Picture Photography, A. New York Institute of Photography, 1920.

Cyclopedia of Motion Picture Work, American School of Correspondence, Chicago, 1911.

Directors’ Annual & Production Guide, published each June by The Film Daily, 1650 Broadway, New York City.


Elinor Glyn’s System of Writing, by Elinor Glyn—Author’s Press, 1922.

Encyclopedia of Music for Pictures, by Erno Ratee—Belwin, 1925.

Famous Film Folk, by Charles Donald Fox—Doran & Co., 1925.


Film Daily Year Book, published about January 1 yearly, by The Film Daily, 1650 Broadway, New York City.


Film Industry, by Boughcy—Pitman & Sons, 1921.


History of the Movies, by Benjamin B. Hampton—Confi Friede, N. Y., 1931.
A CHALLENGE!

FACTS & FIGURES

Both the 1925 and 1931 referendums asked all EXHIBITORS important questions

1925 ASKED “Which paper do you read?”
1931 ASKED “Which paper do you rely upon for Film Reviews?”

Here are the RESULTS:--

1925

<table>
<thead>
<tr>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1931

<table>
<thead>
<tr>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>47.5%</td>
<td>15.2%</td>
<td>10.4%</td>
<td>2.2%</td>
</tr>
</tbody>
</table>

The proprietors of The CINEMA hereby agree to

PAY £1000

To any firm or person proving that as heretofore announced “The Cinema” has not a larger prepaid net sale to exhibitors than any other two British Film Trade Papers combined.
The Great International Daily Film Paper
Of Outstanding Importance

Regular news service recording all important events of the world's film market with columns in foreign languages.

Special correspondents in all the world's film centres.

The most important international film newspaper for producers, distributors and exhibitors.
Source of information for the leading European lay press.
Popular advertising medium of the film and cinema trade.

Subscription $1.-Monthly

Verlag Film-Kurier, Berlin W. 9
HEADLINES of 1932
A day by day resume of the year's headlines as culled from Page One of THE FILM DAILY

January 3: Feature Production Activity at 15-Year Low; 5 Industry Bills Await Reconvening of Congress; Passing of Big De Luxers Seen by Theater Executives.

January 4: Warner Bros. Plan to Enter Newsreel Field; Cut in Production Time and Costs Planned by Fox; Roxy Audience Shows Big Preference for "Names."

January 5: Showman-Control Urged as Need to Recovery; Amusements Among First Slated for Tax Hearing; Joseph I. Schnitzer Assuming New Post in RKO.

January 6: Schnitzer Heading RKO Sales—Marcus on Liaison; Si Fabian Joining Fox Theaters in Executive Post; Court Denies Exhib Right to Specify Place of Trial.

January 7: Film Processing Simplified by New Method; Court Upholds Exhibitors' Liability for Prints; 26 British Features Being Sold Here by John Wild.


January 10: Bookkeeping Change Gives Paramount Big 1932 Start; Photobone Operations Merged with Victor Co.; Plans for Wage Rebate Are Abandoned by Unions.

January 11: Sheehan on 3-Month Leave, Not Out, Says Tinker; 2,600 Theaters Controlled by Producer-Circuits; Universal Completing Full Lineup in February.

January 12: Readjustment Sought in Epit Service Fees; 104 Independent, 121 Foreign Among 622 Releases in 1931; Agreement Expected Soon on Studio Contract.


January 14: Radio Corp. Is Now in Full Control of RKO; MPTOA Committee Maps Out Convention Plans; 36 Features for 1932-33 Tentatively Set by Action.

January 15: Paramount Increasing Independent Shorts on New Program; Receiver Appointed for Glenn Dickinson Circuit; Monogram Boosting Next Season's Program to 36.

January 17: Unions Hopeful of Complete Organization; Seven Executive Promotions Are Made by Pathe; Big Program of Features Planned by Talking Picture Epics.

January 18: "Cimarron" Heads Ten Best Films; Nine Musicals to Be Released by B. I. F.; Broadway Houses Fighting for Big Name Talent.

January 19: 2,000 Theaters Giving Special Family Shows, Nebraska-Iowa Allied Exhibs, Laud Current Product; Skouras Bros.-Fox West Coast Deal Is Practically Set.

January 20: Fabian to Head Poli Houses in Skouras Deal; 13 Distributors Summoned in Nebraska Zoning Suit; Al Rockett in Temporary Charge of Fox Production.

January 21: Sidney R. Kent Resigns from Paramount; Allied Aims to Oust Producers from Exhibition; speculate on Fate of 5-5-5 Now That Kent Is Out.

January 22: Tax Hearing Favorable Despite Exhib Discord; Cohen Made Paramount Vice-President; Schaefer Heads Sales; Edward L. Alperson Resigns as Warner-F. N. Sales Head.


January 25: Neighborhoods Hit by Product Shortage; Screen and Radio Trailer Combination Formed; Fox Film Decides on 48 Features for Next Season.

January 26: Industry Has 16 Bills to Fight in Congress; RKO to Handle Own Distribution of Film in Canada; See Production Costs Cut by Better Trained Players.

January 27: Film Copyright Upheld by Nebraska District Court; Capitalization of General Theaters Being Revised.

January 28: MPTOA Member Drive to Be Fought by Allied; Movie Tendrils Mostly by Non-Patrons—Monopolies; Universal's Current Schedule Is Boosted to 28.

January 29: Independent Group Wants Kent as President; 80 Witnesses Already Called for Canadian Hearing; Dual-Billing by Independents Forces Great States Into It.

January 31: Threaten to Close 24 Theaters—Stuart Tommies; Opalograph Plans 400 Theater Printing Shops; Radio City Construction Running Ahead of Schedule.

February 1: Brandt Retires—Harry Cohn Heads Columbia; Trial of Tri-Ergon Suits Not Expected Until Fall; Finer Picture Era Routing Screen Knockers—Hornblow.

February 2: Dual Bills Spreading in South and Far West; RKO Sets $200,000 as Average Feature Cost; I. J. Hoffman Promoted to Bernhard's Eastern Aide.

February 3: Double Features Encouraging Inferior Films; Charles Skouras Expected to Handle Coast Circuit; Wide Range of Subjects on M. P. T. O. A. Program.

February 4: Wanger Joins Columbia as Vice-President; U. S. Steel Corp. Puts $2,000,000 Into Tri-Fany; Skouras-West Coast Theaters Deal Effective Feb. 15.

February 5: Reopening of Dark Houses Planned by Allied; Sidney R. Kent Stands by the 5-5-5 Contract; Charles Rogers to Produce 12 Mystery Thrillers.

February 7: M. M. Hoffman Launching 5-Year Indie Plan; Warner Tendrilswithout Skouras Houses in Philly; Staging Series of Musical Revues for Movie Houses.

February 8: Independents Doubling Output for 1932-33; Pathé Liquidating $1,000,000 in Story Material; See Ample
THE

KINEMATOGRAPH WEEKLY

For 26 years the leading Film Trade Journal

Each week’s issue contains a considered and accurate summary of Trade activities and reliable information regarding future developments throughout the World.

Indispensable alike to Exhibitor & Technician

Our monthly supplements deal with the latest and best work in design, decoration and equipment, and contain the most authoritative articles dealing with this section of the Industry.

Every executive of the American Film Industry should possess a copy of the

KINEMATOGRAPH YEAR BOOK

unique in its presentation of over 500 pages of detailed information on every angle of the trade.

THE

KINEMATOGRAPH WEEKLY

Registered at the G.P.O. as a Newspaper
First in 1907 - - - First ever since
Subscription Rate - - $12 per annum

85, LONG ACRE, LONDON, W. C. 2.
Supply of Product Ahead for Dual Bills.

February 9: Blumenthal Sets the Tone With a $700,000 Fox Sale and Universal's West Coast Publicity Headline to Finish 1932-33 Program by May 1.

February 10: Personal Appearance Policy Gaining Force; Major Firms Urged to Oppose Admission Price Cuts; Chesterfield Boosts Its Schedule to 12 a Year.

February 11: Exhibitors Turn Against "One-Reeler" Films; Disposal of Theaters by Publicity Not Being Pushed; Southern Territory Off Dual Bills, Says Fred M. Jack.

February 12: Urges Exhibitors Body to Watch Legislations; Lou Metzger Resigns as Sales Manager of Columbia; Dembow and Balaban Assigned Bigger Duties in Publicity.

February 14: Cut in Major Schedules Boon to Independents; Campaigns Planned for 12 Films Yearly; 18 Features on RKO Studio's 60-Day Production Drive.

February 15: Gigantic Newsreel Merger in Negotiation; Revised Form of Block Booking Urged by Lightman; Rehabilitation Plan to Be Presented at Allied Meet.

February 16: Allied Takes Issue With M. O. T. O. on Price Cuts; More Class Reform; Planned Year's Tenure by Will Hays; Charles Rosenzweig Appointed Columbia Sales Manager.


February 18: Remaining Schönhe House Reported in Deal; Schlaifer Appointed General Manager of Universal; 5 Producers Owned by Injunction; Million May Be Pooled.

February 19: Reisman Resigns as Universal Sales Head; Shortage of Shorts Seen as Next Dual Bill Result; Fox Launching Production on Its 1932-33 Program.

February 21: B. H. Franklin May Operate RKO Houses in West; B. I. P. Cutting 1932-33 Dividend 40 to 25; More Announce Preparation Urged by Sidney Howard.

February 23: Monogram Group Doing $14,000,000 Yearly; Delegation to Prepare for Anti-Censorship Bill; Newman Sees Sustained Ratner as Head of Universal Circuit.

February 24: Film Industry Has No Fear of War, Says Hays; One-Reelers Being Discontinued by Mack Sennett; $2,400,000 Budget Announced for Magna's 40.

February 25: J. I. Schnitzer Resigns from Radio Pictures; Predict Plenty of Grief for Brookhart and His Bill; Al Rockett Heads Production Committee at Fox Studios.

February 26: Indie Field for 1932-33 Season: An Alcove; Jules Levy Named General Sales Manager of RKO; New Offers Swell for Brandt from Retirement Idleness.


February 29: New Major Company Being Formed in East; Union Opposes Incidental Work by Kenan; Changes in Story Trends Seen by Whitman Bennett.
March 28: Poster Firms Organizing Protective Group; Thrill Films Lay Down Reference. Hays Poll Shows: 10 Union Locals Vote to Accept Scale Reductions.

March 29: Kahane Supervising All RKO Picture Activities; Strong Circuits Advocated by U. S. Consul in Canada; M-G-M on Last Lap of Production With 18 in Work.


March 31: War on Theater Rentals Seen in Loew Move; 23 Releases Set for Uniform Projector Aperture; M. P. T. O. A. to Confer on Putting Resolutions in Effect.

April 1: N. W. Allied Votes to Close Houses by June; Fox Reports Net Loss of $4,263, 557 for 1932; Placing British Output to 25 a Year.


April 4: Levee Forms Co-operative Production Guild; Naming Salesmen on M. P. T. O. A. Executive Committee; Regular Short Subjects Output Launched in Canada.

April 5: Kent Definitely Set for Presidency of Fox; Pickford, Fairhanks, Chaplin, Jolson on U. A. Lineup; Columbia Finishing its 1931-32 Schedule by May 15.

April 6: Court of Appeals Upholds Block Booking; Distribs Can't Dictate B. O. Scales, Court Rules; Levy Completes Reorganization of RKO Sales Staff.

April 7: Major Companies Join Fox in Poster Fight; Allied Charges Unfair Additions to Copyright Bill; Public Planning More Versions of Stage Musicals.

April 8: M. P. T. O. A. Satisfied With the 5-5-5 Contract; Paramount Proposes to Reduce Its Capitalization; Consent Decree Ends Monopoly Action in Chicago.

April 10: Profit-Sharing Plan for Paramount Employees; Joint Research Is Industry's Need, Eisenstein; Universal Sending Out Two Expeditions for 1932-33 Films.

April 11: Church Council in Move to Aid Good Films; RKO and Loew Cutting Down on Vaudeville Time; Columbia Will Aid Independent Units, Says Jack Cohn.

April 12: Screen Not Deserting Mass Appeal, Says Hays; Union Concessions May Avoid Heavy Chicago Closings; RKO Gets Option on All Paramount Releases for U. S. Markets.

April 13: Copyright Upheld by Circuit Court of Appeals; Brown Stepping Out if Aylesworth Made President; Short Selling in Film Stocks Comparatively Small.

April 14: Aylesworth to Coordinate Radio-Stage-Screen; Kahane, Franklin, Plunkett, Reisman Move Up at RKO; Pettijohn Makes Senate Plea for Exemption to 50 Cents.

April 15: First Quarter Releases Ahead of Last Year; No Changes in Radio-Screen Relations by Aylesworth; "Grand Hotel" to Be Roadshowed on Extensive Scale.

April 17: Blue Law Boomerang Goes to Kansas High Court; Ohio M. P. T. O. Joins State-Wide Group in Tax Fight.

April 18: M. P. Academy to Consider Exhibition Problems; Cabinet of Six Will Guide RKO Theater Operations; Jules Lippman Heads New Coast Producing Company.

April 19: Bitter Fight Seen as Zoning Test Case Opens; Warners May Use Own Sound Device in All Houses; Six Divisions Set for RKO Circuit—Glucksman Out.

April 20: Sidney R. Kent Becomes President of Fox; Revised Distribution System Urged by Lightman; Allied Willing to Use 5-5-5 Contract Next Season.

April 21: Government Would Lose by Tax, Senate Is Told; 70 Per Cent Drop in Receipts Laid to Protection; Herschel Stuart Takes Over RKO Circuit Field Operations.

April 22: Federal Government Investigating Nebraska Case; Germany Demands Tighter Import Regulations; Improvement in 143 Subjects Noted by N. Y. Censor.

April 24: Higher Protection Before 1930 Cited at Trial; Academy to Quiz Members on Arbitration Changes; 52 Two-Reel Comedies on New Educational Program.

April 25: Miljan and Loy Camp Players of Last 5 Years; Drive Being Aimed at Story Costs, Production Time; 21 Out of 37 Features Last Month Okayed for Family.


April 27: Sheehan to Return in Full Charge; Study U. S. Talent in B. L. F. Features Placed by Powers; Paramount Expenses Cut $6,000, 000 in First Quarter.

April 28: Union Helping Small Chicago Houses to Keep Open, St. Louis M. P. T. O. Calls Meeting to Discuss Film Buying; Court of Appeals Upholds Tax on Foreign Receipts.

April 29: Bonus Plan Instituted in All Warner Houses; Hays Film Board Reactions Probed in Cleveland Suit; Blue Law Inconsistency Scored by Kansas Candidate.

May 1: 2 All-Star Features on New Paramount List; Allied Speakers to Take Stump on Brookhart Bill; Capital Cut Adds $2,475,027 to Consolidated Film Surplus.

May 2: M. P. T. O. Would Boycott Temporarary Stars; Loew's First-Half Net to Cover Year's Dividend; Censors Ready to Make Concessions, Says Hughes.

May 3: Circuits Not Cutting Scales to Offset Tax; Film Industry A Bouncing Back to Ten Cents; Says Brylawski; Mediocre Films Out, Lightman Tells M. P. Academy.

May 4: Dissension Breaks Ranks in Cleveland Zoning Suit; 90- Day Protection for Big Films Advocated by Kent.

May 5: Schlaifer Not Leaving Universal as Reported; Schuhberg Sees Western Heroes Ousting Gangsters; Launch Move to Eliminate Ten-Cent Admissions.

May 6: Paramount Holds to Big Schedule Next Season; 570 Features Produced in Europe During Past Year; Fifteen Theaters Reopened in Philadelphia Territory.

May 8: Ticket Tax Exemption Dropped Back to Ten Cents; Schulberg and Studio Given Vote of Confidence; Extend One-Man Policy in Chicago, Though Deal Is Denied.

May 9: Women Favor Highbrow Stuff, Hays Poll Shows; Fox Sales Meet to Be Most Important in Its History; 200 Expected to Attend S. M. P. E. Spring Convention.

May 10: Fight on Admission Tax Starts in Senate; 102 Short Subjects on Columbia Program; 150 Do Honor to Harry Thomas at Testimonial Fest.


May 12: Goldstone in N. Y. on New National Indie Plan; New Distributing System Implied; Says U. S. Films; On 68 Per Cent of Films Endorsed by Public Reviewing Groups.

May 13: S. M. P. E. Speakers Vision Revolutionary Changes;
Lesser plans 3-recliners to replace several features; tax would close 100 in Denver area, says Huffman.

May 15: 10-cent houses hit first-runs, says Vincent; best films should get best playing time, says Jack Cohn; films take back seat as de Luxers compete on ‘Flesb.’

May 16: 550 features scheduled for 1932-33 season; E. H. Hansen invents full range noisefilter recorder; $100,000 share in first 28 weeks reported by Loew’s.

May 17: Senator Shortridge pleads for 46-cent exemption, Fox adopts flexible production on new lineup; 143 short subjects listed on new RKO program.

May 18: Jesse L. Lasky officially out of Paramount; directors to figure big on new RKO program; Fox to groom its future executives, says Kent.

May 19: Conn. M. P. T. O. sees disaster in exclusive runs; publix and skouras to discuss pooling in midwest; 5 specials for H. Griffith Program of 62 for new season.

May 20: Flat rentals loom stronger for new season; double-feature truce reached in Kansas city area; Fox awarded Hays trophy for best record exchange.

May 22: Massachusetts admission tax is defeated; executive committee is elected by M. P. T. O. A.; Feist scores rumors about new M-G-M sales policy.

May 23: Distribrs expected to make 5-5-5 Avenue; 48 features on Columbia’s program for 1932-33; Edward small and harry goetz form reliance pictures.

May 24: Seven units to produce under world wide; Columbia out to lead the field; declares Jack Cohn; Hal roach company is advancing in major field.

May 25: Columbia has new selling plan for 1932-33; RKO’s 1932-33 program already in full swing; 20 per cent price boost for dual unemployed in Germany.

May 26: RKO studio overhead cut 1 per cent weekly; Columbia adding 12 more exploitation men to force; quality of films higher than ever—E. T. H. Griffith.

May 27: Admission tax exemption lifted to 41 cents; franklin orders triple features out in brooklyn; sun-down shows are upheld by new Jersey grand jury.

May 29: Loew and RKO circuits extend pooling deals; 60 per cent originals on next season’s programs; trust law angle in exclusive runs feared by saal.

May 31: Allied proposes deal with indie producers; stabilizing foreign hopes on super-imposed versions; revision of 5-5-5 contract indicated for 1933-34.

June 1: youngclaus pleads for funds in zoning fight; studio conferences bring results, says Schulberg; reject Hoover’s plea to tax tickets over 10 tickets.

June 2: star salaries coming down 30 per cent, says Le- Maire; admission tax to start immediately on enactment; Columbia not to be a one-man film, says Harry Cohn.

June 3: sales heads meet in hays office conference; 10 per cent union scale cut coming up at I. A. T. S. E.; meet; 3 Crawford’s, 3 shearers on M-G-M’s new program.

June 5: Circuits to close N. J. houses if tax passes; allied to discuss advisability of entering politics; tax bill with exemption to 41 cents going to hoover.

June 6: I. B. mayer optimistic after call on hoover; Annie Oakleys must pay tax under new revenue bill; hot battle expet-cd for presidency of I. A. T. S. E.

June 7: Warners setting mark for advance production; New Jersey admission tax defeated at hearing; weiss Bros. increasing new program to 20 features.

June 8: 25 key city first-runs planned by sol lessor; collection of the week tax to follow wartime system; harry Cohn favors stressing stories above star names.

June 9: Circuits formulating uniform plan on tax; franklin to bring circuit costs down $3,500,000; Warner cash position better despite 6 months’ loss.

June 10: Hays favors resubmission of prohibition; 1,000 “grand hotel” roadshows by mid-August; harry arthur dickering for five publix houses.

June 11: Novelty to play bigger part in ’32-33 shorts; publix, skouras working out more pooling deals; persistent reports have Schulberg leaving Paramount.

June 13: Paramount going in strong for star casts; boost in Westerns by major films affects Indies; 11 productions under way at Warner-First National.

June 14: 3 major circuits against admission cuts; RKO and skouras in east-west pooling deal; Kaplan operators’ union launches fight for honor.

June 15: Civic group finds 240 “Worthy Films” this year; RKO Studio overhead reduced $30,000 Weekly; Aylsworth’s Hollywood talk sets industry agog.

June 16: Roxy theater closing for reorganization; higher film prices feared under Kansas ruling; U. A. to make 20 if right stories found—lichtman.

June 17: Exhibs expect acute product shortage in fall; William fox too ill to testify in stock market probe; 17 to 20 Spanish dialogue features planned by fox.

June 18: Exhibs meeting to fight duals, price cuts; Schulberg’s retirement from Paramount; confirmed; federation of women’s clubs opposes U. S. film control.

June 20: Ticket tax dealing severe blow to stage shows; 166 on educational list—29 world wide features; Paramount’s new schedule in full swing next season.

June 21: RKO obtains $300,000 cut in theater rents; producers hold key to dual bill cure—Joe Brandt; unwise to set lineup far ahead, says J. L. Warner.

June 22: Anti-dual bill clause on Warner contracts; educational-world wide may increase schedules; 24 features announced by big 4 for next season.

June 23: Allied leaders oppose use of 5-5-5 contract; equity receivers are appointed for fox theaters; al lichtman preparing to test exclusive run plan.

June 24: contracts under fire at allied convention; Broadway houses hold up under admission tax; major firms repudiated 5-5-5 pact, Myers changes.

June 25: Allied refuses to take stand on dual bills; Metropolitan exhibits move to oust two features; 18 low price features are proposed in allied deal.

June 27: Hollywood girds for negative readjustment; Hiram Brown leaves RKO Aug. 1; says Aylsworth; both M P T O A and Allied plan “hands off” on duals.

June 28: Warner, sun. w. e. to end service charge; receivership is asked for Balaban & Katz circuit; offer more protection if circuits drop duals.

June 29: 48 features on M-G-M list—37 star vehicles; circuits to seek exclusive cuts in new union contracts; tri-

August 1: Readjust 65 per cent of Operator Locals' Scales; RKO Houses to Rally Columbia Features and Shorts; Schedules Show Cycle of "Horror" Pictures Continuing. August 2: Warner N. J. Houses Drop Giveaways and Ties; Directors Most Important, Says Nation's Critics; Fox Theaters Taking Over Management of the Roxy. August 3: Circuit Court Edict Bans Kansas Sunday Shows; No Demand for Silents, Critics Survey Shows; Art Directors and Technicians Affiliate With Union. August 4: Film Stocks At New Highs as Cheer Spreads; Films Too Sophisticated? Most Critics Say No!; Politics Will Figure in Ten Features This Year. August 5: International Film Company Launched Abroad; Theater Advertising Misses Mark, Film Critics Say; Paramount Will Play Host to 60 Critics in New York. August 6: Houses Prepare to Reopen With Overhead Cut; Champ Viewer Sees Over 500 Pictures A Year; Film Rental Tax Held as Threat Against Exclusives. August 8: Allied Demands Distributors State Policies in View of Duals But Admit Their B. O. Value; Warner Bros. to Hold National Product Exhibits. August 9: RKO Considering 5-Day Week for House Staffs; Stories Need More Improvement, Critics Declare; World Wide Sets Releases for Entire 1932-33 Lineup. August 10: Industry Leaders See Turn in Business Tide; Critics Defend Right to Express Own Viewpoints: Germany Faces Acute Product Shortage Next Season. August 11: Katz is "Man Behind the Gun," Says Zakor; Travelogues and Cartoons are Critics' Favorite Shorts; Fox Closes 100 per cent Product Deal With Publix. August 12: Academy Forms Research Dept. for All Fields; Critics' Pet Peeve is Cycles-Pet Theory, Less Sex; 22 Supply Dealers to Exhibit at Chicago Convention. August 13: Fox Retaining Gaumont Interests in Dawn Kent; Films Don't Need Stage for Future Stars-LaCava; Columbia Studio at Peak With Over 50 Films in Progress. August 15: Circuits May Open More Houses to Legit; Independent Production in East at New High; World Wide
Speeds Production to Meet Exhib Demands.

August 16: Distribrs Decline to Meet Exhibs on 5-5-5; Negative Exports Increase 20 per Cent in First Six Months; Major Thompson Succeeding Smith as Trans-Lux Head.

August 17: Joseph Schenck Predicts 35-Hour Week in Studios; No Revolutionary Changes Ahead, Declares Mayer. Some Economies to Start Showing Next Season.

August 18: Amusement Shares soar to New Highs on Move; Local 306 Plans Circuit to Fight Springer-Cocalis; RKO Circuit Savings Reach Total of $3,500,000.

August 19: Brandt Sees "Stagger Plan" Ending Cycles; Extra Duties Proposed on U. S. Films for Canada; Feist Says M.G.M Will Meet Exhibs on 5-5-5.

August 20: Allied Suggests New Plan Instead of 5-5-5; First Division Has 28 of Its New Features Ready; Warners Plan 20 British, 8 French, 4 German Features.


August 23: Warner and Publicix Reopenng Houses in Ohio; Theater Department to Okay RKO Film Scripts; 3 Specials, 6 Features in Work at Warner Studios.

August 24: 20 Monogram Offices Exceed Collection Quotas; United Artists in Alliance with British & Dominions; Allied Admits Impasse in Double Feature Situation.


August 26: Circuits Considering Boost in Admissions; Louis B. Mayer Predicts Permanent Improvement; Fox Sales 11 per cent Ahead of Last Year, Says Grainger.

August 27: Cleveland Protection Controversy is Settled; Million-Dollar Company to Run Ontario Studio; Fox Sets Release Dates for 15 New Season Features.

August 29: Sunday Show Victory in Alabama Predicted; Jefferson Post As RKO Production Manager; Warner First National Releases Set to End of Year.

August 30: 71 per cent of Films Found Worthy by Catholic Group; Samuelson Blames Dual Bills for High Film Rentals; Specialization is Industry's Big Need, Says Yates.

August 31: France Leads in Theater Construction Abroad; 20 Permanent Franchise Holders for Westminster; United Artists Expands Columbia Deal Abroad.

September 1: New Music Deal Hinges on Claim Settlement; 50 per Cent of Houses Reopened by October, Salesmen Report; All 19 Stages at Warner Studios Working at Once.

September 2: Lasky Expected to Produce Six for Paramount; Production Starts Next Week Under Allied Deal; Nine German Stars, Two Directors Signed for America.

September 3: Short Subject Sales Boom Seen as Duals Drop; Film Stock Values Up $41,766,278 in August; 19 Features in Various Stages at Paramount Studio.

September 6: Films With Radio Tieup Loom as Next Cycle; Gigantic New Industry Seen in Air Conditioning; 120 British Films Exceed Quota by Big Margin.

September 7: $100 Music Tax on Features, $50 on Shorts; Franklin and Scaller Note Definite Business Upturn; Skouras-Springer-Cocalis Join in Admission Cuts.

September 8: Unplayed Procur at Lowest Point in History; 411 Features Eligible on Academy Awards List; Tax on Exclusives Proposed by Connecticut Governor.

September 9: Erpi is Reported Behind New Eastern Studio; New Films Signed Talk Radical Dramas for Film Houses; RKO Will Give New Contract to David O. Selznick.

September 10: Publicix Puts Dubinsky Circuit in Receivership; 64 per cent of August Releases Okayed for Family Trade; Loew, Warner and RKO Shares Advance to New Highs.

September 12: Attendance in Warner New York State Houses up 30 per cent; RKO to Rotate Executives at Home Office; 36 per cent of Moviegoers Under 21 Years Old.

September 13: Southeast Exhibitors Oppose Exclusive Runs; Warners Seek Ruling on Erpi Equipment as a Sale; 19 Players Enrolled by Motion Picture Academy.

September 14: Ban on Dime Shows Urged at Southeast Meet; More Paramount Films for Exclusive Runs Test; 7 Special Features Head Fox's Spanish Program.

September 15: Warner-Skouras Theater Deal Falls Through; Propose Exhib Unit Merger to Fight Exclusives; Paramount Stars at Peak with 19 Films Under Way.

September 16: Lasky Forms Independent Producing Company; Expect No Hitch in Re-zoning Chicago for Singles; Producers Are Acting to Stop Cycles, Says B. B. Kahane.

September 17: Demand for Shorts Rises as Dual Bills Drop; Second Sunday Show Bill is Drawn Up in Alabama; Spread of Free Park Movies Seen for Next Season.


September 20: All-Industry Clearing House Urged in Chicago; Public-Duty Plan, Operating Arrangement Dissolved; 5-5-5 Showdown to be Asked at St. Louis Convention.


September 22: National Circuit of Community Houses Planned; Allied-M. P. T. O. Not Expected to Go "The Limit"; Short Footage in Features Attacked by Wisconsin M. P. T. O.

September 23: New Contract Will Be Modeled Along 5-5-5 Lines; Paramount Advance Rentals $500,000 Ahead of 1931; New Business in Air, Says N. M. Schenck.

September 24: Erpi Settles Music Controversy for $825,000; N. Y. Independent Circuits Conclude Product Deals; Start Probing West Coast Product Monopoly Charges.

September 26: Bankers Seek to Merge Erpi's, Union Circuits; Producer-Circuits Not Quitting M. P. T. O.-Allied; Warner Holding Second National Exhibit in Winter.

September 27: U. A. Closes World Deal With British Dominions; 40 Gaumont-British Features for U. S. Next Year; Most Screen Writers Lack Technique, Says Lawson.

September 28: RKO Brings Negative Costs Down to $200,000; Allied-M. P. T. O. Washington Confab Postponed; 50 New Members Enrolled by Motion Picture Academy.

September 29: Allied - M. P. T. O. A. Plans Likely to be Modified; New Supply Firm Plans Used Equipment Exchange; Exhibitors Called to Arms for Legislative Battles.
September 30: 15 Circuit Houses Are Slated for Reopening; Policy of Producing Timely Subjects is Clicking; Will Horwitz Takes a Poke at Exclusive Run Policy.

October 1: Sparks Taking Over 13 Publix Florida Houses; Hartford Gets Big Bargains as Circuits Compete; Mullin and O'Donnell Shifted in Publix Setup.

October 3: New National Operators' Union is Planned; World Producers Anticipates $1,500,000 Open Credit; Jack Warner Urges Central Registry for Ideas, Titles.

October 4: Publix's Own Houses in South Down to 100; New Haven Court Rules Against Block Booking; 32 Features in 3 Months is RKO Production Goal.

October 5: Allied-M. P. T. O. A. Second Confab Set for Chicago; 43 Theaters in Southwest Reopened Last Month; 3 More Monogram Producing Units to Be Organized.

October 6: First Suit on Exclusives Set for New Haven; Chicago Houses Clamoring for Short Subjects; Columbia Spending $3,500,000 on 20 Films by January 1.

October 7: General Decentralization Predicted by Lasky; Film Is Main Draw in Vaudeville Houses, says Franklin; State Tax on Exclusives Proposed by Philly M. P. T. O.

October 8: Paramount Delivering 35 in First Six Months; St. Louis Unit to Meet on Allied-M. P. T. O. A. Bill; New Fanchon Rover Company Plans 12 to 18 Features.


October 11: United Artists and Loew in Exclusive Pact; Principal Theaters Expanding in West; New Contract Designed to Overcome Government Objections.

October 12: 35 Northwest Houses Reopened in Past Week; Carl Milliken Lining Up Protestants to Aid Films; 80 per cent of New Vitaphone Program Completed.

October 13: Need of Trade Body Told by Myers in Detroit; 44 Features Next Season Planned by Monogram; Negative Costs Must Be Elastic, Says Irving Thalberg.

October 14: O'Reilly to Head National Democratic Exhib Unit; Openings in U. S. Exceeded Closings by 103 in Sept.; New Fox West Coast Setup in Rocky Mountain Area.

October 15: Two Mass Meetings Set by Allied and M. P. T. O. A.; $25,000,000 Deal Merger in Australian Theaters; Approximately 1000 Releases for 1932, Same as 1931.

October 17: Allied-M. P. T. O. A. Expect Support from Exhibitors; Rules Drawn up for Academy Awards on Shorts; Only 5 New Two-Reel Plays Suitable for Films.


October 19: Fox West Coast, Publix Pooling Ariz. Houses; Government Insists on Dissolution of Electrics; O'Donnell-Jenkins Publix Deal Takes in 53 Hours.

October 20: Allied-M. P. T. O. A. Willing to Meet Distributors; Most Distributors Oppose Exclusive Policy on Shorts; 70 Features Signed for Canada by Empire Films.

October 21: Chicago Attendance Unhurt by Exit of Duals; Warners Sue ERPi to Curb Sound Licensing; Hector Turnbull in Partnership With Lasky on Fox Deal.

October 22: Local Autonomy Planned for Exhibitors in Divisions; Paramount Is Splitting Up Western Sales Duties; Lasky-Fox Agreement Extends for Term of Years.

October 24: Progress Reported at Allied-M. P. T. O. A-Kent Meet; Trans Lux Changes Policy to 400 Seats or More; Detroit Exhibs Meet Today to Reconsider Dual Bills.

October 25: 100 Detroit Exhibs Vote to Continue Dual Ban; 10 Per Cent Improvement on Fox-W. C. Circuit; Walter Wanger Urges Concentrating on Unusual Stories.


October 27: No More Major Changes in Publix Setup; Distributors Win Million Dollar Trust Award; Admission Cuts Don't Help Attendance, Says Metzger.


October 29: Sam Katz Resigns from Paramount; U. S. District Attorney to Probe Morrison Suit; 50% of Para. Lineup Finished or in Work by Nov. 15.

October 31: Zukor Says Sam Katz Disagreed with Exec. Board; Better Harmony Noted Between Bankers-Producers; 9 English Versions Among Ufa's Production Plans.

November 1: No Immediate Successor to Katz-Hertz Sits; James R. Granger Reported Leaving Fox Film; Bandit Denies "News" Story That Films Gave Him Idea.

November 2: Executive Committee Takes Over Katz Duties; Allied-M. P. T. O. A. to Meet Saturday in Washington; Believe Sam Katz Will Organize Company of His Own.

November 3: Big Film-Television Studio is Planned in East; Lower Prices a Fallacy, Declares Fred S. Meyer; Find Action Films Improving As Result of Dual Bills.

November 4: Flexible Admission Plan May Be Tried in Ohio; Koplar Suit Called Unconstitutional in Referee's Report; Ask Writ Against Cross-Licensing Sound Patents.

November 5: Smaller Program, Unit Plan for RKO in 1933; Confab Today May Develop Plan on Exhib Problems; Set Scale for Each Night Urged Under Flexible Plan.

November 7: Last Month Was Best for Theater Reopenings; Decentralization of Film Buying Urged by Hammons; Michigan Unit Drops Out of Allied-M. P. T. O. A. Confabs.

November 9: Allied-M. P. T. O. A. Sub-committee Meeting in N. Y.; Fanchon and Marco May Enter Film Production; More Flexible Policies Needed, Says M. A. Lightman.

November 10: Distributors to Make New Contract Pacts for Democrats Viewed as Friendly to Film Industry; M-G-M Studios Are Again Working at Capacity.

November 11: Film Industry Seen as Thoroughly Deflated; Drafting of New Contract Is Near Completion; Foreign Film Trade Spurt Expected Under Democrats.

November 12: Federal Film Bureau Planned by Democrats; 17% Drop in Negative Costs Shown by Government Census; Independent Equipment Men Band Against Big Electrics.

November 14: Fox Offering New Contract Soon, Says Kent; Period Cited by H. M. Warner; Six Units Will Make Monogram's 44 on 1933-1934 Lineup.

November 15: Arbitration Setup Possible in 30 to 45 Days; Anti-Censorship Group Finds
Growing Liberty; Warner Bros. Sign Cleveland Zoning Agreement.

November 16: Text of New Exhibition Contract Announced; Legislation to be Alternative, Says Abram Meyers; Decision on New Contract is Asked by This Saturday.


November 18: 4 State Subsidaries Formed by Paramount; Nationwide Zoning Probe Begins; Goldstein 1,100 From Film Industry Attending Awards Dinner.


November 21: Theater Group Protees RCA Consent Decision; DeMille Says Public Wants "New Deal" in Film Fare; Columbia Not Interested in Any Merger, Says Harry Cohn.

November 22: Brandt Withdraws from World Wide Pictures; Marco Plans 2-a-day Legit Shows for Film Houses; RCA Consent Degree Assures Freedom for the Talkers.

November 23: Music Men Plan New Body for Film Parlors; Allied Ass'n Joins Protective Group in Local Units; U. A. Rejects New Contract; M-G-M to Approve It.

November 25: Texas Allied and Tri-State O. K New Contract; RKO Field Sales Set Up Revised in Six Divisions; Warner N. Studios Three Months Ahead of Schedule.

November 26: Zukor Says Set-Up Clear Way for Paramount Local Control Benefits Begin to Show; Says Balaban; Erpi-Fox Eastern Studio Deal Coming Up Next Week.

November 28: Fireworks Loom at Mass Meeting in Chicago; Legislative Threat Grows as Contract Peace Dims; Independents Prepare for Increase in Film Sales.

November 29: Stormy Session Marks First Day in Chicago; Loew Shows Profit of $4.80 a Share for Year; M. P. T. O. A. Solidly Behind New Pact; Says Lightman.

November 30: Chicago Mass Meeting Terminates in Discord; Dual Bill Issue Up Again at Detroit Open Meeting; T. O. C. Going to Mass Meet "Open Minded."


December 3: M. P. T. O. A. Plans Two National Appeal Boards; Allied Fears Concessions by M. P. T. O. A. to Distributs; Legalizing of Sunday Shows in Mississippi Planned.

December 5: Overseating on Broadway Reaches New High; All Contract Differences Clarified, Says Lightman; "New Deal" Uprise Seen as Factor in Legislation Vote.

December 6: Sam Katz and John Zanft Working on New Circuit; M. Feld and D. J. Chatkin Resign from Publix; RKO Upheld in Use of "Roxy" Name for New Theater.

December 7: No Drastic Changes Made in Revised Contract; 32 Pennsylvania Theaters Opened in November; Feld and Chatkin May Join New Sam Katz Circuit.


December 9: More Vaudeville Strongholds Giving Way to Films; M. H. Hoffman Again Heads Independent Producers; Production in Westers to be Curtailed Next Season.

December 10: Short Subject Output Far Ahead of Schedule; Another "First National" Unit Proposed in Philly; Too Much Growth in Business Now, Says Sidney Lust.

December 12: Allied Charges "Double Cross" by M. P. T. O. A.; Decentralization Cuts Costs Up to 40%, Says Lightman; Poor Care of Film Costs Million Yearly, Says Goldsmith.

December 13: Photophone to Sell Sound Equipment Outright; Proxy Fight Carries Warner into Second Day; Shea and McFaul Take Over Upstate Publicx Houses.

December 14: Opposition Re- fuses to Concede Warner Victory; New Investigation De- nied by State of Justice Agent; 420 Theaters in Publix Group Decentralized So Far.

December 15: Warners Emerge Victorious at Annual Meet; Film Expenses Rise 12 to 23 Per Cent Under 1931; Paramount Saving $10,000,000 on Payrolls Next Year.

December 16: B. B. Kahane to Head All RKO Coast Activities; Stock Options to Tabberg, Mayer, Rubin, Bernstein; Erpi Asks Out-of-Court Settlement for Van Wagenen.

December 17: 637 Public Theater Rentals Reduced This Year; Warners Cutting Production Time to Three Weeks; Negative Costs Reduced 31 Per Cent by Paramount.

December 19: Films Have Advanced Even in Depression. Says Hays; Exhibitors to Confer With Erpi on Outright Sales; Daniel Pinkitz Resigns from Radio Pictures.

December 20: Leaders Predict More Decentralization in 1933; Writers. 70 in Number, Top M-G-M Studio List; 19 Promotions Within Paramount Ranks in Two Months.


December 22: New Plan to be in Operation by February 1st, Says Kent; Eight Warner Players in Line for 1933; Stamford; M-G-M to Synchronize Films in Italy and France.

December 23: 300 Features a Year is Goal Set by England; 78,000 Scripts Yield Only 550 Screen Stories; 40 Paramount Foreign Features for 1933, Says Kane.

December 24: Pre-Christmas Grosses at 95% of Last Year; Studios Set to Meet 1933 Challenge, Says Emanuel Cohen; Outdoor Action Films Become New Trend in France.

December 27: Wanger May Re- join Paramount as Unit Produc- er; 20 Miami Theaters Advance Admissions Scales; Reorganization Unifies All German Film Branches.

December 28: RKO Music Hall Dwarfs All Other Stage Shows; Erpi Expected to Offer New Equipment Outright; Unions Planning Legislative Drives for Two Operators.

December 29: Production Code Proved Its Worth in 1932; Allied Seen Behind Petitions and Letters to Washington; All But Two M. P. T. O. A. Units Have Endorsed Contract.

December 30: Smart DeLuxe Program Opens New RKO Proxy; Diller Resigns Separate Action on Appeal Board; Fox Rocky Mountain Houses Tilt Prices on Ace Films.

December 31: Wanger Joining M-G-M as Associate Producer; Company Cuts Daily System; With Publix as Partner; Chicago Bondholders Sue Paramount for Receivability.
POLISH FILM ALMANAC

Warsaw, Poland, ul. Szczygła 1-A. m-9

1933

Polski Kalendarz Wiadomości Filmowych

Edited and Published by

IGNACY ROTSZTADT-MIASTECKI

THE ONLY FILM YEAR BOOK IN POLAND

Contains valuable information concerning the Polish Cinematography

Price $3.00

PUBLISHERS:

FILM-BUREAU "WYTWORNIA DOSWIADCZALNA"

ul, Szczygła 1-A, m. 9, Warsaw

IMPORT AND EXPORT OF FILMS
S ALES EXPECTANCIES, in percentages, of national and independent distributors as supplied by a major organization and by a leading state-right authority. While all companies do not use these exact figures, they are average.

(Independent Percentages are listed on the next page)

<table>
<thead>
<tr>
<th>NATIONAL DISTRIBUTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Territory</td>
</tr>
<tr>
<td>-------------------------</td>
</tr>
<tr>
<td>Albany</td>
</tr>
<tr>
<td>Upper New York, Western Vermont and Western Mass.</td>
</tr>
<tr>
<td>Atlanta</td>
</tr>
<tr>
<td>Alabama, Florida, Georgia, parts of Mississippi and South Carolina and Tennessee east of the Tennessee River.</td>
</tr>
<tr>
<td>Boston</td>
</tr>
<tr>
<td>Maine, Massachusetts, except extreme western part, New Hampshire, Rhode Island and all but extreme section of Vermont.</td>
</tr>
<tr>
<td>Buffalo</td>
</tr>
<tr>
<td>Western New York State.</td>
</tr>
<tr>
<td>Charlotte</td>
</tr>
<tr>
<td>North Carolina and most of South Carolina.</td>
</tr>
<tr>
<td>Chicago</td>
</tr>
<tr>
<td>Northern Illinois and part of Indiana.</td>
</tr>
<tr>
<td>Cincinnati</td>
</tr>
<tr>
<td>Southern Ohio and parts of Kentucky and West Virginia.</td>
</tr>
<tr>
<td>Cleveland</td>
</tr>
<tr>
<td>Northern half of Ohio.</td>
</tr>
<tr>
<td>Dallas</td>
</tr>
<tr>
<td>Texas.</td>
</tr>
<tr>
<td>Denver</td>
</tr>
<tr>
<td>Colorado, Western Nebraska, parts of New Mexico, Black Hills of South Dakota and part of Wyoming.</td>
</tr>
<tr>
<td>Des Moines</td>
</tr>
<tr>
<td>Parts of Iowa and Nebraska.</td>
</tr>
<tr>
<td>Detroit</td>
</tr>
<tr>
<td>Lower peninsula of Michigan.</td>
</tr>
<tr>
<td>Indianapolis</td>
</tr>
<tr>
<td>Most of Indiana and Western half of Kentucky.</td>
</tr>
<tr>
<td>Kansas City</td>
</tr>
<tr>
<td>Kansas and Western Missouri.</td>
</tr>
<tr>
<td>Los Angeles</td>
</tr>
<tr>
<td>Part of Arizona, Southern California and parts of Mexico, New Mexico and Nevada.</td>
</tr>
<tr>
<td>Memphis</td>
</tr>
<tr>
<td>Arkansas, Northern Mississippi and Western Tennessee.</td>
</tr>
<tr>
<td>Milwaukee</td>
</tr>
<tr>
<td>Upper peninsula of Michigan and most of Wisconsin.</td>
</tr>
<tr>
<td>Minneapolis</td>
</tr>
<tr>
<td>Part of Iowa, Minnesota, South Dakota, except Black Hills section and North Dakota and Western Wis.</td>
</tr>
<tr>
<td>New Haven</td>
</tr>
<tr>
<td>Connecticut.</td>
</tr>
<tr>
<td>New Orleans</td>
</tr>
<tr>
<td>Louisiana and part of Mississippi.</td>
</tr>
<tr>
<td>New York</td>
</tr>
<tr>
<td>Long Island, Greater New York City, New York State as far as Poughkeepsie and Northern N. J.</td>
</tr>
<tr>
<td>Oklahoma City</td>
</tr>
<tr>
<td>Oklahoma.</td>
</tr>
<tr>
<td>Omaha</td>
</tr>
<tr>
<td>Western Iowa and most of Nebraska.</td>
</tr>
<tr>
<td>Philadelphia</td>
</tr>
<tr>
<td>Most of Delaware, Southern New Jersey and Eastern Pennsylvania.</td>
</tr>
<tr>
<td>Pittsburgh</td>
</tr>
<tr>
<td>Western Pennsylvania and West Va.</td>
</tr>
<tr>
<td>Portland</td>
</tr>
<tr>
<td>Part of Idaho and most of Oregon.</td>
</tr>
<tr>
<td>St. Louis</td>
</tr>
<tr>
<td>Northern Arkansas, small section of Kentucky, Southern Illinois, Eastern Missouri and small section of Tenn.</td>
</tr>
<tr>
<td>Salt Lake City</td>
</tr>
<tr>
<td>Parts of Arizona, Idaho, Nevada, and Wyoming and all of Utah.</td>
</tr>
<tr>
<td>San Francisco</td>
</tr>
<tr>
<td>Northern California, Nevada and Southern Oregon.</td>
</tr>
<tr>
<td>Seattle</td>
</tr>
<tr>
<td>Washington and Western Montana.</td>
</tr>
<tr>
<td>Washington, D. C.</td>
</tr>
<tr>
<td>District of Columbia, small section of Delaware, Maryland and Virginia.</td>
</tr>
<tr>
<td>Canada:</td>
</tr>
<tr>
<td>Calgary</td>
</tr>
<tr>
<td>Montreal</td>
</tr>
<tr>
<td>St. John</td>
</tr>
<tr>
<td>Toronto</td>
</tr>
<tr>
<td>Vancouver</td>
</tr>
<tr>
<td>Winnipeg</td>
</tr>
<tr>
<td>Total Canada</td>
</tr>
</tbody>
</table>

100%
### DISTRIBUTION PERCENTAGES

(Percentages for National Distributors are on the preceding page)

#### INDEPENDENT DISTRIBUTORS

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greater New York and Northern</td>
<td>20.0</td>
</tr>
<tr>
<td>New Jersey</td>
<td></td>
</tr>
<tr>
<td>That part of New York, south and east of and including Westchester, Ulster, Sullivan, Dutchess and Orange counties and that part of the state of New Jersey north of but not including the counties of Burlington and Ocean and not including the city of Trenton in Mercer County.</td>
<td></td>
</tr>
<tr>
<td>Upper New York State</td>
<td>2.5</td>
</tr>
<tr>
<td>That part of New York, north and west of but not including the counties of Westchester, Ulster, Sullivan, Dutchess and Orange.</td>
<td></td>
</tr>
<tr>
<td>New England</td>
<td>10.0</td>
</tr>
<tr>
<td>New England States</td>
<td></td>
</tr>
<tr>
<td>Eastern Pennsylvania, Southern</td>
<td>5.0</td>
</tr>
<tr>
<td>New Jersey and Delaware</td>
<td></td>
</tr>
<tr>
<td>That part of Pennsylvania east of but not included in the counties of Potter, Clinton, Center, Miflin, Huntington, and Fulton; Southern New Jersey being that part of New Jersey south of and including Burlington and Ocean counties and the city of Trenton</td>
<td></td>
</tr>
<tr>
<td>Maryland, District of Columbia and Virginia</td>
<td>2.5</td>
</tr>
<tr>
<td>Texas, Oklahoma and Arkansas</td>
<td>5.0</td>
</tr>
<tr>
<td>Louisiana, Mississippi, North and South Carolina, Georgia, Florida and Alabama</td>
<td>4.5</td>
</tr>
<tr>
<td>Tennessee</td>
<td>0.5</td>
</tr>
<tr>
<td>Kentucky</td>
<td>0.5</td>
</tr>
<tr>
<td>Ohio</td>
<td>6.0</td>
</tr>
<tr>
<td>Michigan</td>
<td>4.0</td>
</tr>
<tr>
<td>Except Upper Peninsula.</td>
<td></td>
</tr>
<tr>
<td>Western Pennsylvania and West Virginia</td>
<td>3.5</td>
</tr>
<tr>
<td>That part of Pennsylvania west of and including the following counties: Potter, Clinton, Center, Miflin, Huntington and Fulton.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northern Illinois and Indiana</td>
<td>11.0</td>
</tr>
<tr>
<td>That part of Illinois, north of and including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign and Vermillion.</td>
<td></td>
</tr>
<tr>
<td>Eastern Missouri and Southern Illinois</td>
<td>3.5</td>
</tr>
<tr>
<td>That part of Missouri east of and including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark; that part of Illinois south of but not including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign and Vermillion.</td>
<td></td>
</tr>
<tr>
<td>Western Missouri and Kansas</td>
<td>2.5</td>
</tr>
<tr>
<td>That part of Missouri, west of but not including the following counties: Scottish, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark.</td>
<td></td>
</tr>
<tr>
<td>Iowa and Nebraska</td>
<td>2.0</td>
</tr>
<tr>
<td>Minnesota, North and South</td>
<td></td>
</tr>
<tr>
<td>Dakota</td>
<td>2.0</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>2.5</td>
</tr>
<tr>
<td>Colorado, Utah, Wyoming, New Mexico and Southern Idaho</td>
<td>1.0</td>
</tr>
<tr>
<td>That part of Idaho, south and east of but not including Idaho, Boise, Ada and Canyon counties.</td>
<td></td>
</tr>
<tr>
<td>Washington, Oregon, Montana and Northern Idaho</td>
<td>2.0</td>
</tr>
<tr>
<td>That part of Idaho, north and west of and including Idaho, Boise, Ada, and Canyon counties.</td>
<td></td>
</tr>
<tr>
<td>California, Arizona, Nevada and Hawaiian Islands</td>
<td>6.0</td>
</tr>
<tr>
<td>Canada</td>
<td>3.5</td>
</tr>
</tbody>
</table>

100%
PERSONNEL

A COMPREHENSIVE directory of the personnel of the motion picture industry. Giving the names, office addresses and staff executives of film companies and studios. The list also gives the location of major and independent exchanges throughout the United States and Canada.
of the leading active companies in the fields of production, distribution, equipment, etc.

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone</th>
<th>Cable</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALTA PHONOFILM CO., INC.</td>
<td>220 W. 42nd St., New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>Angelina Di Gennaro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td>Silvio Castelli</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary</td>
<td>Frances De Gennaro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treasurer</td>
<td>Angelina Di Gennaro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Manager</td>
<td>Francis A. Rebori</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Dept.</td>
<td>Francis A. Rebori</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scenario Dept.</td>
<td>Silvio Castelli</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Directors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>William F. Barrett</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td>Clinton M. White</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary</td>
<td>William V. Goldie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comptroller</td>
<td>L. A. Landis</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone</th>
<th>Cable</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERANGLO CORP.</td>
<td>226 W. 42nd St., New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>J. R. Bray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td>P. A. Bray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treasurer</td>
<td>M. Goodman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary</td>
<td>M. Goodman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Directors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>Max Weiss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>Adolph Weiss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td>Louis Weiss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>Victor F. Smirnov</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>Max A. Goldberg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>William Goldberg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Office Manager</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>George R. Batcheller</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Office Manager</td>
<td>George R. Batcheller, Jr.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

598
World Wide Pictures, Inc.
1501 Broadway, New York City
PEnnsylvania 6-7400—Cable: BESTFILMS

Vice-President: Bruno Weyers
Secretary-Ass’t. Treas.: Norman C. Nicholson
Ass’t. Treasurer: T. R. Williams
Executive Committee:
Earle W. Hammons, Chairman; Bruno Weyers, Norman C. Nicholson.

ELECTRICAL RESEARCH PRODUCTS, INC.
250 W. 57th St., New York City
Columbus 5-2200

President: J. O. Otterton
Vice-President: H. G. Knox
Vice-President: H. M. Wilcox
Treasurer: E. E. Anderson
Secretary: H. B. Hillmore
General Sales Manager: C. W. Bunn
Gen’l. Mgr. Educational Dept.: Col. F. L. Devereaux
Dir. of Public Relations: P. L. Thomson

EXHIBITORS SCREEN SERVICE, INC.
203 W. 146th St., New York City
Edgecombe 4-6200

President: George A. Hirliman
Secretary-Treasurer: Max Schoenberg
Production Manager: Edward J. White
Ass’t Production Manager: Louis Meyer
Chief Photographer: Jack Reiger
Musical Director: C. A. Beute
Sound Engineer: Edward M. Jonsens
New York Division Sales Mgr.: Charles A. Goetz
Chicago Division Sales Manager: George West
Dallas Division Sales Manager: Thomas A. Curran
Los Angeles Div. Sales Mgr.: Jack Fier
Special Home Office Sales Rep.: Ben F. Rosenberg
Board of Directors:
H. M. Goetz, Chairman; George A. Hirliman, Max Schoenberg.

FEATURETTES, INC.
729 Seventh Ave., New York City
Bryant 9-1552

President & Gen’l. Mgr.: Joseph Finston
Vice-President: Lew Finston
Secretary-Treasurer: Herman P. Stark
Production Head: Max H. Manne
Sound Effects: Maurice Manne

Joseph Finston, Max H. Manne, Lew Finston, Herman Andelman, Herman P. Stark, Maurice Manne.

Subsidiary:
Synchro Screen Service
729 Seventh Ave., New York City
Bryant 9-1552

Officers:
Department Head: Joe Finston
Director of Synchronization: Max H. Manne
Sound Effects: Maurice Manne

Composition: J. L. Merkur
Orchestration: Max Reese
Conductor: Maximilian Piller
Librarian: Fred Doerr

FILM EXCHANGE, INC.
729 Seventh Ave., New York City
Bryant 9-4150—Cable: MANFILMX

President: R. Manheimer
Vice-President: S. Manheimer
Sec’y. & Gen’l. Mgr.: H. Pergament
Publicity & Adv.: D. Manheimer

FIRST DIVISION EXCHANGES, INC.
1600 Broadway, New York City
PEnnsylvania 6-4424—Cable: THOMFILM

President: Harry H. Thomas
Vice-President: Murray Rosenbluh
Secretary: Otto Lederer
Treasurer: Harry H. Thomas
Ass’t. Treasurer: Jules K. Chapman
Office Mgr. Legal Dept.: Jules K. Chapman
Director of Publicity: Al Friedlander
Auditing Department: G. J. Mauer
Film Department: Philip Gettelson
Advt. Accessory Dept.: Joseph Joel
Board of Directors:
Harry H. Thomas, Murray Rosenbluh, Otto Lederer, Al Friedlander.

Subsidiary:
Premier Film Attractions, Inc.
Officers: Harry H. Thomas
Secretary: Otto Lederer
Treasurer: Harry H. Thomas
Ass’t. Treasurer: Jules K. Chapman

FITZPATRICK PICTURES, INC.
729 Seventh Ave., New York City
Bryant 9-4384—Cable: FITZPIC

President and Treasurer: James A. FitzPatrick
Vice-President: Nathaniel Shikiet
Secretary: Ruth FitzPatrick

FOX FILM CORPORATION
444 W. 56th St., New York City
Columbus 5-3320—Cable: FOXFILM

Chairman: Edward R. Tinker
Executive Vice-President: W. C. Michel
Vice-President: Winfield R. Sheehan
Vice-President: Richard A. Rowland
Vice-President and Treasurer: C. E. Richardson
Vice-President: Leonard A. Woollams
Secretary: H. G. Fahlbush
Comptroller: Sydney Towell
Assistant Treasurer: W. S. Bell
Assistant Secretary: Felix A. Jenkins
Assistant Secretary: J. H. Lang
General Foreign Manager: Clayton P. Sheehan
Director Advt’g and Publicity: Charles E. McCarthy
Research: E. I. Sponable
 Casting: Joseph Pincus
Censorship: Hetty G. Baker
Scenario Dept.: Florence L. Strauss
Real Estate Dept. Herman Livingston
Personnel Director G. A. Roberts

Board of Directors

GAUMONT-BRITISH PICTURE CORP., LTD.
American Representative Arthur A. Lee, 226 W. 42nd St.,
New York City
Home Office
142 Wardour St., London, W. 1, England
Officers
President Isadore Osterer
Chairman Jas. H. Harper
Deputy Chairman C. M. Wolf

Board of Directors

HARPER PRODUCING AND DISTRIBUTING CO.
160 W. 45th St., New York City
Officers
President Jas. H. Harper
Vice-President Charles W. Lucas
Secretary-Treasurer H. K. Harper
Production Supervisor Bob Patterson
Musical Director Bob Patterson
Director of Productions L. P. Wight
Chief Animator George D. Clardy
Staff Photographer Walt Stark

Board of Directors

HOLLYWOOD PICTURES CORP.
630 Ninth Ave., New York City
Officers
President Jack Bellman
Secretary Louis Schneider
Treasurer Samuel Freedman

Board of Directors
Jack Bellman, Louis Schneider, Samuel Freedman.

IMPERIAL DISTRIBUTING CORP.
729 Seventh Ave., New York City
Officers
President William M. Pizer
Treasurer Lewen Pizer
Secretary A. Schenck

GRACE ALLEN BANGS FILM CORP.
Representing International Film Foundation, Inc.
151 E. 50th St., New York City
Wickersham 2-1493
Officers
President Mrs. Grace Allen Bangs
Vice-President Mrs. Emma L. McClellan

2nd Vice-President Mrs. John Gaston
Treasurer P. Philip Hallowell

Board of Directors
Mrs. Grace Allen Bangs, Mrs. Emma L. McClellan, P. Philip Hallowell, Mrs. Mary Derieux.

ITALOTONE FILM PRODUCTIONS, INC.
Republic Studios, Hollywood, Cal.
GRANITE 4141—Cable: ITALOTONE
Officers
President John Rizzo
Vice-President Domenic Morra
Treasurer Anthony Danna
Secretary & Gen'l Mgr. Italo M. Scalabrin
Assistant Mgr. Giulio Del Papa

Board of Directors

KINEMATRADE, INC.
723 Seventh Ave., New York City
BRYANT 9-5107
President Roman Rebush

LEFF PRODUCTIONS, INC.
729 Seventh Ave., New York City
BRYANT 9-3984
Officers
President Abraham Leff
Secretary Sam Rosen

Jewish Talking Picture Co., Inc.
729 Seventh Ave., New York City
BRYANT 9-3951

Seiden Sound System
729 Seventh Ave., New York City
BRYANT 9-3951

LOEW'S, INC.
1540 Broadway, New York City
BRYANT 9-7800—Cable: CULVERPORT
Officers
President Nicholas M. Schenck
Vice-President and Treasurer David Bernstein
1st Vice-President Arthur M. Loew
Vice-President David L. Loew
Vice-President Edward A. Schiller
Assistant Treasurers Charles K. Stern, Charles C. Moskowitz, Len Cohen
Comptroller and Asst. Secy. Jesse T. Mills
Assistant Secretary H. Helborn

Board of Directors

Metro-Goldwyn Pictures Corp.
1540 Broadway, New York City
BRYANT 9-7800—Cable: CULVERPORT
Officers
President Nicholas M. Schenck
Vice-President and Treasurer David Bernstein
Majestic Film Officers

President: Herman Gluckman
1st Vice-President: William D. Shapiro
2nd Vice-President: B. N. Judell
Secretary: Alfred S. Krellberg
Comptroller: Thomas A. Kilfoil
Ass't. Treasurer: Phil Goldstone
Ass't to President: John N. Weber
General Sales Manager: E. A. Eschmann
Dir. of Adv. & Publicity: Charles Reed Jones

Mascot Pictures Corp.

1776 Broadway, New York City
Circle 7-3177—Cable: LEVPIC
6001 Santa Monica Blvd., Hollywood, Cal.

Hempstead 1121—Cable: MASPIC

President: Nat Levine
Vice-President: F. J. Levine
Secretary-Treasurer: J. S. Kessler
Comptroller: Maurice D. Conn

Board of Directors
Nat Levine, F. J. Levine, J. S. Kessler, Maurice D. Conn.

Mayfair Pictures Corp.

1600 Broadway, New York City
Chickering 4-0828—Cable: RAYJOHN

President: George Weeks
Vice-Pres. & Gen'l. Mgr.: Claude Macgowan
Vice-Pres. in charg. of Prod.: Clifford P. Broughton
Treasurer: Edward S. Ruth
Secretary: David Welts
Ass't. Sec'y-Treas. (New York): Helen C. McCormick
Ass't. Sec'y-Treas. (Hollywood): Rose F. Judell

Board of Directors

Monogram Pictures Corp.

723 Seventh Ave., New York City
Brant 9-5450—Cable: RAYJOHN

President: W. Ray Johnston
Vice-Pres. for Exchanges: Harry H. Thomas
Vice-Pres. for Production: J. V. Ritchey
Vice-Pres. for Foreign: J. P. Friedhoff
Secretary: M. S. White
Sales Manager: Edward A. Golden
Dir. of Advt. & Publicity: Michael L. Simmons

Board of Directors

National Screen Service

630 Ninth Ave., New York City

President: Herman Robbins
Vice-President: Toby Gruen
General Manager: W. P. Gryn
General Sales Manager: M. Van Pragg

National Theater Supply Co.

92 Gold St., New York City
Beekman 3-4170—Cable: NATHESUPPLY

President: W. E. Green
Treasurer: M. V. Carroll
Ass't. Secretary: R. B. LaRue
Vice-President: W. C. Michel

Board of Directors

Paradise Pictures, Inc.

1619 Broadway, New York City
Chickering 5-4350—Cable: RAYJOHN

President: E. H. Goldstein
Treasurer: H. W. Perlman
Secretary: Irving W. Perlman

Board of Directors
E. H. Goldstein, H. W. Perlman, Irving W. Perlman.

Paramount Publix Corp.

1501 Broadway, New York City
Chickering 4-7040

Chairman of the Board: William H. English
President: Adolph Zukor
Vice-President: Emanuel Cohen
Treasurer: Ralph A. Kohn
Comptroller: Montague F. Gowther
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors
Paramount Pictures Corp.
(Wholly owned by Paramount Publix Corp.)
15 Exchange Place, Jersey City, N. J.
Officers
Chairman of the Board: William H. English
President: Adolph Zukor
Vice-President: Emanuel Cohen
Vice-President: Ralph A. Kohn
Treasurer: Ralph A. Kohn
Comptroller: M. F. Gowerthorpe
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors

Paramount Productions, Inc.
(Wholly owned by Paramount Pictures Corp.)
15 Exchange Place, Jersey City, N. J.
Officers
President: Adolph Zukor
Vice-President: Emanuel Cohen
Vice-President: Ralph A. Kohn
Treasurer: Ralph A. Kohn
Comptroller: M. F. Gowerthorpe
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors

Paramount Pictures Distributing Corp.
(Wholly owned by Paramount Pictures Corp.)
1501 Broadway, New York City
Officers
President: Adolph Zukor
Vice-President: George Schaefer
Vice-President: Ralph A. Kohn
Treasurer: Ralph A. Kohn
Comptroller: M. F. Gowerthorpe
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors

Paramount Pictures Distributing Co., Inc.
(Wholly owned by Paramount Pictures Distributing Corp.)
15 Exchange Place, Jersey City, N. J.
Officers
President: Adolph Zukor
Vice-President: George J. Schaefer
Vice-President: Ralph A. Kohn
Treasurer: Ralph A. Kohn

Comptroller: Montague F. Gowerthorpe
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors

Paramount International Corp.
(Wholly owned by Paramount Pictures Corp.)
1501 Broadway, New York City
Officers
President: Adolph Zukor
Vice-President: Emil E. Shauer
Vice-President: Joseph H. Seidelman
Vice-President: Ralph A. Kohn
Treasurer: Ralph A. Kohn
Comptroller: M. F. Gowerthorpe
General Auditor: Fred Mohrhardt
Assistant Treasurers: Emil E. Shauer, Eugene J. Zukor
Secretary: Austin C. Keough

Board of Directors

PHOTOCHROM, INC.
420 Madison Ave., New York City
Plaza 3-0595—Cable: PHOTOCHROM
Officers
Chairman Board of Directors: Henry Zollinger
Chairman Executive Committee: Hans von Fraunhofer
Vice-President: Ernest Molden
Vice-President: George A. Wonfor
Treasurer: Henry Zollinger
Managing Director: Hans von Fraunhofer
Technical Director: Emil Wolff-Heide
Assistant Secretary: Karl von Vallentsits
Assistant Secretary: Robert H. Richard
Comptroller & Auditor: Roy H. Steinmetz

Board of Directors

POWERS PICTURES, INC.
723 Seventh Ave., New York City
8Bryant 9-6054—Cable: POWPIIC
Officers
President: P. A. Powers
Vice-President: M. A. Dent
Vice-President: J. W. MacFarland
Treasurer: H. A. Post
Gen'l. Mgr. of Dist.: J. W. MacFarland

PRINCIPAL DISTRIBUTING CORP.
11 W. 42nd St., New York City
LONgacre 5-3669
Officers
President: Sol Lesser
Vice-President: Frank R. Wilson
Secretary-Treasurer: J. F. Thomson
Board of Directors
Sol Lesser, Frank R. Wilson, Mike Rosenberg.
PROTEX TRADING CORP.
36 E. 58th St., New York City
VOLunteer 5-3320—Cable: PROFILM
Officers
President......................... Leo Brecher
Sales Manager ....................... Norman S. Arenwald

RASPIN PRODUCTIONS, INC.
122 E. 42nd St., New York City
Ashland 4-0673—Cable: RASPIN
President ....................... Edwin B. Raschbaum
Vice-President and Treasurer .... Sidney T. Pink
Secretary ......................... Benjamin D. Chern
Board of Directors
Edwin B. Raschbaum, Sidney T. Pink, Benjamin D. Chern, James L. Magill.

RCA VICTOR CO., INC.
Front & Cooper Sts., Camden, N. J.
Camden 8000—Cable: VICTOR
Officers
Chairman ....................... David Sarnoff
President ....................... J. R. McDonough
Vice-President in charge of Mfg. and Engineering .... W. R. G. Baker
Vice-President in charge of Sales ........ E. A. Nicholas
Vice-President and General Counsel .... I. E. Lambert
Treasurer ......................... J. D. Cook
Comptroller ...................... P. G. McCollum
Secretary ......................... F. S. Kane
Mgr. International Division ........ E. C. Grimley
Mgr. Photophone Division ........ E. O. Heyl
Mgr. Adv. and Sales Promotion Division .... P. Boucheron
Mgr. Radio and Phonograph Division . E. H. Vogel
Mgr. Record and Recording Division .... C. L. Egner
Mgr. Engineering Products Division ... H. Sadenwater
Mgr. Service and Installation Division . E. M. Hartley

RELIANCE PICTURES, INC.
1776 Broadway, New York City
Circle 7-6144
1041 N. Formosa Ave., Hollywood, Cal.
Officers
President and Treasurer .......... Harry M. Goetz
Vice-President and Secretary ... Edward Small
Assistant Treasurer ......... Frances Weil
Board of Directors
Harry M. Goetz, Beatrice Goetz, Edward Small, Morris Small.

RKO DISTRIBUTING CORP.
RKO Building, Radio City, N. Y. C.
COLUMbus 5-6500—Cable: RKOEX
Officers
Chairman of the Board ............. Merlin H. Aylesworth
President ......................... B. B. Kahane
Vice-President .................... David O. Selznick
Vice-President .................... Ned E. Depinet
Vice-President in charge of dist. .. Frank O’Heron
Treasurer ......................... Herman Zohbel
Ass’t Treasurer ................. W. H. Clark
Secretary ......................... William Mallard
Ass’t Secretary ................ J. J. Notal
Advertising Dept. Robert F. Sisk, S. Barrett McCormick
Branch Operations .................. J. P. Skelly
Purchasing Department ............ L. E. Gaudreau
General Sales Manager .......... Jules Levy
Eastern Sales Division ............. E. J. McEwain
Western Sales Division .......... Cresson Smith
Southern Sales Division .......... E. W. Calloway
Scenario Department ............. Katherine Brown
Assistant Secretary .............. J. J. Nolan
Assistant Treasurer ............. W. H. Clark
Board of Directors

ROMER GREY PICTURES CORP.
(Subsidiary of Zane Grey, Inc.)
3680 Beverly Blvd., Los Angeles, Calif.
FEDERAL 1321
Officers
Chairman of the Board ............. Zane Grey
President & Studio Executive ... Romer Grey
Vice-President & General Mgr. . Theodore W. Webster
Secretary ......................... Edwin G. Bowen
Treasurer ......................... Lina Elaine Grey
Sound Engineer ................... Frank W. Webster
Camera Dept. Head .............. Harry C. Anderson
Still Dept. Head ................. J. E. Morhardt, Jr.
Auditor ......................... J. W. Wix
Transportation Mgr ................ Jack Frost

WILLIAM ROWLAND-MONTE BRICE PRODUCTIONS, INC.
1776 Broadway, New York City
Circle 7-2805
Officers
President ......................... Monte Brice
Vice-President & Supervisor .... William Rowland
Production Manager ............... George Noffka
Vice-President & Film Editor .... Robert Snody
Camera Dept. ...................... William Steiner, George Webber
Assistant Director & Casting Director .... Jack Aichele
Publicity Manager ............... Ed Dukoff
Head of Music Dept ............. Dave Franklin
Art Department .................... Walter Keller
Story Editor ...................... William Rowland
Property Master .................. Danny Doran
Board of Directors

SCREENART PICTURES, INC.
25 W. 45th St., New York City
MEDallion 3-5412
Officers
President ......................... Frank D. Ferrone
Vice-President ............. Marcel A. LePicard
Secretary-Treasurer ............. John Michael Fick

STANLEY DISTRIBUTING CORP.
729 Seventh Ave., New York City
BRYANT 9-2812—Cable: TALKPIC
Officers
President ......................... Ira H. Simmons
Vice-President .................... Lew White
Treasurer ......................... H. J. Gluskin
**TRANSCONTINENTAL PICTURES CORP.**
630 Ninth Ave., New York City
Pennsylvania 6-2103—Cable: PITACINES

Officers

President .................................................. Dr. Paul Rinaudo De Ville
Treasurer .................................................. Dr. Paul Rinaudo De Ville
Vice-President .............................................. Dr. Leandro Forno
Secretary .................................................. Dr. Leandro Forno
Ass't. Secretary .......................................... Benvenuto Sullam
Ass't. Treasurer .......................................... Benvenuto Sullam
Booking Dept. ........................................... Dr. Leandro Forno
Booker ........................................................ Pasquale De Croce

Board of Directors
Dr. Leandro Forno, Dr. Paul Rinaudo De Ville, Benvenuto Sullam.

- **UFA FILMS, INC.**
729 Seventh Ave., New York City
Bryant 9-7890—Cable: UFAFLMS

Officers

Pres. and Chair. of the Board .................. Joseph M. Schenck
Vice-President ......................................... Dennis F. O'Brien
Vice-Pres. and Gen'l. Mgr. of Dist. .............. Al Lichtman
Vice-Pres., Treat. and Gen'l. Manager .......... Robert C. Richter

Foreign Dept. ............................................... Arthur W. Kelly
Vice-President .......................................... Harry D. Buckley
Vice-President .......................................... Joseph Moskowitz
Secretary .................................................. Albert H. T. Banzhaf
Assistant Secretary ...................................... Henry Muller
Assistant Treasurer ...................................... Harry Rusk
Assistant to Al Lichtman .............................. Harry Gold
Advt. and Publicity Director ..................... Hal Horne

Western Division Sales Mgr. ...................... Paul Lazarus
Eastern Division Sales Mgr. ........................... Paul Burger
Foreign Sales Mgr. ...................................... Thomas Patrick Mulrooney

Board of Directors

- **UNITED ARTISTS CORP.**
729 Seventh Ave., New York City
Bryant 9-7300—Cable: UNARTISCO

Officers

Pres. and Chair. of the Board .................. Joseph M. Schenck
Vice-President ......................................... Dennis F. O'Brien
Vice-Pres. and Gen'l. Mgr. of Dist. .............. Al Lichtman
Vice-Pres., Treat. and Gen'l. Manager .......... Robert C. Richter

Foreign Dept. ............................................... Arthur W. Kelly
Vice-President .......................................... Harry D. Buckley
Vice-President .......................................... Joseph Moskowitz
Secretary .................................................. Albert H. T. Banzhaf
Assistant Secretary ...................................... Henry Muller
Assistant Treasurer ...................................... Harry Rusk
Assistant to Al Lichtman .............................. Harry Gold
Advt. and Publicity Director ..................... Hal Horne

Western Division Sales Mgr. ...................... Paul Lazarus
Eastern Division Sales Mgr. ........................... Paul Burger
Foreign Sales Mgr. ...................................... Thomas Patrick Mulrooney

Board of Directors

- **UNITED FILM INDUSTRIES, INC.**
420 Madison Ave., New York City
Plaza 3-0595—Cable: UNITEDFILM

Officers

President .................................................. Hans von Fraunhofer
Vice-President .......................................... George Arthur Wonfor
Vice-President .......................................... M. B. T. Paanakker
Secretary-Treasurer ...................................... Michael O. Block
Ass't. Sec'y-Treas. ...................................... William Milton Steinmangle

Board of Directors
Hans von Fraunhofer, George A. Wonfor, William M. Steinmangle, Michael O. Block, Henry Zollinger.


**UNIVERSAL PICTURES CORP.**
730 Fifth Ave., New York City
Circle 7-7100—Cable: UNFILMAN

Officers

President .................................................. Carl Laemmle
Vice-President .......................................... R. H. Cochran
2nd Vice-President ...................................... Carl Laemmle, Jr.
Secretary .................................................. Helen E. Hughes
Ass't. Secretary ......................................... Wm. Bollman
2nd Ass't. Secretary ..................................... O. C. Binder
Treasurer .................................................. Charles B. Paine
Ass't. Treasurer ......................................... Eugene F. Walsh
2nd Ass't. Treasurer ..................................... Henry Henigson

Board of Directors

**Universal Pictures Co., Inc.**

President .................................................. Carl Laemmle
Vice-President .......................................... R. H. Cochrane
2nd Vice-President ...................................... Samuel Sedran
Secretary .................................................. Helen E. Hughes
Ass't. Secretary ......................................... Wm. Bollman
Treasurer .................................................. C. B. Paine
Ass't. Treasurer ......................................... Eugene F. Walsh

Board of Directors

**VAN BEUREN CORP.**
1560 Broadway, New York City
Bryant 9-5360—Cable: VANFILM

Officers

President .................................................. Amadee J. Van Beuren
Vice-President .......................................... Harold B. Franklin
Vice-President .......................................... Frank M. Snell
Secretary .................................................. Clayton J. Heermance
Ass't Secretary ......................................... J. Walter Walker
Treasurer .................................................. Herman Zohbel
Ass't Treasurers ......................................... Amos Hiatt, O. R. McMahon

Board of Directors
Amadee J. Van Beuren, Harold B. Franklin, Frank M. Snell, Clayton J. Heermance, Herman Zohbel, Amos Hiatt.

**WARNER BROS. PICTURES, INC.**
321 W. 44th St., New York City
Chickering 4-2200—Cable: WANEWAR

Officers

President .................................................. H. M. Warner
Vice-Presidents:
Treasurer in chg. of Distribution ............... Albert Warner
In chg. of Production ................................ Jack L. Warner
Gen'l. Mgr. of Foreign Dist. ........................ Sam E. Morris
In chg. of Music ............................................ Herman S. Bae, E. K. Hessberg
Secretary .................................................. Abel Cary Thomas
Assistant Secretaries .................................... H. S. Baresford, P. A. Chase, T. U. Martin
Treasurer .................................................. A. Warner
Comptroller-Ass't. Treasurer ............................ A. Warner
Assistant Treasurer ..................................... W. S. McDonell
Auditor ................................................... H. M. Doherty
Assistant Auditor ....................................... Eastern and Canadian Gen'l.
Eastern and Canadian Gen'l. Sales Manager ....... A. W. Smith, Jr.
Western and Southern Gen'l. Sales Manager ....... A. W. Smith, Jr.
Manager .................................................. Gradwell L. Sears

General Sales Manager Vitaphone Shorts ............... Norman H. Moray

CALIFORNIA TIFFANY STUDIO  
(Western Electric Equipment)  
4516 Sunset Blvd., Hollywood  
Olympia 2131
Chief Executives: Sam Bischoff, Burt Kelly  
Chief Electrician: Al Cahen  
Chief Sound Engineer: Hans Woeren  
Camera Dept. Head: Edward Tiffany  
Costume Dept. Head: Elizabeth Coleman  
Property Master: Eddie Boyle  
Art Director: Ralph DeLacy  
Casting Director: Harold Dodds  
Story Editor: Catherine Carr  
Film Editor: Martin G. Cohn  
Music Dept. Head: Val Burton  
Publicity Director: Madeline Wimsett  
Purchasing Agent: Milton Gatzert  
Head Projectionist: Fred Loakes  
Studio Manager: Milton Gatzert  

CHARLES CHAPLIN STUDIO  
1416 N. La Brea Ave., Hollywood  
Hempstead 2141
President: Charles Chaplin  
Vice-Pres. and Gen’l Mgr.: Alfred Reeves  
Purchasing Agent: Jack Wilson  
Treasurer: Luis C. Watt  
Secretary: Loyd Wright  

COLOR-ART, LTD.  
(RCA Photophone Equipment)  
5251 Clinton St., Hollywood  
Granite 4141
Chief Executive: Mervyn R. Dowd  
Ass’t to Executive: R. Hoereth  
General Manager: Mervyn R. Dowd  
Production Manager: Chas. F. Jones  
Laboratory Head: Chas. F. Jones  
Art Director: Adolph Tandler  
Music Dept. Head: William Leiser  
Publicity Director: William Leiser  

COLUMBIA PICTURES STUDIO  
(Western Electric Equipment)  
1438 Gower St., Hollywood  
Hollywood 3181
President: Harry Cohn  
General Manager: Samuel J. Briskin  

Business Manager: Wm. S. Holman  
Assistant Business Manager: G. A. Sampson  
Production Manager: Joe Cooke  
Special Studio Representative: A. Everett Riskin  
Art Director: Stephen Gossom  
Casting Director: Dan Kelley  
Chief Sound Engineer: John Livadary  
Recording Engineer: Ellis Gray  
Amplifying Engineer: Edwin Hahn  
Film Editor: Harry Dock  
Trailers: Leon Barsha  
West Coast Publicity Director: Cliff Lewis  
Chief Electrician: Denver Harmon  
Technical Director: Edward Haas  
Wardrobe: Janet Henle  
Print and Record Department: Milton Brown  
Auditor: Arthur B. Murphy  
Purchasing Department: George Smith  
Foreign Department and Westerns: Pen Pivar  
Reading Department: Frances Manson  
Property Department: Guy Bartholomew  
Drapes: John Henderson  
Set Dresser: Wm. Vogel  
Transportation: Milton Cazneau  

DARMOUR STUDIO  
(RCA Photophone)  
5823 Santa Monica Blvd., Hollywood  
Gladstone 1794
Chief Executive: Larry Darmour  
Ass’t to Executive: Pell Mitchell  
General Manager: Larry Darmour  
Production Manager: Wesley Morton  
Production Supervisor: Jos. Levering  
Chief Electrician: Walter O. Lea  
Chief Sound Engineer: Chas. Franklin  
Recording Engineer: Leon M. Leon  
Amplifying Engineer: Tom Lambert  
Camera Dept. Head: Jas. S. Brown, Jr.  
Still Dept. Head: Harry Blanc  
Miniature Dept. Head: Frank Dexter  
Research Dept. Head: Frank Dexter  
Property Master: Wesley Morton  
Art Director: Frank Dexter  
Casting Director: Pell Mitchell  
Location Director: Pell Mitchell  
Story Editor: Jos. Levering  
Dialogue Editor: Jos. Levering  
Film Editor: Dwight Caldwell  
Music Dept. Head: Lee Zabler  
Dance Dept. Head: Lee Zabler  
Publicity Director: Lou Heifetz  
Purchasing Agent: Pell Mitchell  
Paymaster: Pell Mitchell  
Transportation Manager: Wesley Morton  
Head Projectionist: Peter Vignault
WALT DISNEY PRODUCTIONS, LTD.
2719 Hyperion Ave., Hollywood
Olympia 2911

Chief Executive: Walter E. Disney
General Manager: Roy O. Disney

EDUCATIONAL STUDIO
(RCA Photophone)
7250 Santa Monica Blvd., Hollywood
Hillside 2155

Chief Executive: E. H. Allen
Asst. to Executive: H. A. McDonnell
General Manager: E. H. Allen
Production Manager: Ralph Nelson
Production Supervisor: Al Christie
Chief Electrician: George Mitchell
Chief Sound Engineer: R. J. Engler
Recording Engineer: Fred Lau
Camera Dept. Head: Dwight Warren
Still Dept. Head: Ed Tanner
Miniature Dept. Head: Victor Raby
Costume Dept. Head: Lou Brown
Stage Manager: Martin Boe
Property Master: Vincent Taylor
Casting Director: Winifred Winslow
Location Director: Ralph Nelson
Story Editor: Ernest Pagano
Film Editor: Ray Lockert
Music Dept. Head: E. H. Allen
Publicity Director: Lon Young
Purchasing Agent: Ralph Nelson
Paymaster: Robert Luplow
Transportation Manager: Ralph Nelson
Head Projectionist: Roy Honeywell

STUDIO PERSONNEL

Studio Manager: E. W. Butcher
Studio Treasurer: George Bagnall
Producers: Sol M. Wurtzel, Jesse L. Lasky, Al Rockett
Production Supervisors: Al Rockett, Rufus LeMaire, Myles Connolly, Jack White
Chief Electrician: Walter Quinlan
Chief Sound Engineer: E. H. Hanson
Laboratory Head: Mike Leshing
Camera Dept. Head: Grover Laube
Still Dept. Head: Kenneth Whitmore
Miniature Dept. Head: Ralph Hammeras
Research Dept. Head: Frances Hoxion
Wardrobe Business Mgr.: Max Golden
Makeup Dept. Head: Charles Dudley
Rental Dept. Mgr.: Oliver Stratton
Art Director: Walter Stromh
Casting Director: Phil Friedman
Location Director: Raymond C. Moore
Film Editor: Barney Wolf
Music Dept. Head: James O'Keefe
Publicity Director: Alan Lake
Purchasing Agent: Alex Kelly
Paymaster: A. E. Maynard
Head Projectionist: E. L. Robbins
Transportation: Leslie O'Day

SAMUEL GOLDWYN, INC., LTD.
(Western Electric Equipment)
1041 N. Formosa Ave., Hollywood
Granite 5111

Chief Executive: Samuel Goldwyn
General Manager: Abba M. Stark
Production Manager: Robert McIntyre
Production Supervisors: Arthur Hornblow, Fred Kohlmar
Chief Electrician: Walter Quinlan
Chief Sound Engineer: Thomas Moulton
Recording Engineer: Gordon Sawyer
Amplifying Engineer: G. H. Wilkes
Camera Dept. Head: Harry Abrams
Still Dept. Head: Charles Bullock
Costume Dept. Head: William Bridgehouse
Makeup Dept. Head: Robert Stephonoff
Property Master: Harold Coles
Art Director: Captain Richard Day
Casting Director: Robert McIntyre
Dialogue Editor: Bertram Harrison
Film Editor: Stewart Heisler
Music Dept. Head: Al Newman
Publicity Director: Hank Arnold
Purchasing Agent: Harry Keiper
Paymaster: D. Iszard
Transportation Mgr.: Harold Coles
Head Projectionist: William Bridge

HARMAN-ISING PRODUCTIONS, LTD.
5653 1/2 Hollywood Blvd., Hollywood
Hollywood 1003

Chief Executives: Hugh Harman, Rudolf C. Ising
Secretary: Idelle Berksen
Legal Advisor: C. B. Stewart, Jr.
Studio Business Manager: R. G. Katz
Production Supervisor: C. G. Maxwell
Camera Dept. Head: Herman Ising
Art Director: Isadore Freling
Music Dept. Head: Frank Marsales
Dance Dept. Head: Jonathan T. Caldwell

FOXY FILM CORP. STUDIO
(Western Electric)
Drawer K, Hollywood
Crestview 5111

Vice-President and Gen'l Manager: Winfield Sheehan
Executive Manager: J. J. Gain

FEATURE PRODUCTIONS
(Western Electric Equipment)
1041 N. Formosa Ave., Hollywood
Granite 5111

General Manager: A. M. Brentlinger
Production Manager: James Dent
Production Supervisor: Lewis Milestone
Publicity Director: Harry Brand

EDUCATIONAL TALKING PICTURES CO., LTD.
(Western Electric and RCA Photophone Equipment)

Operating Metropolitan Studios and Educational Studios

General Manager: W. R. Marshall
Studio Manager: H. A. McDonnell
Sound Director: R. J. Engler
Sales and New Business: Harold Lewis
Production Superintendent: Wm. MacDonald
Chief Electrician: C. Barlow
STUDIO PERSONNEL

INTERNATIONAL FILM CORP., LTD.
(RCA Photophone)
4376 Sunset Drive, Los Angeles
Olympia 2978

Chief Executive ........................................ Ralph M. Like
Ass't to Executive .................................... Charles A. Palmer
General Manager ........................................ Ralph M. Like
Chief Electrician ........................................ Jack Wallace
Chief Sound Engineer .................................. Earl Crain
Recording Engineer .................................... James Stanley
Amplifying Engineer ..................................... Terry Kellum
Mike Control Engineer .................................. Victor Kellum
Camera Dept. Head ..................................... Julius Cronjager
Still Dept. Head ......................................... R. S. Crandall
Stage Manager ........................................... Charles Bonas
Property Master .......................................... Ralph Black
Art Director ............................................... Ben Doré
 Casting Director ....................................... Abe Levine
Film Editor ............................................... Byron Robinson
Music Dept. Head ....................................... Lee Zahler
Purchasing Agent ....................................... Chas. Palmer

KENDALL-DE VALLY PRODUCTIONS
(RCA Photophone)
1845 Glendale Blvd., Los Angeles
Olympia 1981

Chief Executive ........................................ Antoine de Vally
Ass't to Executive .................................... Gerald H. S. Kendall
General Manager ........................................ Antoine de Vally
Production Manager .................................... H. Goodell Boucher
Chief Electrician ....................................... Jack Neal
Chief Sound Engineer .................................. Pete Clark
Camera Dept. Head ...................................... Alvin Wyckoff
Costume Dept. Head .................................... Marguerite Corten
Makeup Dept. Head ..................................... Phil Gastrock
Property Master .......................................... Russell Williams
Casting Director ........................................ Eugene M. Graham
Film Editor ............................................... Edward Schroeder
Music Dept. Head ....................................... Ignacio del Castillo
Dance Dept. Head ....................................... Alice Reawold
Orchestra Conductor .................................... Theo Marc

S. C. LONG PRODUCTIONS
(Soundfilm Equipment)
261 Golden Gate Ave., San Francisco
Underhill 1045

Chief Executive ........................................ S. C. Long
Chief Sound Engineer .................................. M. M. Schwartz
Laboratory Head ....................................... Frank W. Vail
Camera Dept. Head ..................................... Frank W. Vail
Foreign Translation .................................... Juan Borrély
Property Master ......................................... Victor Russell
Art Director ............................................. Louis A. Dwyer
Story Editor ............................................. Anita Day Hubbard
Dialogue Editor .......................................... Franck R. Havenner

METRO-GOLDWYN-MAYER STUDIO
(Western Electric)
Culver City—REpublic 0211

Vice-Pres. in Charge of Production—Louis B. Mayer

Vice-President ........................................... Irving G. Thalberg
Business Manager ....................................... M. E. Greenwood
Production Manager ................................... J. J. Cohn
Recording Director ..................................... Douglas Shearer
Chief Engineer .......................................... Wesley Miller
Assistant Engineer ...................................... A. N. Fenton
Recording Engineer ..................................... O. L. Dupy
Re-Recording Engineer ................................ K. B. Lambert
Development ............................................. Ceccharrini
Traffic ..................................................... E. W. Reis
Miniature Dept. Chief ................................... James Basevi
Camera Dept. Head ..................................... John Arnold
Still Dept. Head ......................................... J. M. Nickolaus
Research Chief .......................................... Natalie Bucknall
Costume Dept. Master ................................... Joseph Rapt
Makeup Dept. (men) .................................... Cecil Holland
Makeup Dept. (women) .................................. Lillian Rosine
Property Master ......................................... E. B. Willis
Art Director ............................................. Cedric Gibbons
Casting Director ........................................ A. S. Branch
Location Chief ........................................... Lou Strohm
Scenario Editor .......................................... Samuel Marx
Film Editor ............................................... Danny Gray
Music Dept. Head ....................................... Jack Chertok
Publicity Director ...................................... Howard Strickling
Advertising Dept. ..................................... Pete Smith
Purchasing Dept. ........................................... S. N. Clark
Auditor ..................................................... W. K. Craig

METROPOLITAN STUDIO
(Western Electric)
1040 N. Los Palmas Ave., Hollywood
Granite 3111

Chief Executive ........................................ W. R. Marshall
Ass't to Executive ..................................... H. A. McDonell
General Manager ........................................ W. R. Marshall
Production Manager .................................... Earl Shanks
Chief Electrician ....................................... C. Cardwell
Chief Sound Director .................................. S. Engler
Property Master .......................................... F. W. Widdowson
Location Director ....................................... Ralph Nelson
Music Dept. Head ....................................... Abe Meyer
Publicity Director ....................................... Don Lough
Purchasing Agent ....................................... John Mehl
Transportation Manager ................................ Fritz Davidson
Superintendent .......................................... Wm. MacDonald

MONOGRAM PICTURES CORP.
(Balsley & Phillips)
6048 Sunset Blvd., Hollywood
Hollywood 0301

Chief Executive ........................................ Trem Carr
Production Manager .................................... Paul Malvern
Associate Producers .................................... I. E. Chadwick, M. H. Hoffman, W. T. Lackey, Arthur Beck, Chief Electrician ....................................... Edw. L. Cox
Chief Sound Engineer .................................. James Binger
Recording Engineer ..................................... Joseph Phillips
Camera Dept. Head ..................................... Archie Stout
Still Dept. Head .......................................... Joe Walters
Stage Manager ........................................... Max Alexander
Property Master .......................................... William Stratton
Art Director ............................................. Ernest Hickson
Casting Director ........................................ Paul Malvern
Story Editor ............................................. I. Thornton
Dialogue Editor .......................................... Wellyn Totman
## STUDIO PERSONNEL

### PACIFIC COAST RECORD STUDIO

(Own Design Equipment)
1040 Geary Street, San Francisco
ORdway 3671

<table>
<thead>
<tr>
<th>Chief Executive</th>
<th>Max Grat</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Manager</td>
<td>Louis Grat</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Lucille Burton</td>
</tr>
<tr>
<td>Production Supervisors</td>
<td>Lucille Burton, Rita Murray, Norman Field, Zizz Black</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>R. J. Callon</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>William Metz</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Ben Black</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>S. Grat</td>
</tr>
</tbody>
</table>

### PARAMOUNT STUDIO

(Western Electric)
5451 Marathon St., Hollywood
Hollywood 2411

<table>
<thead>
<tr>
<th>Chief Executive</th>
<th>Emanuel Cohen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asst. to Executive</td>
<td>A. Bert A. Kaufman</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Fred Leahy</td>
</tr>
<tr>
<td>Production Supervisors</td>
<td>Benjamin Glazer, Percy Heath, William LeBaron, Albert Lewis, Louis D. Leighton, Charles R. B., B. P. Schulberg, E. Lloyd Sheldon</td>
</tr>
<tr>
<td>Studio Manager</td>
<td>Frank Brandow</td>
</tr>
<tr>
<td>Asst. to Mr. Cohen</td>
<td>Harold Hurley</td>
</tr>
<tr>
<td>Resident Attorney</td>
<td>Henry Herzbrun</td>
</tr>
<tr>
<td>Head of Writing Staff</td>
<td>Merritt Hublur</td>
</tr>
<tr>
<td>Studio Comptroller</td>
<td>A. C. Martin</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>Earl Miller</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>Frank Hansen</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>James Z. Flesler</td>
</tr>
<tr>
<td>Amplifying Engineer</td>
<td>Loren D. Grignon</td>
</tr>
<tr>
<td>Re-Recording Engineer</td>
<td>Loren L. Ryder</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>Harry Ensign</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>Virgil Miller</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>Otto Dyar</td>
</tr>
<tr>
<td>Minute Dept. Head</td>
<td>Gordon Jennings</td>
</tr>
<tr>
<td>Research Dept. Head</td>
<td>Gladys Percy</td>
</tr>
<tr>
<td>Costume Dept. Head</td>
<td>Ed. Gross</td>
</tr>
<tr>
<td>Makeup Dept. Head</td>
<td>Wally Westmore</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>E. E. Davis</td>
</tr>
<tr>
<td>Property Master</td>
<td>A. E. Freudeman</td>
</tr>
<tr>
<td>Art Director</td>
<td>Hans Dreier</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Fred Datig</td>
</tr>
<tr>
<td>Location Director</td>
<td>Fred Harris</td>
</tr>
<tr>
<td>Head of Studio Editorial Board</td>
<td>A. M. Botsford</td>
</tr>
<tr>
<td>Chief Film Editor</td>
<td>George Arthur</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Nathaniel W. Finsen</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>Arch Reeve</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>L. H. Buell</td>
</tr>
<tr>
<td>Paymaster</td>
<td>Leslie Nettenstrom</td>
</tr>
<tr>
<td>Transportation Manager</td>
<td>Joseph Robbins</td>
</tr>
<tr>
<td>Head Projectionist</td>
<td>Leslie Cuff</td>
</tr>
</tbody>
</table>

### RKO STUDIOS, INC.

(RCA Photophone)
780 Gower St., Los Angeles
Hollywood 5911

<table>
<thead>
<tr>
<th>Chief Executive</th>
<th>David O. Selsnick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asst's to Executive</td>
<td>M. C. Cooper, Willis Goldbeck</td>
</tr>
<tr>
<td>General Manager</td>
<td>Sam Jaffe</td>
</tr>
<tr>
<td>Production Manager</td>
<td>C. D. White</td>
</tr>
<tr>
<td>Production Supervisors</td>
<td>Merian C. Cooper, Pandro Berman, Kenneth Macgowan, Louis Brock, Bartlett Carmack, David Lewis, Charles E. Sullivan</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>W. S. Johnson</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>Carl Drehr</td>
</tr>
<tr>
<td>Recording Supervisor</td>
<td>J. V. Maresca</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>Bill Eglinton</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>Ernie B. Irshach</td>
</tr>
<tr>
<td>Research Dept. Head</td>
<td>Don Junior</td>
</tr>
<tr>
<td>Costume Dept. Head</td>
<td>Elizabeth McGaffey</td>
</tr>
<tr>
<td>Makeup Dept. Heads</td>
<td>Walter Plunkett</td>
</tr>
<tr>
<td>Property Master</td>
<td>Thomas Little</td>
</tr>
<tr>
<td>Art Director</td>
<td>Van Nest Polglase</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Fred Schuessler</td>
</tr>
<tr>
<td>Location Director</td>
<td>Herb Hirst</td>
</tr>
<tr>
<td>Story Editor</td>
<td>Kenneth Macgowan</td>
</tr>
<tr>
<td>In charge of Film Editors</td>
<td>James Wilkinson</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Max Steiner</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>Eddy Eckels</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>W. A. Wilde</td>
</tr>
<tr>
<td>Paymaster</td>
<td>C. C. Thompson</td>
</tr>
<tr>
<td>Transportation Manager</td>
<td>W. S. Johnson</td>
</tr>
<tr>
<td>Head Projectionist</td>
<td>John Aalberg</td>
</tr>
</tbody>
</table>

### RKO PATHE STUDIOS CORP. LTD.

(RCA Photophone Equipment)
9336 Washington Blvd., Culver City

<table>
<thead>
<tr>
<th>Chief Executive</th>
<th>B. B. Kahane</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Manager</td>
<td>Phil L. Ryan</td>
</tr>
<tr>
<td>Comptroller</td>
<td>G. B. Howe</td>
</tr>
<tr>
<td>Studio Superintendent</td>
<td>Harvey Leavitt</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>Wally Oettel</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>L. E. Clark</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>R. D. Musgrave</td>
</tr>
<tr>
<td>Mike Control Engineer</td>
<td>F. J. Paake</td>
</tr>
<tr>
<td>Camera Department Head</td>
<td>Ernest Bachrach</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>George Nichols</td>
</tr>
<tr>
<td>Costume Dept. Head</td>
<td>Bill Knight</td>
</tr>
<tr>
<td>Make-up Dept. Head</td>
<td>George Nichols</td>
</tr>
<tr>
<td>Property Master</td>
<td>Ed. Jewell</td>
</tr>
<tr>
<td>Art Director</td>
<td>Abe Meyer</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Eddy Eckels</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>Oscar Wright</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>Paymaster</td>
</tr>
<tr>
<td>Head Projectionist</td>
<td>Gus Boswell</td>
</tr>
</tbody>
</table>
STUDIO PERSONNEL

HAL ROACH STUDIO
(Western Electric)
Culver City—Parkway 1151

Chief Executive........................................ Hal Roach
General Manager................................. Henry Ginsberg
Production Supervisor......................... L. A. French
Secretary & Treasurer............................. C. H. Roach
Comptroller........................................ Hugh Huber
Cartoonist......................................... Roy Searight
Chief Electrician................................. William Lewis
Chief Sound Engineer............................. James Greene
Laboratory Head................................. Charles Levin
Still Dept. Head.................................... Clarence Graves
Costume Dept. Head............................... Grace Hayes
Property Master................................. William Stevens
 Casting Director................................. Lawrence Tarver
 Music Dept. Head................................. Richard Currier
Publicity Director............................... Lew Maren
Purchasing Agent................................. M. D. O'Brien
Transportation Manager...................... Jack Burns

MACK SENNETT STUDIO
(RCA Photophone)
4024 No. Radford, No. Hollywood
Gladstone 6151

Chief Executive................................. Mack Sennett
General Manager............................... John A. Waldron
Ass't to Gen. Mgr................................. H. Lee Hugunin
Chief Electrician............................... Murray Franklin
Chief Sound Engineer.......................... Paul Guerrin
Laboratory Head................................. Henry Fischer
Camera Dept. Head............................... John Boyle
Still Dept. Head................................. Roy Johnson
Costume Dept. Head............................. Florence Lyons
Art Director...................................... Ralph Oberg
 Casting Director................................. Walter Klinger
 Story Editor........................................ Arthur Ripley
 Film Editor......................................... William Hornbeck
 Music Dept. Head................................. Bernie Grossman
Publicity Director............................... Ted Bucki
Purchasing Agent................................. John Huff
Paymaster.......................................... Ray Bearley
Transportation Manager.................... Earl Davey
Treasurer......................................... Chas. Simpson
Auditor............................................. Robert Clements

TELEVISION PRODUCTIONS, LTD.
(Balsley & Phillips Equipment)
1442 Beachwood Drive, Hollywood
Hollywood 9318

Chief Executive................................. H. J. Lally
Production Supervisor......................... Chas. Dittrz
Casting Director................................. Harry Wyand
Film Editor........................................ Walter Kreshmar
Publicity Director............................... Julien Laurendeau

TITAN PRODUCTION CO., INC.
(Own Sound Equipment)
1040 Geary St., San Francisco
ORDway 3671

Chief Executive................................. Louis Graf

General Manager................................. Louis Graf
Production Supervisors....................... Lucille Burton,
Chief Electrician.................................. Rita Murray,
Chief Sound Engineer........................ R. J. Callen

UNITED ARTISTS STUDIO
(Western Electric)
1041 N. Formosa Ave., Hollywood
Granite 5111

President......................................... Robert Fairbanks
Gen'l. Mgr. & Vice-Pres........................ A. M. Brentinger
Chief Sound Engineer.......................... T. Moulton
Camera Dept. Head............................... Harry Abrams
Still Dept. Head.................................. Charles Bullock
Makeup Dept. Head............................... Stephenoff
Property Master................................. Harold Coles
Art Director...................................... Richard Day
 Casting Director................................. Robert Webb
 Music Dept. Head................................. Al Newman
Purchasing Agent................................. Harry Keiper
Transportation Manager...................... Harry Quinlan
Head Projectionist............................. W. E. Bridge

UNIVERSAL PICTURES CORP.
(Western Electric Equipment)
Universal City—Hollywood 3131

Chief Executive................................. Carl Laemmle, President
Chief Electrician................................. Frank Graves
Chief Sound Supervisor....................... Gilbert Kurland
Recording Engineer............................ Ted Soderberg
Amplifying Engineer............................ Andy Anderson
Mike Control Engineer.......................... Charles Felstead
Laboratory Head................................. C. Roy Hunter
Camera Dept. Head............................... Charles Glouner
Still Dept. Head................................. Jack Feuchich
Miniature Dept. Head........................... John Fulton
Research Dept. Head............................. Archie Hall
Costume Dept. Head............................. Ed Ware (men)
Makeup Dept. Head............................... Vera West (women)
Property Master................................. Jack Pierce
Art Director...................................... Russell A. Gausman
Location Director.............................. David Werner
Scenario Editor................................. Jack Lawton
Film Editor........................................ Maurice Pivar
Music Dept. Head................................. Gilbert Kurland
Publicity Director............................... John LeRoy Johnston
Purchasing Agent............................... A. Klinordinger
Paymaster......................................... H. D. Cook
Transportation Manager..................... Fred Manning
Head Projectionist............................. Reginald Bunce

WARNER BROS.—FIRST NATIONAL
(Western Electric)
Burbank—Hollywood 1251

Chief Executive................................. Jack L. Warner
Chief Electrician................................. Darryl Zanuck
General Manager............................... William Koenig
**COLORADO**

**ALEXANDER FILM COMPANY**
(Sound on Film)
Colorado Springs—Main 4200

Chief Executive: Don M. Alexander  
General Manager: C. E. Olson  
Production Manager: M. Fitzgerald  
Production Supervisors: L. Wysong, B. C. Winters  
Chief Electrician: H. J. Gowdy  
Chief Sound Engineer: H. Schuyler  
Recording Engineer: M. L. Bagby  
Laboratory Head: J. Anderson  
Camera Dept. Head: P. Whitaker  
Still Dept. Head: T. Thomas  
Miniature Dept. Head: C. Shaw  
Research Dept. Head: A. Meier  
Stage Manager: C. E. Olson  
Location Director: L. Wysong  
Story Editor: W. G. Helmick  
Film Editor: D. Gray  
Publicity Director: A. Knowles  
Purchasing Agent: L. Lynch  
Paymaster: R. A. Duncan  
Head Projectionist: F. Engstrom

**FLORIDA**

**BEECROFT FLORIDA STUDIOS, INC.**
(Western Electric Equipment)
Davis Islands, Tampa—H-3681

Chief Executive: Chester Beecroft  
Ass't. to Executive: Harry E. Smith  
General Manager: Robert Snody  
Production Manager: Chester Beecroft  
Production Supervisor: W. L. McNevin  
Chief Electrician: James Hanley  
Chief Sound Engineer: Percy Glenn  
Recording Engineer: Henry Kuhnell  
Camera Dept. Head: John Campbell  
Still Dept. Head: Herman Zerenger  
Research Dept. Head: Jean Smith  
Costume Dept. Head: S. Goodson  
Makeup Dept. Head: Bud Janvey  
Stage Manager: Harold Godsoe

**STUDIO PERSONNEL**

<table>
<thead>
<tr>
<th>Property Master</th>
<th>Pat Hurst</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casting Director</td>
<td>Frank Smithson</td>
</tr>
<tr>
<td>Location Director</td>
<td>H. Stanley Price</td>
</tr>
<tr>
<td>Story Editor</td>
<td>Ralph Steward</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Billy Steward</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>Clyde Sampson</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>President</td>
<td>Burton Holmes</td>
</tr>
<tr>
<td>Vice-President</td>
<td>Oscar B. Depeu</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Burton W. Depeu</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>W. A. Hotz</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>Harold Lignell</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>Howard Siemon</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>Oscar B. Depeu</td>
</tr>
<tr>
<td>Manager Lecture Division</td>
<td>W. W. Westcott</td>
</tr>
</tbody>
</table>

**ILLINOIS**

**CHICAGO FILM LABORATORY**
(Sound-on-film and disc equipment)
666 Lake Shore Drive, Chicago  
Whitehall 6971

Chief Executive: A. G. Dunlap  
Ass't. to Executive: M. J. Bunn  
General Manager: A. G. Dunlap  
Production Manager: A. G. Dunlap  
Production Supervisors: A. G. Dunlap, Verne W. Blakeley  
Laboratory Head: Morris A. Epstein, Frank Balkin  
Camera Dept. Heads: Roger W. Fenimore, Inez Ridgway  
Still Dept. Head: Carl H. Fornberg  
Research Dept. Head: Morris A. Epstein  
Art Director: Inez Ridgway  
Story Editor: Morris A. Epstein  
Publicity Director: Morris A. Epstein  
Purchasing Agent: C. Krueger  
Head Projectionist: Frank Balkin

**BURTON HOLMES STUDIOS**
(RCA Photophone Equipment)
7510 N. Ashland Ave., Chicago  
Rogers Park 5056

President: Burton Holmes  
Vice-President: Oscar B. Depeu  
Production Manager: Burton W. Depeu  
Chief Sound Engineer: W. A. Hotz  
Laboratory Head: Harold Lignell  
Camera Dept. Head: Howard Siemon  
Still Dept. Head: S. W. Willston  
Purchasing Agent: Oscar B. Depeu  
Manager Lecture Division: W. W. Westcott

**LOUISIANA**

**HARCOL STUDIO**
(Film and Disc Equipment)
610 Barrone St., New Orleans  
Raymond 3191

Chief Executive: A. Harrison, Jr.  
Ass’t. to Executive: R. Dunn  
Production Mgr. Frank Richard
STUDIO PERSONNEL

Chief Electrician
Chief Sound Engineer
Recording Engineer
Amplifying Engineer
Mike Control Engineer
Laboratory Head
Camera Dept. Head
Still Dept. Head
Art Director
Publicity Director
Transportation Mgr.
Head Projectionist

Major Harrison
S. E. Harrison
Leo Bickman
W. Segui
Frank Richard
H. Harrison
A. Petrie
Alvin Harrison
R. Carrop
W. Segui
Alvin Greenwood

MINNESOTA

RAY-BELL FILMS, INC.
(Jenkins & Adair)
821 University Ave., St. Paul
Elkhurst 2004

Chief Executive
Ass't to Executive
General Manager
Chief Electrician
Chief Sound Engineer
Laboratory Head
Camera Dept. Heads
Still Dept. Head
Miniature Dept. Head
Art Directors
Research Dept. Head

R. H. Ray
A. M. Griswold
R. H. Ray
C. E. Bell
H. C. Oslund
F. R. Arver
H. W. Cress
F. B. Arver
B. O. Moss
C. A. Abbott
Bart Moss
C. A. Abbott
R. H. Ray
H. W. Cress

MISSOURI

NATIONAL CINEMA STUDIO
(Jenkins & Adair)
4327 Duncan Ave., St. Louis
Newstead 2332

Chief Executive
Ass't to Executive
General Mgr.
Production Mgr.
Production Supervisors
Chief Electrician
Chief Sound Engineer
Recording Engineer
Amplifying Engineer
Laboratory Head
Camera Dept. Head
Still Dept. Head
Miniature Dept. Head
Research Dept. Head
Costume Dept. Head
Makeup Dept. Head
Stage Mgr.
Property Master
Art Director
Casting Director
Location Director
Story Editor
Dialogue Director
Film Editor
Music Dept. Head
95—MISCELLANEOUS
Publicity Director
Purchasing Agent
Paymaster
Transportation Manager
Head Projectionist

R. Chalmers Bennett
Valleé C. Bennett
Charles P. Melton
R. Chalmers Bennett
Homer Little
Walter Lutz, George Romoser
Arthur J. Dwyer
Arthur J. Dwyer
J. V. Barton
H. Stewart Dailey
Irvin A. Eckman
Harry L. Woodson
H. W. Hildebrand
Dorothy Heidenreich
Jack Weis
Walter Lutz
Emil Schulte
Harold W. Hunn
Walter Lutz
E. W. M. Bennett
Terry J. Thomas
Jack Weis
Terry J. Thomas
Norman Owens

STUDIO PERSONNEL

Chief Electrician
Chief Sound Engineer
Recording Engineer
Amplifying Engineer
Mike Control Engineer
Laboratory Head
Camera Dept. Head
Still Dept. Head
Art Director
Publicity Director
Transportation Mgr.
Head Projectionist

Major Harrison
S. E. Harrison
Leo Bickman
W. Segui
Frank Richard
H. Harrison
A. Petrie
Alvin Harrison
R. Carrop
W. Segui
Alvin Greenwood

MICHIGAN

JAM HANDY STUDIOS
(Western Electric)
2900 E. Grand Blvd., Detroit
Madison 2450

Chief Executive
Ass't to Executive
General Manager
Production Manager
Sales Manager
Treasurer
Chief Electrician
Chief Sound Engineer
Recording Engineer
Laboratory Head
Camera Dept. Head
Still Dept. Head
Miniature Dept. Head
Research Dept. Head
Animation Dept. Head
Stage Manager
Property Master
Art Director
 Casting Director
Location Director
Story Editor
Dialogue Director
Film Editor
Music Dept. Head
95—MISCELLANEOUS
Publicity Director
Purchasing Agent
Paymaster
Transportation Manager
Head Projectionist

Jamison Handy
Oliver Horn
J. B. Turbett
John Freese
Thos. Johnstone
John Strickler
O. S. Bridgewater
Herbert Richrads
Andrew Willoner
Hugo Anders
Gordon Avil
Ed Devoe
Hugo Keursten
Ralph Lee
Rockwell Barnes
H. L. Christensen
Scott Kimball
Norwood Craighead
John Freese
Ambrose O'Neill
Mercer Francisco
Jack Motte
V. L. Herman
Otto Krueger
Chas. Gustafson
Chas. Collins
Wm. Johnson
Gale Knapp
A. J. Bradford

METROPOLITAN MOTION PICTURE COMPANY
(RCA Photophone)
1745 East Grand Blvd., Detroit
Whittier 7700

Chief Executive
Ass't to Executive
General Manager
Chief Sound Engineer
Recording Engineer
Camera Dept. Head

Maurice J. Caplan
Thelma Ervin
Douglas Rothacker
Donald Aldenderfer
G. Hawlett Davis
George Hoover

162
STUDIO PERSONNEL

NEW JERSEY

IDEAL SOUND STUDIOS
(RCA Photophone)
1996 Boulevard, E., Hudson Heights
UNion 7-0953

Chief Executive: Abe Brin
Ass't to Executive: Archie Schwartz
Production Mgr.: E. H. Kleiner
Chief Electrician: Henry Kuntze
Chief Sound Engineer: George Oschman
Recording Engineer: John Dolan
Mike Control Engineer: Al Madugna
Laboratory Head: Allen Friedman
Camera Dept. Head: Frank Zucker
Miniature Dept. Head: Pud Lane
Makeup Dept. Head: Bert Tuey
Stage Manager: Lawrence Cavanaugh
Property Master: John Allstadt
Art Director: Sam Corso
Film Editor: Marie Kramer
Music Dept. Head: E. H. Kleiner

METROPOLITAN STUDIOS
Lewis Street, Fort Lee

NEWARK MOTION PICTURE STUDIO
845 Broad St., Newark
MArket 3-6325

Chief Executive: Robert H. Farrow
General Manager: Robert H. Farrow
Chief Electrician: Allan Stockbridge
Laboratory Head: Malcolm Kemerer
Still Dept. Head: Frank Werner
Property Master: Frank Evans
 Casting Director: Joseph Goldsmith
 Music Dept. Head: Olga Martin
 Head Projectionist: Anthony Rocco

ROYAL STUDIOS
Grantwood

NEW YORK

AMERICAN BROADCASTING SYSTEM, INC.
(United Research Corp., G. E., RCA Photophone)
799 Seventh Ave., New York City
Circle 7-1415

Chief Executive: Major J. Andrew White
Ass't to Executive: George Junkin
General Manager: Chandos Sweet
Production Manager: Alice Maslin
Chief Sound Engineer: K. R. Smith
Recording Engineer: Vincent Liebler
Amplifying Engineer: John Osenkowski
Music Dept. Head: Harold Leway

Executive Office
723 Seventh Ave., New York City
BRYant 9-7754

Studios
28-19 40th Ave., Long Island City
IRonsides 6-9623

President: H. Burgi Contner
Vice-President and General Manager: Ben Berk
Secretary: Ray Walker
Treasurer: Harry Post
Chief Studio Executive: Ben Berk
Assistant to Studio Executive: Lyman Wiggins
Assistant Studio Manager: Barney Haugn
Camera Department Head: J. Burgi Contner
Chief Studio Electrician: Dan Carey
Chief Sound Engineer: Lyman Wiggins
Property Master: Jack Dalton
Makeup Department Chief: Eddie Scanlon
Transportation Department Head: Charlie Smith
Art Department Chief: Sam Corso
Chief Projectionist: Jack Kruger
Film Editor: Edna Hill
Music Department Head: Arnold Markowitz
Studio Auditor and Cashier: Isabel M. Raymond
Publicity Director: Alec Moss
STUDIO PERSONNEL

BRUNSWICK STUDIO
1277 E. 14th St., Brooklyn, N. Y. C.
Manager .................. Edward Strauss

CLAIREMONT SOUND FILM STUDIOS
(Own Sound Equipment)
138 West 124th St., New York City
UNiversity 4-3915
President .................. C. Schafer

EASTERN SERVICE STUDIOS, INC.
(Western Electric)
2326 Decatur Ave., Bronx, N. Y. C.
Raymond 9-1315
Chief Executive ........... G. Mcl. Baynes
Ass’t to Exec. ............. J. W. Roberts
General Mgr. .............. T. Keith Glennan
Chief Electrician .......... Wm. Meyerhoff
Chief Sound Engineer ...... R. O. Strock
Recording Engineer ........ H. Reikind
Mike Control Engineers.... C. A. Tuthill, H. Vivian
Camera Dept. Head ......... G. Popovici
Stage Mgr. ................ John T. Doran
Property Master ............ A. Koenig
Art Director .............. W. Keller
Head Projectionist .......... E. Green

FLEISCHER STUDIOS, INC.
1600 Broadway, New York City
Chief Executive ........... Max Fleischer
General Mgr. ................ Dave Fleischer
Production Mgr. .......... William A. Gilmartin
Production Supervisors ... Nellie Sanborn, Charles Schettler
Chief Electrician ........ Joe Fleischer
Camera Dept. Head ......... K. Pfister
Story Editor ............. William Turner
Dialogue Editor ........... L. Sparber
Music Dept. Head ........ Louis Fleischer
Publicity Director ........ Leon A. Flax
Purchasing Agent .......... Sam Buchwald
Paymaster .................... Sam Buchwald

MOVIE TONE NEWS, INC.
(Western Electric)
460 West 54th St., New York City
COLUMBUS 5-7200
Chief Executive ........... Truman H. Talley
Ass’t to Executive ......... F. T. Barry
Production Mgr. ........... George Lane

NATIONAL SOUND RECORDING SERVICE, INC.
(Glowlamp Sound-on-film)
729 Seventh Ave., New York City
BRyant 9-2368
General Manager ........... Arche Mayers
Chief Electrician .......... James Hanley
Chief Sound Engineer ...... Leonard A. Herzig
Recording Engineer ........ Leonard A. Herzig
Mike Control Engineer .... Paul Solhor
Amplifying Engineer ....... Sam Lebow
Production Control Engineer . Robert Matthews
Publicity Director ........ Arche Mayers
Head Projectionist ......... Jack Garretson

SEIDEN SOUND STUDIO
(Seiden Sound System)
729 Seventh Ave., New York City
BRyant 9-3951
Chief Executive ........... Joseph Seiden
Ass’t to Executive .......... Sam Rosen
Chief Electrician .......... Johnny Buchart
Chief Sound Engineer ...... Morris Dichter
Recording Engineer ........ Albert Rosen
Camera Dept. Head .......... Sam Rosen
Story Editor .............. Abraham Armbend
Dialogue Editor .......... Vincent Valentine
Film Editor ................ Manuel Pelluto
Music Dept. Head .......... Sholem Secunda

STANDARD SOUND RECORDING CORP.
(Standard)
220 East 38th St., New York City
Chief Executive ........... Jack Miner
General Mgr. ............... Jack Miner
Production Mgr. .......... Hazard E. Reeves
Recording Supervisor ...... J. F. Clemenger
Chief Electrician .......... Jim Hanley
Chief Sound Engineer ...... Hazard E. Reeves
Recording Engineer ....... Harry Belock
Amplifying Engineer ...... Charles Whaley
Mike Control Engineer .... Harry Glass
Production Control Engineer . Kai Bonnez
Research Dept. Head ...... Hazard Reeves
Property Master ............ Eddie Quinn
Art Director ................ Charles Nasca
Music Dept. Head .......... Lew White
Paymaster .................. F. Vorzimer

WARNER BROS. EASTERN VITAPHONE STUDIO
(Western Electric)
1277 E. 14th St., Brooklyn
Nightingale 4-8700
Chief Executive ........... Samuel Sax
STUDIO PERSONNEL

WEST COAST SERVICE STUDIOS
(RCA Photophone Equipment)
510 W. 57th St., New York City
Circle 7-2052

Chief Executive.............. Lynn Shores
General Manager............... Lynn Shores
Production Manager.......... Harold Godsoe
Chief Sound Engineer......... Al Manchee
Camera Dept. Head........... Charles Harten

WORLD BROADCASTING SYSTEM, INC., and
SOUND STUDIOS OF NEW YORK, INC.
(Western Electric)
50 West 57th St., New York City
Circle 7-7530

Chief Executive............... P. L. Deutsch, Pres.
Ass't to Executive............ A. Stein, Jr., Vice. Pres.
General Mgr................... P. L. Deutsch
Production Mgr................ A. Stein, Jr.
Chief Sound Engineer......... A. Stein, Jr.
Recording Engineer.......... A. Stein, Jr.
Paymaster..................... W. F. Varin
Purchasing Agent............. W. F. Varin

CANADA

ASSOCIATED SCREEN NEWS, LTD.
(Western Electric)
5271 Western Avenue, Montreal
Dexter 1186
21 Richmond Street, East, Toronto
Wav-

Chief Executive............... B. E. Norrish
Ass't to Executive............ L. R. Avery
Production Supervisor........ Gordon Sparkling,
                             W. J. Singleton
Recording Engineer............ Arnold Hague
Laboratory Head............... M. Metzger
Camera Dept. Head............ J. W. Campbell
Still Dept. Head.............. H. R. Bassett
Art Director.................. H. Peberdy

CANADIAN GOVERNMENT MOTION PICTURE BUREAU
Dept. of Trade and Commerce
Ottawa

Director........................ F. C. Badgley, M. C.
Exec. Ass't and Purchasing Agent... A. McK. Shaw
General Production Mgr......... F. C. Badgley, M. C.
Chief, M. P. Div. and Lab. Supt... Walter S. Carter
Senior Cinematographer......... S. H. Hollebone
Chief, 16mm Film Division...... Charles S. Quick
Chief, Projection and Sound Div... William H. Lane
Chief, Still Photograph Division... E. M. Finn
Senior Photographer............ Frank C. Tyrell
Art Department................ Miss Jean Howe
Accounts Department........... Miss G. W. Shaw

MOTION SKREENADZ, LTD.
1216 Burrand St., Vancouver
Seymum 4520

Chief Executive............... Harry Rosenbaum
Production Supervisor......... Harry Rosenbaum,
                             J. Howard Boothe
Chief Electrician............... Wallace Hamilton
Laboratory Head............... Roger E. Bourne
Camera Dept. Head............ F. M. Finn
Stage Mgr..................... Harry Rosenbaum
Story Editor.................... Harry Rosenbaum
Dialogue Editor.............. Harry Rosenbaum
Film Editor.................... Harry Rosenbaum

THE Film DAILY—LEADER FOR FIFTEEN YEARS
PRODUCERS

Home offices of American and Canadian producing companies

Personnel of important producers is listed on page 598—Studio personnel starts on page 606—Distributors are listed on page 622.

CALIFORNIA

(Addresses are Hollywood or Los Angeles unless otherwise specified)

ACME PRODS.—Western Studio, 1406 Beachwood Drive, Gladstone 6161.

ACTION PICTURES—4376 Sunset Drive, Olympia 2978.

ADVENTURE FILMS—6501 W. 5th Street.

A. E. F. PHOTO SERVICE (American Educational Film)—290 Turk St., Prospect 4338, San Francisco.

ALLIED PICTURES—Allied Bldg., Pathe Studios, Culver City, Parkway 9188.

ALTMOUNT PICTURES CORP.—1179 Market St., San Francisco.

ANIMATED FILM CO.—9712 Santa Monica Blvd., Oxford 9063, Beverly Hills.

ARGUS-LANCASTER PRODS.—Republic Studios, Granite 4111.

BACHMAN, J. G., PRODS.—Pathe Studios, Republic 0253, Culver City.

BEACON PRODS.—1606 N. Highland Avenue, Granite 3151.

BENNIE, SPENCER PRODS.—Metropolitan Studios, Granite 2111.

BERKE, WILLIAM—Metropolitan Studios, Granite 3111.

BEST PRODUCTIONS—6000 Hollywood Blvd.

BIG 4 PRODS.—4376 Sunset Drive, Olympia 2978.

BRUCE, ROBERT C.—Outdoor Talking Pictures, Metropolitan Studios, 1040 N. Los Palmas Ave., Granite 3111.

BURL, C. C., ENTERPRISES, INC.—Educational, Hillside 2155.

CADDY PRODS.—7025 Romaine St., Hempstead 1181.

CARDINAL PRODS.—5643 Las Palmas Avenue.

CAREW, EDWIN—Metropolitan Studio, Granite 3111.

CARR, TREM—6048 Sunset Blvd., Hollywood 0301.


CHAPLIN, CHARLES, PROD.—1416 N. La Brea Ave., Hempstead 2141.

CHESTER PROD., INC.—934 Market St., San Francisco.

CHESTERFIELD PRODS.—Guaranty Bldg., Hempstead 9208 and Universal, Hempstead 3131.

CHRISTIE FILM CORP.—6625 Romaine St., Granite 3111.

CINEPHONE STUDIOS—4376 Sunset Drive, Olympia 2978.

CLIFTON, ELMER, PROD.—Republic Studios, Granite 4141.

COLUMBIA PICTURES CORP.—1438 N. Gower St., Hollywood 3181.

CONSOLIDATED ADVERTISING CORP.—6640 Santa Monica Blvd.

CONTINENTAL TALKING PICTURES CORP.—6048 Sunset Blvd., Hollywood 0301.

COSMOPOLITAN PROD.—M-G-M Studios, Republic 0211.

CRUZÉ, JAMES, INC.—Guaranty Bldg., Hempstead 5843.

DARMOUR PROD.—5823 Santa Monica Blvd., Gladstone 1794.

DEMILLE, C. B., PROD.—2010 de Mille Drive, Laughlin Park, Hollywood, Olympia 2981.

DERR, E. B.—RKO Pathe Studio, Culver City, Republic 0252.

DISNEY, WALT, PRODS., LTD.—2719 Hyperion St., Olympia 2911.

DOANE, WARREN—Universal, Hempstead 3131.

DURHAM PRODS.—6048 Sunset Blvd., Granite 6984.

EDUCATIONAL PICTURES—7250 Santa Monica Blvd., Hilliside 2155.

EMPIRE PRODS.—Republic Studio, Granite 4111.

ESHBURGH, TED—1111 N. Highland Ave., Gladstone 4713.

ESPEN, DWAIN—861 N. Seward St.

FAIRBANKS, DOUGLAS—United Artists Studios, Granite 5111.

FEATURE PROD., INC.—United Artists Studio, Granite 5111.

FEINMAN, AL—Metropolitan Studios, Granite 3111.

FIRST NATIONAL—Hollywood 1251, Burbank.

FITZGERALD, DALLAS—Plymouth Prods., Metropolitan Studio, Granite 3111.

FOX FILM CORP.—3354 Casido Avenue, Crestview 5111, Westwood.

FOX MOVIE TONE—Crestview 5111, Westwood.

FOX, BRYANT, STUDIO—9147 Venice Blvd., Crestview 0191.

FRANKLIN AND STONER—Republic Studio, Granite 4141.

FUTTER, WALTER—7000 Santa Monica Blvd., Gladstone 6137.

GAG FILM CORP.—Metropolitan Studio, Granite 3111.

GILSTROM, ARVID—Metropolitan Studio, Granite 3111.

GILLIAM, RODNEY—REED—7904 Santa Monica Blvd., Crestview 6603.

GOLDSMITH PRODS.—1343 N. Gordon St., Hempstead 2131.

GOLDSMITH PRODS., HENRY—4376 Sunset Drive, Olympia 2978.

GOLDSTONE, PHIL—4376 Sunset Drive, Olympia 2978.

GOLDWYN, SAMUEL, INC.—United Artists Studio, Granite 5111.

GREY, ROMER PICTURES, LTD.—3680 Beverly Blvd., Federal 1321.

GREY, ZANE—3680 Beverly Blvd., Federal 1321.

HALPERIN, VICTOR & EDWARD—Parameter Studios, Hollywood 2411.


HAYS, JACK—Metropolitan Studios, Granite 3111.

HERMAN, AL—6048 Sunset Blvd., Hollywood 0301.

HOLFFMAN, M. H.—Pathe Studio, Republic 0252.

HOLLYWOOD FILM ENTERPRISES—6060 Sunset Blvd., Hillside 2181.

HOLLYWOOD ON PARADE—Republic Studios, Granite 4141.
WEBB, DOUGLAS, PRODS.—Cinephone Studio, 4376 Sunset Drive, Olympia 2978.
WEEKS, GEORGE—4376 Sunset Drive, Olympia 2978.
WESTERN PICTURES CORP.—1406 Beachwood Drive, Gladstone 6161.
WELSH PICTURES, INC.—Metropolitan Studios, Granie 3111.
WORLD-WIDE—Educational Release, Metropolitan Studios, Granie 3111.
YOUNG, RICHARD P. PROD.—635 N. Twanga Ave., Burbank 478.
ZEIDMAN, B. F.—Metropolitan Studio, Granie 3111.

COLORADO
ALEXANDER FILM CO.—Tel. 4200, Colorado Springs.
FILMCRAFT LABORATORIES—1353 Vine St., Franklin 6271, Denver.

CONNECTICUT
HALL FILM CO., Hampton St., Willimantic 2057-5, Hampton.
OLYMPIA MACRI EXCELSIOR PICTURES CORP.—828 Chapel St., New Haven 6-2451, New Haven.
PHelpsFilms, INC.—126 Meadow St., New Haven 3-0304, New Haven.
POPULAR PICTURES CORP.—818 Chapel St., New Haven 6-6964, New Haven.

DISTRICT OF COLUMBIA
McINTYRE, M. H.—Albee Bldg., National 0147.
NATIONAL PRODUCTIONS—Earle Bldg., National 1401.
STARK, MILTON—219 W. Centre St., Vernon 3381.

FLORIDA
BEECROFT FLORIDA STUDIOS—Davis Island, Tampa.

GEORGIA
STRECKLAND INDUSTRIAL FILM CORP.—163 Walton St., N. W., Jackson 2767, Atlanta.

ILLINOIS
ACTION FILM CO.—2450 Prairie Ave., Calumet 3120, Chicago.
ATLAS EDUCATIONAL FILM CO.—1111 Southern Blvd., Oak Park, AUSlin 8620, Chicago.
BIRCH FILMS CORP.—190 N. State St., AnDover 1399, Chicago.
BROWN, H. S., INC.—806 S. Wabash Ave., HAtrison 1433, Chicago.
CARLSON STUDIOS—3810 Broadway, LAtlevision 8532, Chicago.
CASTLE FILMS CO.—919 N. Michigan Ave., Whtehall 8086, Chicago.
CHICAGO FILM LABORATORY—666 Lake Shore Drive, Whtehall 6971, Chicago.
FASICK, A. LE ROY PICTURE PRODUCTIONS—35 E. Wacker Drive, FRAklin 5056, Chicago.
JAM HANDY PICTURE SERVICE—6227 Broadway, BRLargegate 3300, Chicago.
METROPOLITAN NEWS REEL CO.—5940 S. Cicero Ave., GROvhill 0055, Chicago.
MID-WEST FILM CO.—845 S. Wabash Ave., HARtrison 4872, Chicago.
MONARCH INDUSTRIAL PICTURES CO.—190 N. State St., AnDover 1399, Chicago.
MOTION PICTURES, INC.—750 S. Wabash Ave.
MUTUAL FILM LABORATORY—1737 N. Campbell Ave., ARmitage 2073, Chicago.
SPOOR & AHBE FILM CORP.—1345 Argyle St., LONgbranch 2863, Chicago.
STERN, SIDNEY—726 S. Wabash Ave., WEBster 3823, Chicago.
VITAGRO CORP.—4942 Sheridan Ave., LONgbranch 6380, Chicago.
ZEINTH CINEMA SERVICE—5011 N. Sawyer Ave., IRVing 2104, Chicago.

INDIANA
COBURN, HARRY H.—873 Massachusetts Ave., Licnoln 3001, Indianapolis.
SCOEY, E. C.—220 W. Ohio St., Lincoln 0929, Indianapolis.

LOUISIANA
HARCOR MOTION PICTURE INDUSTRIES, INC.—610 Barrone St., Raymond 3191, New Orleans.
MOTION PICTURE ADVERTISING SERVICE CO., INC.—2301 Tulane St., GALvexus 2131, New Orleans.

MARYLAND
ALPHA FILM LABORATORIES—3437 Park Heights Ave., Llberity 6216, Baltimore.
EDWARDS, NELSON—111 W. Lexington St., CALver 0690, Baltimore.
LEVENTHAL, MEYER—1 N. Holliday, PLaza 1645, Baltimore.
LEWY STUDIOS—853 N. Eutaw St., VERNON 2009, Baltimore.
SHECK, ROBERT M.—1 N. Holliday, Plaza 1645, Baltimore.
WOOD, W. ERNEST—3437 Park Heights Ave., Llberity 6216, Baltimore.

MASSACHUSETTS
AMBUETHER MOTION PICTURE LAB.—35 Piedmont St., HANCock 1158, Boston.
DADMUN CO.—1 Washington St., CAPitol 2835, Boston.
MASTER M. P. BUREAU, INC.—50 Piedmont St., HANCock 3592, Boston.
MELKON M. P. LAB.—0306 Stuart St., LlBERity 8996, Boston.
PATHESCOPE CO. OF THE N. E.—438 Stuart St., COhll Commonwealth 0604, Boston.
UNIVERSITY FILM FOUNDATION—40 Oxford St., UNiversity 3071, Cambridge.
VENT, ERNEST L.—53 Washington St., Salem 4276, Salem.

MICHIGAN
HAMMOND, LLOYD M. P. CO.—2509 Cass Ave., RAndolph 7978, Detroit.
JAM HANDB PICTURE SERVICE, INC.—2900 E. Grand Blvd., MAdison 2450, Detroit.
KALEC, INC.—406 Hofman Bldg., RAndolph 7418, Detroit.
METROPOLITAN M. P. CO.—1745 E. Grand Blvd., WHItter 7700, Detroit.
WILDFIRE PICTURE PRODUCTIONS—7635 Grand River Blvd., GARfield 8180, Detroit.

MINNESOTA
RAY-BELL FILMS, INC.—435 Palace Bldg., GENiva 1203, Minneapolis.
SLY FOX FILMS—627 1st Ave., N., ATLantic 2818, Minneapolis.

MISSOURI
AD-O-GRAMS, INC.—6150 Delmar Blvd., CABany 7275, St. Louis.
SYNCHRO-ART PICTURES CORP.—630 Ninth Ave., PEnnsylvania 6-2103.
TITANY PRODUCTIONS, INC.—See: Educational.
UNIVERSAL PICTURES CORP.—730 Fifth Ave., Circle 7-7100, N. Y. C.
UNIQUE-FO TOILMS—630 Ninth Ave., PEnnsylvania 6-8170, N. Y. C.
UNITED ARTISTS CORP.—729 Seventh Ave., BRyant 9-7300, N. Y. C.
UNITED STATES FILM CORP.—220 West 42nd St., Wisconsin 7-9431.
Van BEUEN CORP.—729 Seventh Ave., BRyant 9-5361, N. Y. C.
VISUAL DEMONSTRATION SYSTEM, INC.—17 E. 42nd St., MURray Hill 2-6918, N. Y. C.
WARNER BROS. PICTURES, INC.—321 W. 44th St., Chickering 4-2200, N. Y. C. (Studio, 1400 Locust Ave., Nightingale 4-8700, Brooklyn)
WEST COAST SERVICE STUDIO, INC.—510 West 57th St., Circle 7-2062.
WILLIAMS, J. D.—11 W. 42nd St., Longacre 5-2438, N. Y. C.
WORCESTER FILM CORP.—130 W. 46th St., BRyant 9-1889, N. Y. C.
WORLD-WIDE PICTURES—1501 Broadway, PENNsylvania 6-7400, N. Y. C.
WORLD ART FILM CORP.—729 Seventh Ave., BRyant 9-5451, N. Y. C.
YUGOSLAVIAN PICTURES, INC.—729 Seventh Ave., BRyant 9-6770, N. Y. C.

OHIO
ALPHA MOTION PICTURE CORP.—1825 E. 18th St., Prospect 8160, Cleveland.
ART FILM STUDIOS—6001 Euclid Ave., Henderson 5933, Cleveland.
ESCAR MOTION PICTURE SERVICE—10008 Carnegie Ave., Cedar 3900, Cleveland.
FIX ADVERTISING SERVICE CO.—1514 Prospect Ave., Main 8120, Cleveland.
HOME MOVIE CO.—2025 Euclid Ave., Cherry 1500, Cleveland.
MOVIEGRAPH CO.—Old Arcade Annex, Main 2504, Cleveland.
MOVIEMAKERS, INC.—110 W. 8th St., Cherry 6324, Cincinnati.
RUNEY MOTION PICTURE CO.—1434 Vine St., PArk 2415, Cleveland.
TRI-STATE MOTION PICTURE CO.—2110 Payne Ave., PArk 6132, Cleveland.
VISUAL TRAINING CO.—1747 Chester Ave., Main 4463, Cleveland.

PENNSYLVANIA
ATLANTIC FILM CORP.—1105 Washington Blvd., MOnroese 6000, Pittsburgh.
HOLLYWOOD

SHORT SUBJECT PRODUCERS

ANIMATED PICTURES—9713 Santa Monica Blvd., Beverly Hills. Produce "Flip the Frog" series.
ARGUS-LANCASTER—Republic Studios. Produce "Talking Picture Epics."
AUBRECHT MOTION PICTURE PRODUCTIONS—170 Golden Gate Ave., San Francisco.
AUSTIN, HAROLD—Producing shorts for M-G-M.
BRUCE, ROBERT C.—Outdoor Talking Pictures, Metropolitan Studios.
BURR, C. C.—Educational Studios, Hillside 2152.
CHRISTIE, AL—Educational Studio. Produce "Van-ity" comedies.
CLIFTON, ELMER—Republic Studios. Produce "Talking Picture Epics."
CUMMINGS, JACK—M-G-M shorts.
DARMOUR, LARRY—Producing "Mickey McGuire" series, RKO release.

HOWE, LYMAN FILM CORP.—175 W. River St., Tel. 1282, Wilkes Barre.
McCURDY FILMS—56th & Woodland Ave., SARatoga Springs 0466, Philadelphia.
MOTION PICTURE PRODUCING CO.—609 Neville St., MAYflower 9600, Pittsburgh.
NEWS REEL LABORATORIES—1707 Samson St., RITtenhouse 8392, Philadelphia.

TEXAS
FOTO ART PROD.—5800 S. Presa St., San Antonio.
GENERAL AD-FILM CO.—313 N. Beckley Street, Dallas.
JAMIESON FILM LABORATORIES—2212 Live Oak St., Tel. 2-1725, Dallas.
SIMPSON, JAMES P. CO., INC.—317 N. Beckley St., Tel. 6-5104, Dallas.

WISCONSIN
Olympic Studios—2419 Second Ave., ELiot 5038, Seattle.

WISCONSIN
BADGER FILM MFG. CO.—332 W. Wisconsin Ave., BROADway 1225, Milwaukee.
CELEBRATED PLAYERS—717 W. Wells St., Milwaukee.
MIDWEST PICTURE CO.—637 N. Seventh St., Milwaukee.
MILWAUKEE TALKING PICTURES CO.—528 N. 9th St., BROAD way 0180, Milwaukee.
NATIONAL FILM-AD SERVICE, INC.—610 Michigan Ave., MArquette 1321, Milwaukee.

CANADA
ANGELO & CO.—87 Provence Avene, Tel. 2-2965, Ottawa.
ASSOCIATED SCREEN NEWS, LTD.—5271 Western Ave., Dexter 1186, Montreal.
BARNES CALGARY FILM PROD. CO.—Calgary.
BRITISH PICTURE PRODUCERS, LTD.—Pemberton Bldg., Victoria, B. C.
CANADIAN GOVERNMENT M. P. BUREAU—Ottawa.
FILMART M. P. CO.—107 Richmond St., E. Elgin 5564, Toronto.
MOTION SKILLENADZ, LTD.—Film Exchange Bldg., Vancouver, B. C.
PACIFIC PICTURES, LTD.—Victoria, B. C.
THUNDER BAY FILMS—135 N. May St., Ft. William, Ont.
VANCOUVER MOTION PICTURES, LTD.—Film Exchange Bldg., Vancouver, B. C.

DISNEY, WALT—Producing "Mickey Mouse" and "Silly Symphony" series. United Artists release.
DGAN, WARREN—Universal release.
EDUCATIONAL PICTURES—7250 Santa Monica Blvd.
FALCOLN PRODUCTIONS, INC.—959 Seward St.
FOWLER STUDIOS—1108 N. Lillian Way.
FUTTER, WALTER—7000 Santa Monica Blvd. Produces "Curiosities" and "Travelaughs," Columbia release.
GAG FILM CO.—Metropolitan Studios.
GILLIAM, RODNEY & CO.—7904 S-nta Monica Blvd.
GREY ROMER, PICTURES CORP.—3680 Beverly Blvd., Federal 1321.
HARMAN-ISING—5653 Hollywood Blvd. Produce "Looney Tunes" and "Merrie Melodies."
HAYS, JACK, PRODUCTIONS—Metropolitan Studios. Produce "Baby Burlesk" series, Educational release.
VELAZCO PRODUCTIONS—723 Seventh Ave., BRyant 9-7147. Produce: Cartoons, Novelty and Organ-logue series.

VISUGRAPHIC PICTURES, INC. — 247 Park Ave., Wickersham 2-6350.

VITAPHONE CORP.—Studio: 1400 Locust St., Night-ingale 4-8700, Brooklyn. Under supervision of Sam Sax.

WAFILMS, INC.—729 Seventh Ave., BRyant 9-6210.

CARTOONS

ANIMATED PICTURES—("UB" Iwerks), 9713 Santa Monica Blvd., Oxford 9063, Producing "FLIP THE FROG," Beverly Hills, Calif. Release M-G-M.


COPELEY PICTURES CORP.—51 Chambers St., Worth 2-2390, N. Y. C. Produce and Distribute: "FELIX THE CAT" and "SIMON THE MONK" series.


EDUCATIONAL PICTURES—1501 Broadway, Pennsylvania 6-7400, N. Y. C. Distributors of "PAUL TERRYTOONS" by Paul Terry and Frank Moser, Produced at 203 West 146th St., N. Y. C.

ESHAUGH, TED, STUDIOS—1111 N. Highland Ave., GLadstone 4713, Hollywood. Producing: "MUSICAL COLOR PICTURES".


GAG FILM CO.—Metropolitan Studios, GLadstone 7212, Los Angeles, Calif.

GILLIAM, RODNEY & CO.—7904 Santa Monica Blvd., Oxford 8008, Beverly Hills, Calif.

GREY, SORM PICTURES CORP.—Produce: "KOWBOY KID" cartoons and Boyd La Werd's "MARTY MONK" cartoons.


IWERKS, "UB"—9713 Santa Monica Blvd., Oxford 9063, Producing: "FLIP THE FROG," Beverly Hills, Calif. Released M-G-M.


UNIVERSAL PICTURES—730 Fifth Ave., Circle 7-7100. N. Y. C. Produce and Distribute: "OSWALD THE RABBIT" series.


VITAPHONE CORP.—321 West 44th St., Chickerin 4-2200, N. Y. C. "LOONEY TUNES" series, supervised by Leon Schlesinger. Distributor: Warner Bros., 321 West 44th St., Chickerin 4-2200, N. Y. C.
DISTRIBUTORS

LOS ANGELES

ADVANCE TRAILER CORP.—1912 S. Vermont Ave., REPUBLIC 4166.
ALL STAR FEATURE DISTRIBUTORS, INC.—1910 S. Vermont Ave., REPUBLIC 3138.
ALLIED PICTURES CORP.—1908 S. Vermont Ave., PARKWAY 2161.
ASSOCIATED DISTRIBUTORS—1910 S. Vermont Ave.
ATLAS FILM EXCHANGE—1963 S. Vermont Ave., PARKWAY 8346.
COLUMBIA PICTURES CORP.—1964 S. Vermont Ave., REPUBLIC 5137.
CO-OPERATIVE FILM EXCHANGE—1928 S. Vermont Ave., PARKWAY 1131.
EDUCATIONAL FILM EXCHANGE—1920 S. Vermont Ave., REPUBLIC 5187.
ESPER, DWAIN—861 N. Seward St.
FIRST NATIONAL PICTURES, INC.—1918 S. Vermont Ave., REPUBLIC 3177.
FOX FILM CORP.—2019 S. Vermont Ave., REPUBLIC 4186.
LIBERTY PRODUCTIONS CO., LTD.—1040 N. Las Palmas Ave., GLADSTONE 7212.
MAJESTIC FILM DIST.—1965 S. Vermont Ave.
MASTER ART PRODUCTS—1912 S. Vermont Ave., REPUBLIC 4166.
METRO-GOLDWYN-MAYER—1620 Cordova, REPUBLIC 4181.
PACIFIC COAST EXCHANGE—1908 S. Vermont Ave., REPUBLIC 7248.
PARAMOUNT-PUBLIX CORP.—1980 S. Vermont Ave., REPUBLIC 5191.
PICTURE CLASSICS—1922 S. Vermont Ave., REPUBLIC 4166.
PRINCIPAL DISTRIBUTING EXCHANGE—1906 S. Vermont Ave., REPUBLIC 3187.
RKO DISTRIBUTING CORP.—1924 S. Vermont Ave., REPUBLIC 5131.
STANDARD MOTION PICTURE SERVICE, INC.—1963 S. Vermont Ave., REPUBLIC 3187.
SUPREME FILM CO. OF CALIFORNIA—1909 S. Vermont Ave., PARKWAY 3191.
Tiffany Productions—See Educational.
UNITED ARTISTS CORP.—1966 S. Vermont Ave., REPUBLIC 5177.
UNIVERSAL FILM EXCHANGE, INC.—1960 S. Vermont Ave., REPUBLIC 3171.
VITAGRAPH EXCHANGE—1918 S. Vermont Ave., REPUBLIC 3177.
VITAPHONE DISTRIBUTING CORP.—1918 W. Washington, REPUBLIC 3177.
WARNER BROS. EXCHANGE—1918 S. Vermont Ave., REPUBLIC 3177.
WORLD-WIDE PICTURES—1920 S. Vermont Avenue, REPUBLIC 5187.

NEW YORK CITY

ALTA PHONO FILM CO., INC.—220 West 42nd St., WIsconsin 7-1831.
AMERANGLO CORP.—226 West 42nd St., Wisconsin 7-1756.
AMERICAN TRADING ASSOCIATION—351 W. 42nd St., LAckawanna 4-5930.
AMKINO CORP.—723 Seventh Ave., BRYant 9-7680.
ARYCLASS PICTURES CORP.—729 Seventh Avenue, BRYant 9-3169.
ASSOCIATED CINEMAS OF AMERICA, INC.—154 West 55th St., Circle 7-6311.
AUTEN, CAPTAIN HAROLD—1540 Broadway, BRYant 9-9883.
AYWON FILM CORP.—729 Seventh Ave., BRYant 9-2660.
BIG 4 FILM CORP.—1501 Broadway, CHicking 4-2641.
BONDY, AL O.—630 Ninth Ave., CHicking 4-5390.
BRAZ PRODUCTIONS—729 Seventh Ave., BRYant 9-6941.
BREANCH, LEO—42 East 58th St., VOLunteer 5-3320.
CAPITOL FILM EXCHANGE, INC.—630 Ninth Ave., PENnsylvania 6-9350.
CAESAR FILM CO., 261 Broadway.
CELEBRITY PICTURES—723 Seventh Avenue, BRYant 9-6064.
CHESTERFIELD PRODUCTIONS—1540 Broadway, BRYant 9-6884.
COLUMBIA PICTURES—729 Seventh Avenue, BRYant 9-9510.
ONGO PICTURES—729 Seventh Avenue, BRYant 9-8047.
EDUCATIONAL PICTURES—1501 Broadway, PENnsylvania 6-7400.
EMPA FILM CO.—630 Ninth Ave.
EXCELLENT PICTURES—729 Seventh Ave., BRYant 9-9670.
EXPLORERS FILM CO.—729 Seventh Ave., BRYant 9-8047.
FEATURETTEs, INC.—2 West 43rd St., CHicking 4-4239.
FIDELITY PICTURES—220 West 42nd St., WIsconsin 7-0995.
FILM EXCHANGE, INC.—729 Seventh Ave., BRYant 9-4150.
FIRST DIVISION EXCHANGES—1600 Broadway, PENnsylvania 6-4424.
FIRST NATIONAL PICTURES—321 West 44th St., CHicking 4-2200.
FITZPATRICK PICTURES—729 Seventh Ave., BRYant 9-4384.
FOREIGN FEATURE FILMS—52 W. 8th St., SPring 5-0980.
FOX FILM CORP.—444 West 56th St., COlumbus 5-3320.
GARRISON FILM DISTRIBUTORS—729 Seventh Ave., BRYant 9-2941.
GAUMONT-BRITISH PICTURES—226 W. 42nd St.

EXECUTIVES READ THE FILM DAILY EVERY MORNING

622
GRiffith, Al—729 Seventh Ave.
Headline Pictures—729 Seventh Avenue, Bryant 9-4370.
Hollywood Pictures—630 Ninth Ave., Chickering 4-3949.
Hollywood Prods.—125 W. 45th St., Bryant 9-6516.
Imperial Distributing Corp.—729 Seventh Ave., Bryant 9-8670.
International Film Foundation—151 E. 50th St., Wickersham 2-1493.
Judea Films, Inc.—729 Seventh Ave., Bryant 9-3951.
Kaufman, Henry—1819 Broadway.
Kinemutrade, Inc.—723 Seventh Avenue, Bryant 9-5107.
Krimsky, John and Gifford Cochran—33 W. 42nd St., Longacre 5-2822.
Leff Productions, Inc.—729 Seventh Ave.
Majestic Pictures—1619 Broadway, Columbus 5-1728.
Mascot Pictures Corp.—1776 Broadway, Circle 7-2564.
Marconi Film Co.—729 Seventh Ave., Bryant 9-3951.
Mayfair Pictures—1600 Broadway, Chickering 4-0828.
Metro-Goldwyn-Mayer—1540 Broadway, Bryant 9-7800.
Monogram Pictures Corp.—723 Seventh Ave., Bryant 9-5450.
Moore, Emmett—10 W. 61st St.
Mercury Pictures—226 W. 42nd St.
Moviegraphs, Inc.—154 West 55th St., Circle 7-6311.
Napoli Film Co.—630 Ninth Ave., Chickering 4-6416.
Paradise Pictures—1619 Broadway, Columbus 5-4350.
Paramount-Publix Corp.—1501 Broadway, Chickering 4-7050.
Picture Classics—126 West 46th St., Bryant 9-5840.
Polish Film Corp.—11 W. 42nd St., Chickering 4-3699.
Power Pictures, Inc.—723 Seventh Ave., Bryant 9-6064.
Principal Distributing Corp.—11 West 42nd St., Longacre 5-3669.
Protex Trading Corp.—42 E. 58th St., Volunteer 5-3320.
Raspin Productions, Inc.—122 East 42nd St., Ashland 4-0673.
Regent Pictures, Inc.—1540 Broadway, Bryant 9-9883.
Reliance Pictures—1776 Broadway, Circle 7-6144.
Remington Pictures—c/o Jack Tropi—630 Ninth Ave.
Rko Radio Pictures — RKO Bldg., Radio City, Columbus 5-6500.
Scandinavian Talking Pictures—220 W. 42nd St., Wisconsin 7-2152.
ScreenCraft Attractions—220 W. 42nd St.
Southland Pictures Corp.—151 W. 46th St., Bryant 9-4913.
Screenart Pictures—25 W. 45th St., Medallion 3-5412.
Stanley Dist. Corp.—729 Seventh Ave., Bryant 9-2812.
Synchro-Art Pictures Corp.—630 Ninth Ave., Pennsylvania 6-2103.
Tobis Forenfilms, Inc.—595 Madison Ave., Volunteer 5-2450.
Transcontinental Pictures—630 Ninth Ave., Pennsylvania 6-2103.
Ufa Films Corp.—729 Seventh Ave., Bryant 9-7890.
Unique Foto Films—630 Ninth Ave., Pennsylvania 6-8170.
United Artists Corp.—729 Seventh Ave., Bryant 9-7300.
Universal Pictures Corp.—730 Fifth Avenue, Circle 7-7100.
Vitaphone Corp.—321 West 44th St., Chickering 4-2200.
Vultullo Films—630 Ninth Ave.
Wafilms, Inc.—729 Seventh Ave., Bryant 9-6210.
Warner Bros.—321 West 44th St., Chickering 4-2200.
Williams, J. D.—11 West 42nd St., Longacre 5-2438.
World-Wide—1501 Broadway, Pennsylvania 6-7400.
Worlds Trade Exchange—1600 Broadway, Lackson 4-7511.
Yugoslavian Pictures—729 Seventh Ave., Bryant 9-6770.

« KEY CITY »

Branches of National Distributors and Independent Exchanges

UNITED STATES

ALBANY, N. Y.
Associated Exchange—1040 Broadway
Buckley, C. H.—161 Washington Ave., Tel. 4-5481.
"Big 4"—1046 Broadway
Columbia Pictures Corp.—1050 Broadway, Tel. 3-4287.
Educational Film Exchange—1050 Broadway, Tel. 4-1915.
Filmcraft Exchanges, Inc.—1046 Broadway, Fox—1052 Broadway, Tel. 3-1203.
Firlik, J. G.—235 Elk, Tel. 4-1727.
First Division Exchanges, Inc.—1046 Broadway, Tel. 3-8589.
First Graphic Exchanges, Inc.—1046 Broadway, Tel. 4-6621.
First National—See: Vitaphone.
Fox Film Corp.—1052 Broadway, Tel. 3-1203.
Metro-Goldwyn-Mayer Dist. Corp. — 1060 Broadway, Tel. 4-2187.
Paramount Publix Corp.—1044 Broadway, Tel. 3-2187.
Rko Distributing Corp.—1048 Broadway, Tel. 4-0187.

623
UNIVERSAL FILM EXCHANGE, INC.—1054 Broadway, Tel. 4-4177.
VITAPHONE—See: Vitaphograph.
WARNER BROS.—See: Vitaphograph.
WORLD WIDE—See: Educational.

ATLANTA, GA.
AFFILIATED PRODUCERS, INC.—154 Walton, N. W., Jackson 5735.
BIG 4—154 Walton St.
BROMBERG, A. C. ATTRACTIONS, INC.—154 Walton, N. W., Jackson 0580.
COLUMBIA PICTURES CORP.—131 Walton, N. W., Walnut 1524.
EDUCATIONAL FILM EXCH.—162 Walton, N. W., Walnut 5114.
FIRST NATIONAL—See: Vitaphograph.
FOX FILM CORP.—197 Walton, N. W., Jackson 1083.
MAJESTIC PICTURES CORP.—154 Walton St.
METRO-GOLDwyn-MAYER DISTRIBUTING CORP.—46 Church St., Hancock 0044.
MOFFAT, ALBERT S.—146 Trem, Hancock 4768.
MORSE, CHARLES—260 Tremont, Liberty 4709.
NEW ENG. FILM CORP.—35 Piedmont St., Liberty 9306.
PARAMOUNT PUBLIX CORP.—58 Berkeley, Hancock 1070.
PRINCIPAL PICTURES—42 Melrose St.
RKO DISTRIBUTING CORP.—60 Church St., Hancock 0457.
POWERS PICTURES—46 Melrose St., Hancock 8680.
ROYAL FILM EXCHANGE, INC.—40 Melrose St., Hancock 8680.
SPRAGUE HOME TALKING MOVIES SALES CO.—624 Beacon, Commonwealth 1150.
SULLIVAN, MARY H.—80 Boylston, Liberty 4563.
UNITED ARTISTS CORP.—52 Church St., Hancock 8684.
UNIVERSAL FILM EXCHANGE—37 Piedmont St., Hancock 8760.
VITAGRAPH, INC.—131 Arlington St., Hubbard 3290.
VITAPHONE—See: Vitaphograph.
WARNER BROS.—See: Vitaphograph.
WORLD WIDE—See: Educational.

BUFFALO, N. Y.
BIG 4—505 Pearl St.
CELEBRITY PROD.—505 Pearl St.
COLUMBIA—505 Pearl St., Washington 3525.
EDUCATIONAL—505 Pearl St., Washington 5045.
FILM CLASSIC PICTURES CORP.—265 Franklin St.
FIRST DIVISION EXCHANGES—505 Pearl St., Washington 8665.
FIRST GRAPHIC—505 Pearl St., Upper 3325.
FIRST NATIONAL—See: Vitaphograph.
FILMCRAFT EXCHANGES, INC.—505 Pearl St.
FOX—496 Pearl St., Cleveland 0784.
HOLLYWOOD PICTURES CORP.—505 Pearl St., Washington 5616.
M-G-M—509 Pearl St., Washington 1224.
PARAMOUNT—494 Franklin St., Upper 1707.
POWERS PICTURES—505 Pearl St., Washington 1631.
RKO—505 Pearl St., Cleveland 0743.
STANDARD FILM EXCHANGE—505 Pearl St., Cleveland 2421.
UNITED ARTISTS—505 Pearl St., Washington 1500.
UNIVERSAL—505 Pearl St., Cleveland 0582.
VITAGRAPH, INC.—470 Franklin St., Lincoln 2700.
VITAPHONE—See: Vitaphograph.
WARNER BROS.—See: Vitaphograph.
WORLD WIDE—See: Educational.

CHARLOTTE, N. C.
BIG 4—505 W. 4th St.
BROMBERG, A. C. ATTRACTIONS, INC.—509½ W. 4th St., Tel. 3-2214.
COLUMBIA PICTURES CORP.—225 W. 4th St., Tel. 2-2156.
EDUCATIONAL FILM EXCH., INC.—224 W. 2nd St., Tel. 5022.
FIRST NATIONAL—See: Vitaphograph.
FOX FILM CORP.—511 W. 4th St., Tel. 7101.
METRO-GOLDwyn DISTRIBUTING CORP.—428 W. 4th St., Tel. 4186.
MAJESTIC PICTURES, INC.—Film Exchange Bldg., Prospect 2729.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—2346 Payne Ave., Prospect 3340.
PARAMOUNT PUBLIX CORP.—1745 E. 23rd St., Prospect 3914.
POWERS PICTURES—703 Film Exchange Bldg., Prospect 8395.
RKO DISTRIBUTING CORP.—2340 Payne Ave., Prospect 5980.
REX FILM CO.—2100 Payne Ave., Prospect 0719.
SELECTED PICTURES CO.—Film Exchange Bldg., Prospect 6074.
SKIRBGAS, WM. N.—E. 21st & Payne Ave., Main 8536.
STANDARD FILM SERVICE CO.—Payne Ave. & 21st St., Prospect 0034.
TRI-STATE MOTION PICTURE CO. — 2110 Payne Ave., Prospect 4900.
UNITED ARTISTS CORP.—1611 E. 21st St., Prospect 2985.
UNIVERSAL FILM EXCHANGES, INC.—2342 Payne Ave., Prospect 0413.
VITAGRAPH, INC.—2300 Payne Ave., Prospect 5920.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.
ZENITH FILM CO.—Film Exchange Bldg., Prospect 7556.

DALLAS, TEX.

ALLIED FILM EXCHANGES, INC.—Film Exchange Bldg., Tel. 7-5906.
BIG 4—2011 Jackson St.
COLUMBIA PICTURES CORP.—304 S. Harwood, Tel. 7-6222.
DALLAS POSTER EXCHANGE — 1807½ Commerce, Tel. 7-1011.
EDUCATIONAL FILM EXCHANGE—302½ S. Harwood, Tel. 2-8604.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—1803 Wood, Tel. 7-6379.
GENERAL TALKING PICTURES CORP.—304½ S. Harwood, Tel. 7-5218.
INDEPENDENT FILM DIST.—2011 Jackson St.
LONE STAR FILMS CORP.—1801½ Commerce, Tel. 7-2606.
MAJESTIC PICTURES CO.—Film Exchange Bldg.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP. OF TEX.—2015 Jackson St., Tel. 7-4172.
MONOGRAM PICTURES CORP.—302 S. Harwood, Tel. 7-4942.
NATIONAL SCREEN SERVICE, INC.—300½ S. Harwood, Tel. 7-8315.
PARAMOUNT PUBLIX CORP.—300 S. Jefferson St., Tel. 7-4336.
POWERS PICTURES—308 S. Harwood St., Tel. 7-2946.
RKO DISTRIBUTING CORP.—320 S. Harwood St., Tel 2-6175.
SYNDICATE PICTURES CORP.—308 S. Harwood St., Tel. 7-5673.
TEXAS FILM EXCHANGE, INC.—308 S. Harwood St., Tel. 7-2946.
TRUE FILM CO.—Melba Bldg., Tel. 7-6428.
UNITED ARTISTS CORP.—Film Exchange Bldg., Tel. 7-1364.
UNIVERSAL FILM EXCHANGE, INC.—Film Exchange Bldg., Tel. 7-6312.
VITAGRAPH, INC.—508 Park, Tel. 2-8726.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WOLF, AL—308 S. Harwood St., Tel. 7-2946.
WORLD WIDE—See: Educational.

DENVER, COLO.

BIG 4—2044 Broadway.
CERTIFIED PRODUCTION, INC.—828 21st St., Main 6867.
COLUMBIA PICTURES CORP.—2071 Broadway, Keystone 4575.
CONSOLIDATED PRODUCTIONS, INC.—2044 Broadway, Tabor 3922.
DENVER POSTER EXCHANGE—2104 Broadway, Keystone 4604.
EDUCATIONAL FILM EXCHANGE, INC. — 2144 Champa, Keystone 5615.
ELECTRICAL RESEARCH PRODUCTS, INC.—Denver, N. B., Tabor 6321.
EXHIBITORS FILM DELIVERY & SERVICE CO., INC.—2134 Broadway, Main 2824.
FILMCRAFT LABORATORIES—1353 Vine, F.Ranklin 6271.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—2140 Champa, Tabor 5331.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—2100 Broadway, Tabor 8166.
PARAMOUNT PUBLIX CORP.—1625 Court Pl., Keystone 8246.
RKO DISTRIBUTING CORP.—807 21st St., Keystone 8381.
SHEFFIELD, EXCH. SYSTEM—2075 Broadway, Tabor 7661.
UNITED ARTISTS CORP. — 2065 Broadway, Tabor 0552.
UNIVERSAL FILM EXCHANGE, INC.—801 21st St., Main 3281.
VITAGRAPH, INC.—2115 Champa St., Keystone 6178.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

DES MOINES, IA.

COLUMBIA PICTURES CORP.—1003 High St., Tel. 3-5725.
EDUCATIONAL FILM EXCH.—100½ High St., Tel. 4-7139.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—1024 High St., Tel. 4-4281.
IOWA POSTER EXCHANGE — 510 12th St., Tel. 4-5312.
METRO-GOLDWYN-MAYER DIST. CORP.—618 12th St., Tel. 4-6271.
PARAMOUNT PUBLIX CORP.—1125 High St., Tel. 4-3197.
PARROT FILMS—1700 Kee Way, Tel. 5-8686.
RKO DISTRIBUTING CORP.—1115 High St., Tel. 4-8184.
UNIVERSAL FILM EXCHANGE—1003½ High St., Tel. 4-4219.
VITAGRAPH, INC.—1111 High St., Tel. 4-3297.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

DETROIT, MICH.

BIG 4—2310 Cass Ave.
CINEMA SERVICE CO.—2310 Cass Ave., Cadillac 6189.
CO-OPERATIVE THEATER SERVICE CORP.—608 Fox Theater Bldg., Cadillac 7003.
COLUMBIA PICTURES CORP. — 200 Film Exchange Bldg., Randolph 8021.
CRESCEENT PICTURES CO.—202 Film Exchange Bldg., Randolph 1538.
EDUCATIONAL FILM EXCHANGE—710 Film Exchange Bldg., Randolph 7525.
EXCELLENT PICTURES CORP.—2310 Cass Ave., Cadillac 3476.
FILMCRAFT EXCHANGES, INC.—Film Exchange Bldg, Cadillac 3726.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—66 Sibley St., Cadillac 3726.
GRAPHIC EXCHANGES, INC.—610 Film Exchange Bldg., Cadillac 6415.
HOLLYWOOD PICTURES CORP.—2310 Cass Ave., Cadillac 5710.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—2304 Cass Ave., Cadillac 4456.
METROPOLITAN MOTION PICTURE CO.—1745 E. Grand Bldg., Whittier 7700.
PARAMOUNT PUBLIX CORP.—2943 Cass Ave., Temple 1-8220.
PRINCIPAL PICTURES—Film Exchange Bldg. POWERS PICTURES—Film Exchange Bldg.
INDIANAPOLIS, IND.
BIG 4—406 N. Illinois St.
COLUMBIA PICTURES CORP.—432 N. Illinois St.,
Lincoln 8408.
EDUCATIONAL FILM EXCHANGE—120 W. Michigan
St., Lincoln 8385.
EXHIBITORS EXCHANGE, INC.—402 N. Illinois St.,
Lincoln 5943.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—326 N. Illinois St., Lincoln 5581.
JUDELL, B. N., INC.—406 N. Illinois St.,
Lincoln 9472.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—
421 N. Illinois St., Lincoln 4361.
PARAMOUNT PUBLICLX CORP.—116 W. Michigan St.,
Lincoln 7564.
PRINCIPAL PICTURES—215 Wimmer Bldg.
RKO DISTRIBUTING CORP.—428 N. Illinois St.,
Ripley 2582.
SECURITY PICTURES—404 N. Illinois St., Ripley
6755.
UNITED ARTISTS CORP.—408 N. Illinois St.,
Lincoln 3551.
UNIVERSAL FILM EXCHANGE, INC.—326 N. Illinois St.,
Ripley 3562.
VITAGRAPH, INC.—120 W. Michigan St., Lincoln
3581.
VIAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

KANSAS CITY, MO.
ANDLAUER FILM CO.—Ozark Bldg., Main 4658.
BIG 4—221 W. 18th Street.
COLUMBIA PICTURES CORP. — 219 W. 18th St.,
Harrison 3892.
EDUCATIONAL FILM EXCHANGE—130 W. 18th St.,
Grand 2885.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—1734 Wyandotte St., Harrison
7253.
INDEPENDENT FILM CORP.—113 West 18th St.,
Grand 0522.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—
18th & Central, Grand 2109.
MIDWEST FILM DISTRIBUTORS, INC.—221 West
18th St., Grand 2390.
PARAMOUNT PUBLICLX CORP.—1802 Wyandotte,
Grand 0410.
RKO DISTRIBUTING CORP.—1712 Wyandotte, Harri-
son 8645.
SECURITY PICTURES CORP.—1820 Wyandotte,
Grand 0672.
UNITED ARTISTS CORP.—223 W. 18th St., Grand
1123.
UNIVERSAL FILM EXCHANGE, INC.—1710 Wyand-
dotte, Harrison 5624.
VITAGRAPH, INC.—1701 Wyandotte St., Harrison
4645.
VIAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

LOS ANGELES, CAL.
ALL STAR FEATURES DISTRIBUTORS, INC.—1910
S. Vermont Ave., Republic 3138.
ALLIED PICTURES CORP.—1908 S. Vermont Ave.,
Parkway 2161.
ATLAS PICTURES, LTD.—1963 S. Vermont Ave.,
Parkway 8316.
BIG 4—1910 S. Vermont Ave.
COLUMBIA PICTURES CORP.—1964 S. Vermont Ave.,
Republic 5137.
CO-OPERATIVE FILM EXCHANGE—1928 S. Vermont
Ave., Parkway 1131.
EDUCATIONAL FILM EXCHANGE—1920 S. Vermont
Ave., Republic 5187.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—2019 S. Vermont Ave., Republic
4186.
HICKEY, GEORGE A.—1620 Cordova, Republic 6097.
ITALOTONE FILM PRODUCTION—Republic Studios.
MAJESTIC FILM DISTRIBUTORS—1865 S. Vermont
Ave.
MASTER ARTS PRODUCTS CORP.—1922 S. Vermont
Ave., Republic 4166.
METRO-GOLDWYN-MAYER STUDIOS—1620 Cordova,
Republic 4181.
OLMSTEAD, RAY D.—1963 S. Vermont Ave., Republic
3187.
PARAMOUNT PUBLICLX CORP.—1980 S. Vermont Ave.,
Republic 5191.
PICTURE CLASSIC, INC.—1922 S. Vermont Ave.,
Republic 4166.
POWERS PICTURES—1965 S. Vermont Ave., Park-
way 3196.
PRINCIPAL DISTRIBUTING EXCHANGE—1965 S.
Vermont Ave., Parkway 6360.
RKO DISTRIBUTING CORP.—1926 S. Vermont Ave.,
Republic 5104.
STANDARD TALKING FILM SERVICE, INC.—1963 S.
Vermont Ave., Republic 3187.
SUPREME SCREEN SERVICE OF THE WEST—1909 S.
Vermont Ave., Republic 3191.
UNITED ARTISTS CORP.—1966 S. Vermont Avenue,
Republic 5177.
UNIVERSAL FILM EXCHANGE, INC.—1960 S. Ver-
mont Ave., Republic 3171.
VITAGRAPH, INC.—1918 S. Vermont Ave., Republic
3177.
VIAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

MEMPHIS, TENN.
COLUMBIA PICTURES CORP.—396 S. 2nd St., Tel.
8-4642.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—395 S. 2nd St., Tel. 8-2164.
METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—
502 S. 2nd St., Tel. 8-5181.
PARAMOUNT PUBLICLX CORP.—265 S. Front St.,
Tel. 6-2573.
RKO DISTRIBUTING CORP.—492 S. 2nd St.,
Tel. 8-1322.
UNIVERSAL FILM EXCHANGE, INC.—399 S. 2nd St.,
Tel. 8-4724.
VITAGRAPH, INC.—500 S. 2nd St., Tel. 8-1191.
VIAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
CELEBRATED PLAYERS FILM CORP. OF WIS.—717 W. Wells St., Ravenna 3531.

COLUMBIA PICTURES CORP.—1133 N. 8th St., MArquette 3351.

EDUCATIONAL FILM EXCHANGE—814 N. 11th St., MArquette 3106.

FIRST NATIONAL—See: Vitagraph.

FOX FILM CORP.—1016 N. 8th St., MArquette 5710.

JUDELL, B. N.—749 N. 7th St., MArquette 4472.

KEYSTONE FILM EXCHANGE, INC.—639 N. 7th St., MArquette 7340.

METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—732 W. State St., MArquette 4024.

MID WEST FILM CO.—637 N. 7th St., MArquette 5290.

PARAMOUNT PUBLIX CORP.—1121 N. 8th St., MArquette 7340.

PRINCIPAL PICTURES—717 W. Wells St.

RKO DISTRIBUTING CORP.—1131 N. 8th St., MArquette 4445.

POWERS PICTURES—16 N. 4th St.

SECURITY PICTURES EXCHANGE—641 N. 7th St., MArquette 1876.

UNITED ARTISTS CORP.—1137 N. 8th St., MArquette 6530.

UNIVERSAL FILM EXCHANGE, INC.—717 W. Wells St., MArquette 4080.

VITAGRAPH, INC.—812 N. 11th St., MArquette 6380.

VITAPHONE—See: Vitagraph.

WARNER BROS.—See: Vitagraph.

WORLD WIDE—See: Educational.

MINNEAPOLIS, MINN.

BIG 4—70 Glenwood Ave.

CAPITOL PICTURES CORP.—64 Glenwood Avenue, Main 0638.

CELEBRATED FILM EXCHANGE—70 Glenwood Ave., Atlantic 0098.

COLUMBIA PICTURES CORP.—66 Glenwood Avenue, Atlantic 3561.

EDUCATIONAL FILM EXCHANGE—1111 1st Avenue, N., Atlantic 1214.

ELLIOTT FILM CO.—310 Film Exchange Bldg., Geneva 4219.

FIRST NATIONAL—See: Vitagraph.

FOX FILM CORP.—1101 1st Ave. N., Atlantic 2201.

IDEAL PICTURES CORP.—321 Loeb Arcade, Main 7966.

METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—74 Glenwood Ave., Main 3351.

PARAMOUNT PUBLIX CORP.—1100 1st Ave., N., Atlantic 0537.

PRINCIPAL PICTURES—335 Loeb Arcade.

RKO DISTRIBUTING CORP.—72 Glenwood Avenue, Atlantic 6367.

SCREEN CLASSICS—319 Loeb Arcade Bldg., Main 7966.

STERLING PICTURE CO.—604 Film Exchange Bldg., Atlantic 6816.

UNITED ARTISTS CORP.—1109 1st Ave., N., Geneva 4343.

UNIVERSAL FILM EXCHANGE, INC.—1105 1st Ave., N., Atlantic 3535.

VITAGRAPH, INC.—952 1st Ave., N., Atlantic 3281.

VITAPHONE—See: Vitagraph.

WARNER BROS.—See: Vitagraph.

WORLD WIDE—See: Educational.

NEW HAVEN, CONN.

BIG 4—134 Meadow St.

COLUMBIA PICTURES CORP.—134 Meadow St., New Haven 8-2197.

EDUCATIONAL FILMS, INC.—134 Meadow St., New Haven 8-3944.

FIRST NATIONAL—See: Vitagraph.

FOX FILM CORP.—114 Meadow St., New Haven 3-3780.

METRO-GOLDWYN-MAYER PICTURES CORP.—134 Meadow St., New Haven 3-9060.

OLYMPIA MACRÍ EXCELSIOR PICTURES CORP.—828 Chapel St., New Haven 6-2451.

PARAMOUNT PUBLIX CORP.—136 Temple St., New Haven 7-8531.

RKO DISTRIBUTING CORP.—134 Meadow St., New Haven 3-6232.

UNITED ARTISTS CORP.—134 Meadow St., New Haven 5-7591.

UNIVERSAL FILM EXCHANGE—125 Meadow Street, New Haven 6-1181.

VITAGRAPH, INC.—134 Meadow St., New Haven 3-5533.

VITAPHONE—See: Vitagraph.

WARNER BROS.—See: Vitagraph.

WORLD ART PICTURES—134 Meadow St., New Haven 6-8142.

WORLD WIDE—See: Educational.

NEW ORLEANS, LA.

BIG 4—221 S. Liberty St.

BROMBERG, ARTHUR C.—221 S. Liberty St., Raymond 2055.

COLUMBIA PICTURES CORP.—1307 Tulane St., Raymond 2591.

EDUCATIONAL FILM EXCHANGE—220 S. Liberty St., Raymond 5450.

FIRST NATIONAL—See: Vitagraph.

FOX FILM CORP.—218 S. Liberty St., Raymond 6965.

MAJESTIC PICTURES CORP.—218 S. Liberty St.

METRO-GOLDWYN-MAYER DISTRIBUTING CORP.—223 S. Liberty St., Raymond 2580.

PARAMOUNT PUBLIX CORP.—215 S. Liberty St., Raymond 3357.

PRINCIPAL PICTURES—1409 Cleveland St.

RKO DISTRIBUTING CORP.—1418 Cleveland, Raymond 1148.

SOUTHERN POSTER EXCHANGE—1300 Cleveland, Main 0097.

SOU PROD. & BOOKING OFFICE—1401 Tulane St., Raymond 2094.

TALKING PICTURE EPICS, INC.—1409 Cleveland, Main 0097.

UNITED ARTISTS CORP., INC.—147 S. Liberty St., Raymond 3722.

UNIVERSAL FILM EXCHANGES, INC.—143 S. Liberty St., Raymond 1159.

VITAGRAPH, INC.—150 S. Liberty St., Raymond 4225.

VITAPHONE—See: Vitagraph.

WARNER BROS.—See: Vitagraph.

WORLD WIDE—See: Educational.

NEW YORK, N. Y.

ADVERTISING MOTION PICTURE CO., INC.—342 Madison Ave., Murray Hill 2-4851.

AMERANGLO CORP.—226 West 42nd St., Wsconsin 7-1756.

AMER TRADING ASSO.—630 9th Ave., Lackawanna 4-5930.

AMKINO CORP.—723 7th Ave., Bryant 9-7680.

ASSOCIATED EXCHANGE—630 Ninth Ave.

AYWON EXCHANGE, INC.—729 Seventh Ave., Bryant 9-2600.

BEACON FILMS, INC.—25 West 45th St., Medallion 3-5412.

BIG 4 FILM CORP.—630 Ninth Ave.

BIG "U" (UNIVERSAL)—630 Ninth Ave., Chickerling 4-0345.

BIMBERG, A. J.—1520 Broadway, Bryant 9-1491.

BRITISH & CONTINENTAL TRADING CO.—1650 Broadway, Circle 7-2895.

BRITISH INTERNATIONAL PICTURES OF AMERICA, INC.—630 Ninth Ave., Pennsylvania 6-6742.

CAPITAL FILM EXCHANGE, INC.—630 Ninth Ave., Pennsylvania 6-9350.

CARLSON, JOHN & CO.—Times Bldg., Bryant 9-9748.
UNIVERSAL FILM EXCHANGE—625 W. Grand Ave.,
Tel. 3-4800.
VITAGRAPH, INC.—523 S. Robinson St., Tel. 3-7544.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

OMAHA, NEB.
AMERICAN DISTRIBUTING CORP.—1518 Davenport,
St., Atlantic 1953.
BIG 4—1516 Davenport St.
CAPITOL PICTURES CORP.—1 Film Exchange Bldg.,
Jackson 1161.
COLUMBIA PICTURES—1514 Davenport St., Atlantic
7425.
EDUCATIONAL FILM EXCHANGE—1502 Davenport,
St., Atlantic 3136.
EXHIBITORS POSTER EXCHANGES, INC.—1 Film
Exchange Bldg., Jackson 1161.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—1509 Chicago, Jackson 4860.
LIBERTY FILMS, INC.—1524 Davenport St., Atlantic
5854.
METRO-GOLDWIN-MAYER DISTRIBUTING CORP.—
1512 Davenport St., Atlantic 4314.
MIDWEST FILM DISTRIBUTORS, INC.—1516 Davenport,
St., Atlantic 1905.
PARAMOUNT PUBLIC L. CORP.—1704 Davenport St.,
Atlantic 1550.
PRINCIPAL DISTRIBUTING CORP.—1506 Davenport
St., Jackson 4422.
RKO DISTRIBUTING CORP.—1508 Davenport St.,
Atlantic 5424.
SECURITY PICTURES CORP.—1506 Davenport St.,
Jackson 4422.
UNITED ARTISTS CORP.—1508 Davenport St., At-
lantic 1161.
UNIVERSAL PICTURES—1513 Davenport St.,
VITAGRAPH, INC.—1610 Davenport St., Jackson
4838.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

PHILADELPHIA, PA.
"BIG 4" FILM CORP.—1339 Vine St., LOCust 4712.
BOYD ENTERPRISES, INC., A. R. — 1700 Samson,
LOCust 5310.
CAPITAL FILM EXCHANGE, INC.—1314 Vine St.,
SPruce 2699.
COLUMBIA PICTURES CORP.—1232 Vine St., SPruce
2062.
EDUCATIONAL FILM EXCHANGE—1309 Vine St.,
LOCust 4581.
FIRST DIVISION EXCHANGE, INC.—1240 Vine St.,
LOCust 7880.
FIRST NATIONAL—See: Vitagraph.
FITZPATRICK PICTURES, INC.—1329 Vine St., Ritt-
tenhouse 7858.
FOX FILM CORP.—310 N. 13th St., LOCust 4570.
GOLD MEDAL FILM CO.—1339 Vine St., LOCust
4712.
INTERSTATE FILM CO., INC.—308 N. 13th St.,
LOCust 4221.
LIBERTY FILM CORP.—1339 Vine St., LOCust 4712.
MacCALLUM PICTURES, INC.—1420 Chestnut St.,
Rittenhouse 9206.
MA'ESTIC PICTURES, INC.—1236 Vine St.
MASTERPIECE FILM ATTRACTIONS—1329 Vine St.,
Rittenhouse 7858.
McCURDY FILMS—56th & Woodland, SARatoga 0466.
METRO-GOLDWIN-MAYER DISTRIBUTING CORP.—
1323 Summer SPruce 6150.
MOON AMUSEMENT CORP.—1700 Sansom, LOCust
5310.
NEUFELD, OSCAR—1239 Vine St., SPruce 1676.
PARAMOUNT-PUBLIX CORP.—1201 Vine St., LOCust
3672.
PHILA. FILM EXCHANGE—1333 Vine St., SPruce
6694.
POWERS PICTURES—1314 Vine St., SPruce 2699.
PRINCIPAL PICTURES—1242 Vine St.
RELIABLE FILM EXCHANGE—1237 Vine St., LOCust
5879.
RKO DISTRIBUTING CORP.—302 N. 13th St.,
Rittenhouse 0146.
SUCCESS PICTURES, INC.—1239 Vine St., SPruce
1676.
UNITED ARTISTS CORP.—1304 Vine St., LOCust
5146.
UNIVERSAL FILM EXCHANGE—See: Interstate.
VITAGRAPH, INC.—1225 Vine St., Rittenhouse
9530.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

PIITSBURGH, PA.
ALEXANDER FILM SERVICE, INC.—1701 Blvd. Allies,
Atlantic 2578.
APEX PICTURES, INC.—1028 Forbes St., Atlantic
7833.
ATLANTIC FILM CORP.—1105 Washington Blvd.,
MONtrose 6000.
"BIG 4" FILM CORP.—1701 Blvd. of Allies.
COLUMBIA PICTURES CORP.—1623 Blvd. Allies,
Atlantic 9990.
EDUCATIONAL FILM EXCHANGE—1623 Blvd. Allies,
Gran 2316.
FIRST DIVISION EXCHANGE OF PITTSBURGH, INC.—
86 Van Braam St., GRant 2730.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—1715 Blvd. Allies, GRant 3572.
MA'ESTIC PICTURES CORP.—425 Van Braam St.
METRO-GOLDWIN-MAYER DISTRIBUTING CORP.—
1631 Blvd. Allies, Atlantic 6690.
PARAMOUNT-PUBLIX CORP.—1727 Blvd. Allies, At-
lantic 9270.
PINKNEY FILM SERVICE CORP.—1028 Forbes Street,
Atlantic 7833.
POWERS PICTURES—1617 Blvd. of Allies, Atlantic
8639.
PRINCIPAL PICTURES—1707 Blvd. of Allies.
RKO DISTRIBUTING CORP.—1623 Blvd. Allies,
GRant 2237.
STANDARD FILM SERVICE CO.—1723 Blvd. Allies,
GRant 2733.
UNITED ARTISTS CORP.—1717 Blvd. Allies, GRant
8960.
UNIVERSAL FILM EXCHANGE, INC. — 1709 Blvd.
Allies, GRant 4970.
VITAGRAPH, INC.—1623 Blvd. Allies, GRant 1857.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.

PORTLAND, ORE.
"BIG 4" FILM CORP.—211 N. 19th St.
COLUMBIA PICTURES CORP.—611 Kearney Street,
Beacon 3101.
EDUCATIONAL FILM EXCHANGE—126 N. 12th St.,
ROADway 0323.
FIRST NATIONAL—See: Vitagraph.
FOX FILM CORP.—612 Lovejoy, Beacon 8305.
METRO-GOLDWIN-MAYER DISTRIBUTING CORP.—
451 Gilsan, ROADway 2521.
PARAMOUNT-PUBLIX CORP.—201 N. 19th Street,
ROADway 3477.
POWERS PICTURES—211 N. 19th Street.
RKO DISTRIBUTING CORP.—205 N. 19th Street,
ROADway 0891.
SHEFFIELD EXCHANGE SYSTEM—462 Gilsan, ROAD-
way 0136.
STAR FILM EXCHANGE—211 N. 19th St., Beacon
4656.
UNIVERSAL FILM EXCHANGE, INC. — 445 Gilsan,
ROADway 1231.
VITAGRAPH, INC. — 215 N. 19th St., ROADway
5624.
VITAPHONE—See: Vitagraph.
WARNER BROS.—See: Vitagraph.
WORLD WIDE—See: Educational.
IN THIS section will be found the name, address and personnel of associations, societies, clubs, guilds and organizations associated with the motion picture industry.
MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, Inc.

28 W. 44th St., New York City
BRyant 9-4000

WILL H. HAYS, President

OFFICERS

Secretary ........................................ Carl E. Milliken; Treasurer ...................... F. L. Herron
Assistant Treasurer ......................... George Borthwick

BOARD OF DIRECTORS

WILL H. HAYS, Chairman


MEMBERS

Bray Prod., Inc.—729 Seventh Ave., N. Y. C.
Caddo Co., Inc.—1041 Formosa Ave., Hollywood,
Christie Film Co.—6625 Romaine St., Hollywood.
Columbia Pictures Corp.—729 Seventh Ave., N. Y. C.
Eastman Kodak Co.—Rochester, N. Y.
Educational Film Exchanges, Inc.—1501 Broadway,
N. Y. C.
Electrical Research Products, Inc.—195 Broadway,
N. Y. C.
First National Pictures, Inc.—321 W. 44th St.,
N. Y. C.
Fox Film Corp.—444 W. 56th St., N. Y. C.
D. W. Griffith, Inc.—1619 Broadway, N. Y. C.
Inspiration Pictures, Inc.—729 Seventh Ave., N. Y. C.
Metro-Goldwyn-Mayer Dist. Corp.—1540 Broadway,
N. Y. C.

Paramount-Publix Corp.—1501 Broadway, N. Y. C.
Pathe Exchange, Inc.—35 W. 45th St., N. Y. C.
Principal Pictures Corp.—1041 N. Formosa Ave.,
Hollywood.
RCA Photophone, Inc.—Front and Cooper Sts., Cam-
den, N. J.
RKO Dist. Corp.—RKO Bldg., Radio City, N. Y. C.
RKO Pathe Dist. Corp.—1560 Broadway, N. Y. C.
Hal Roach Studios, Inc.—Culver City, Cal.
Sono Art Prod.—1600 Broadway, N. Y. C.
United Artists Corp.—729 Seventh Ave., N. Y. C.,
or 1041 N. Formosa Ave., Hollywood.
Universal Pictures Corp.—730 Fifth Ave., N. Y. C.
Vitagraph, Inc.—321 W. 44th St., N. Y. C.
Warner Bros., Pictures, Inc.—321 W. 44th St.,
N. Y. C.

ASSOCIATION OF MOTION PICTURE PRODUCERS, Inc.

GLadstone 6111

LOUIS B. MAYER, President

OFFICERS

Vice-President ................................ J. L. Warner
Exec. V.-P., Sec’y-Treas. ...................... Winfield R. Sheehan
2nd Vice-President ......................... Fred W. Beets

MEMBERS

Columbia Pictures Corp., 1438 N. Gower St., Holly-
wood—Harry Cohn.
Educational Studios, Inc., 7250 Santa Monica Blvd.,
First National Productions Corp., Burbank—Darryl
Zanuck.
Fox Film Corp., Westwood—Winfield R. Sheehan.
Samuel Goldwyn, Inc., Ltd., 7210 Santa Monica Blvd.,
Hollywood—Samuel Goldwyn.
Harold Lloyd Corp., 1041 N. Formosa, Hollywood—
William R. Fraser.

Metro-Goldwyn-Mayer Corp., Culver City—Louis B.
Mayer.
Paramount-Publix Corp., 5451 Marathon St., Holly-
wood—Emanuel Cohen.
RKO Studios, Inc., 780 N. Gower St., Hollywood—
David O. Selznick.
Hal E. Roach Studios, Inc., Culver City—Henry Gins-
berg.
United Artists Studio Corp., 1041 N. Formosa, Holly-
wood—Joseph M. Schenck.
Universal Pictures Corp., Universal City — Carl
Laemmle, Jr.
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
7046 Hollywood Blvd., Hollywood

OFFICERS

President................Conrad Nagel
Vice-President........Benjamin Glazer
Secretary.................Fred Niblo

Treasurer................Frank Lloyd
Executive Secretary......Lester Cowan
Actor-Producers Relations...William Conklin

BOARD OF DIRECTORS


BRANCH EXECUTIVE COMMITTEES


DIRECTORS' BRANCH—Cecil B. de Mille, Alfred Green, Robert Z. Leonard, Ruben Mamoulian, Fred Niblo.

ASSISTANT DIRECTORS' BRANCH—Scott Beal, Fred Fleck, Gordon Hollingshead, Jack Mintz, William Tummel.

LIFE MEMBERS:
Douglas Fairbanks, William C. de Mille, Frank Woods.

ACTORS' BRANCH, ACADEMY MEMBERS—

ACTORS' BRANCH, ASSOCIATE MEMBERS:
Lewin, Harold C; Lewis, Harry M; Lindgren, Otho S; Lovering, Frederic MacAlpin; Crambell MacCulloch, A; Macdonald, A D; Mair, James Maresca; Earl A; McClintock, Harold J; McCord, Elizabeth B; McGaffey, Gene; Merritt, Harry D; Mills, William A; Mueller, W S; Nickum, Chester L; North, Charles Odda, Martin M; Paggi, Ernest Palmer, Helen Gladys Percy, Carroll S; Pratt, Walter K; Pettus, Frances Richardson, C A; Riggs, Glenn E; Rominger, William F; Rudolph, B F; Ryan, Loren L; Ryder, Harold D; Schuster, Hal R; Shaw, H C; Silent, Theodore G; Soderberg, Murray Spivak, Robert L; Sterling, H G; Tasker, Dolph Thomas; Teor, Vernon L; Walker, Paul Weatherwax; John C; Whitaker, Donald T; Whitmer, Ray Wilkinson.

WRITERS’ BRANCH; ACADEMY MEMBERS:

SOCIETY OF MOTION PICTURE ENGINEERS
33 W. 42nd Street, New York City

OFFICERS
President ... A. N. Goldsmith
Past President ... J. I. Crabtree
Vice-President ... E. I. Sponable
Secretary ... W. C. Kunzmann
Treasurer ... J. H. Kurlander

BOARD OF GOVERNORS

NEW YORK SECTION
Chairman ... P. H. Evans
Secretary-Treasurer ... D. E. Hyndman
Manager ... M. C. Batsel
Manager ... J. L. Spence

PACIFIC COAST SECTION
Chairman ... D. MacKenzie

COLOR
Chairman, P. D. Brumster; Vice-Chairman, R. M. Evans; J. L; Cass, W. T; Crespinel, F. E; Ives, J. F; Kienninger, N. M; La Porte, G. E; Matthews, H. B; Tuttle.

CONVENTION
Chairman, W. C; Kunzmann; W. C. Hubbard, M. W; Palmer, J. H; Kurlander.

DEVELOPMENT AND CARE OF FILM

WRITERS’ BRANCH; ASSOCIATE MEMBERS:
Endre Bohem, William Kernell, George Landy, Joseph L; Mankiewicz, Alice G; D; Miller, R. M; Yost.

SPECIAL BRANCH:
F. C; Badgley, Thad C; Barrows, Edward O; Blackburn, Dr. Hans L; Boehm, Nathan Burkan, Julia Arthur Cheney, George W; Cohen, William Conkin, James T; Corrigan, Lester Cowan, H. T; Cowling, John I; Crabtree, Jack Cummings, Warren Doane, John C; Flinn, Lola Adams Gentry, George H; Hall, Albert S; Howell, William A; Johnston, Edwin J; Loeb, H. A; McDonnell, Percival A; McGuire, R. V; Parsons, C. C; Pettijohn, Max Steiner, A; George Volck, J. A; Waldron, Alfred Wright.

COMMITTEES
SECRETARY-TREASURER ... W. C. Harcus
Manager ... C; Drehor, C; H. Silent

CHICAGO SECTION
Chairman ... R. F.Mitchell
Secretary-Treasurer ... B. W. Depue
Manager ... R. P; Burns
Manager ... O. B; Depue

MEMBERSHIP AND SUBSCRIPTION
Chairman, H. T; Cowling; Vice-Chairman, W. H; Carson; D. M; Baltimore, E. J; Cour, W. B; Depue,

MUSEUM

NON-THEATRICAL EQUIPMENT

PAPERS

PRESEvation OF FILM

PROGRESS

PROJECTION PRACTICE

PROJECTION SCREENS

PROJECTION THEORY
Chairman, A. C. Hardy; R. E. Farnham, H. P. Gage, W. F. Little, W. B. Rayton, C. Tuttle.

PUBLICITY

STANDARDS AND NOMENCLATURE

STUDIO LIGHTING

AMERICAN SOCIETY OF CINEMATOGRAPHERS

OFFICERS
President .................. John Arnold 3rd Vice-President ............... Elmer Dyer
1st Vice-President .......... Arthur Miller Treasurer .................. George Schneiderman
2nd Vice-President .......... Frank Good Secretary ..................... William Stull

BOARD OF GOVERNORS
John Arnold, John W. Boyle, Arthur Miller, Daniel B. Clark, Elmer Dyer, Arthur Edeson, Frank Good, Fred Jackman, Victor Milner, Hal Mohr, George Schneiderman, John F. Seitz, William Stull, Ned Van Buren, Alfred Gilks. Dr. W. B. Rayton, Dr. C. E. K. Mees, Dr. Loyd A. Jones, Dr. V. B. Sease, Dr. L. M. Dietrich, Dr. J. S. Watson, Jr., Dr. Herbert Meyer.


ASSOCIATE MEMBERS: Emery Huse, Fred Gage, David Abel, Paul H. Allen, John Arnold. Dr. W. B. Rayton, Dr. C. E. K. Mees, Dr. Loyd A. Jones, Dr. V. B. Sease, Dr. L. M. Dietrich, Dr. J. S. Watson, Jr., Dr. Herbert Meyer.

MEMBERS

HONORARY MEMBER: Albert S. Howell.

GENERAL COUNSEL: Arthur Webb.
AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS

1501 Broadway, New York City
Chickering 4-2540

OFFICERS

President ................. Gene Buck
Vice-President ............ Louis Bernstein
Vice-President ............ Jerome Kern
Secretary ................. Joseph Young
Treasurer ................. Robert Crawford
Asst. Secretary .......... Saul H. Bornstein
Asst. Secretary .......... Robert Crawford
General Manager .......... E. C. Mills

BOARD OF DIRECTORS


MEMBERSHIP: 801, including 98 music publishers and 703 music writers.

BRANCH OFFICES AND REPRESENTATIVES

ALABAMA—Wm. E. Arnaud, 1606 Cits. & So. Bank Bldg., Atlanta, Ga.
ARIZONA—Frank E. Hickey, 503 Midland Savings Bldg., Denver, Colo.
ARKANSAS—F. D. Robertson, 901-2 Insurance Bldg., Dallas.
CALIFORNIA—Philip Cohen, 315 West 9th St., Los Angeles.
Samuel M. Roeder, 1302 Humboldt Bank Bldg., San Francisco.
COLORADO—Frederick Sass, 919 University Bldg., Denver.
CONNECTICUT—Paul Amundson, 811 Tremont Bldg., Boston, Mass.
DELAWARE—H. A. Brown, 520 Land Title Bldg., Philadelphi, Pa.
DISTRICT OF COLUMBIA—E. H. Chesterman, 210 Hearn Tower, Baltimore, Md.
FLORIDA—P. W. Harvey, 24814 South Beach Street, Daytona Beach.
Gov. Hutchinson, 800 Bisbec Bldg., Jacksonville.
Joseph F. Miyares, 5 Giddens Bldg., Tampa.
GEORGIA—Wm. E. Arnaud, 1606 Citizens & Southern Bank Bldg., Atlanta.
IDAHO—Hugh B. Anderson, 623 Continental Bank Bldg., Salt Lake City, Utah.
Clark R. Belknap, Hoge Bldg., Seattle, Wash.
ILLINOIS—E. S. Hartman, 7 So. Dearborn St., Chicago.
INDIANA—Snehet & Summers, Indianapolis.
IOWA—John C. Wooden, 702 Iowa Nat'l Bank Bldg., Des Moines.
KANSAS—William A. Wallace, National Reserve Bldg., Topeka.
KENTUCKY—Wm. F. Clarke, Jr., Louisville Trust Bldg., Louisville.
MAINE—Paul Amundson, 811 Tremont Bldg., Boston, Mass.
 MASSACHUSETTS—Paul Amundson, 811 Tremont Bldg., Boston.
MINNESOTA—R. T. Peterson, 1038 McKnight Bldg., Minneapolis.
MISSOURI—Maurice J. O'Sullivan, 700 Gloyd Bldg., Kansas City.

Stout & Spencer, 1315 Central National Bank Bldg., St. Louis.
NEBRASKA—Eugene Blazer, 301 Electric Bldg., Omaha.
NEW HAMPSHIRE—Paul Amundson, 811 Tremont Bldg., Boston, Mass.
NEW JERSEY—Samuel M. Hollander, 11 Raymond Blvd., Newark.
Earl I. Freshman, 200 Heffneran Bldg., Syracuse.
Sidney Wallens, 701 Stock Exchange Bldg., Buffalo.
NEW MEXICO—Frank E. Hickey, 503 Midland Savings Bldg., Denver, Colo.
NORTH DAKOTA—Snehet & Summers, 1214 Circle Tower Bldg., Indianapolis, Ind.
OHIO—Frankel & Frankel, 1520 Guaranty Title Bldg., Cincinnati.
OREGON—Julius Cohn, Yeon Bldg., Portland.
Hilary A. Brown, 520 Land Title Bldg., Philadelphia.
RHODE ISLAND—Paul Amundson, 811 Tremont Bldg., Boston.
SOUTH CAROLINA—Wm. E. Arnaud, 1606 Cits. & So. Bank Bldg., Atlanta, Ga.
TENNESSEE—Frank J. McGhee, General Bldg., Knoxville.
Abe D. Waldauer, Bank of Commerce Bldg., Memphis.
TEXAS—F. D. Robertson, 901-2 Insurance Bldg., Dallas.
VERMONT—Paul Amundson, 811 Tremont Bldg., Boston.
VIRGINIA—Calhoun B. Jones, 1121 Mutual Bldg., Richmond.
WASHINGTON — Clark R. Belknap, Hoge Bldg., Seattle.
WYOMING—Hugo B. Anderson, 623 Continental Bank Bldg., Salt Lake City, Utah.
MOTION PICTURE CLUB OF NEW YORK

1560 Broadway, New York City
Bryant 9-7664

OFFICERS

President ........................................ Lee A. Ochs
1st Vice-President ......................... John W. Aliche
Secretary .................................... James L. Ryan
Treasurer .................................... Herbert R. Ebenstein

DIRECTORS


MEMBERSHIP


Herbert Ebenstein, John Eberon, Samuel Eckmann, Jr., S. Charles Einfeld, Stephen Eiler, Jay Emanuel.


F. J. McConnell, J. A. McCrindle, John McKeon, Oliver R. McMahon.


Lee Ochs, Millard Ochs, L. N. Olmsted, Charles O'Reilly, E. M. Orowitz, Leon Osterweil.


Joseph Quitter, Martin Quigley.


Abel Cary Thomas, Harry H. Thomas, J. D. Tippet, Eugene Tippett.


640
WESTERN ASSOCIATED
MOTION PICTURE ADVERTISERS
(WAMPAS)

OFFICERS

President .................................. Frank Whitbeck
1st Vice-President ................. Tom W. Baily
2nd Vice-President ................. Joe Reddy
Secretary .......................... Carlisle Logan Jones
Treasurer ........................ Fred E. Stanley
Sergeant-at-Arms ................. Roland G. McCurdy

DIRECTORS


MEMBERS

H. F. Arnold, Alvin J. Asher.
Bob Dorman, Albert Dorris, Pat Dowling.
Tom Engler, Dave A. Epstein.
James M. Fidler, R. M. Finch, Gene S. Fox, Harry B. Friedman.
Will T. Gentz, Phil Gersdorf, Oliver Garver, Louis Golden, Foster Goss, Cliff Greenman.
William E. Keefe, Barrett Kiesling, Ernest Klein, Chas. Kurtzman.
George Landy, Mark Larkin, Jeff Lazarus.
Wm. Newberry, Jack Neville.
Lincoln Quarberg.

John W. Rankin, Neville Ray, Jr., Joe Reddy, Tom Reed, Arch Reeves, Wm. P. Rice, Mel Riddle.
Ed Thomas, George H. Thomas, Wm. C. Thomas.
E. O. Van Pelt, Hubert Voight.
Arthur J. Zellner.
LIFE MEMBER—G. L. Dillon.

ASSOCIATE MEMBERS


HONORARY MEMBERS


CHAPLIN—Rev. Neal Dodd.

ATTORNEYS—Charles B. Hazelnhurst, Roger Marchetti.

Address all Wampas Communications to

CARLISLE LOGAN JONES, Secretary
Writers Club
Telephone: Ho. 1251

V. A. BONESTEEL,
Assistant Secretary and Treasurer
7524 Willoughby Avenue Hollywood, Calif.
Wh. 5918
ASSOCIATED
MOTION PICTURE ADVERTISERS
(A. M. P. A. — New York)

OFFICERS
President ........................................ Hal Horne
Vice-President ............................... Rutgers Neilson
Secretary ................................. Al Sherman
Treasurer ................................... Marvin Kirsch

BOARD OF DIRECTORS

MEMBERSHIP


ACTORS’ EQUITY ASSOCIATION
45 W. 47th St., New York City
BOYANT 9-3550


OFFICERS:
President ........................................ Frank Gillmore
1st Vice-President .......................... Arthur Byron
2nd Vice-President .......................... Florence Reed
3rd Vice-President .......................... George Fawcett
4th Vice-President .......................... Harley Sadler
Recording Secretary ........................ Charles D. Clark
Executive Secretary-Treasurer .............. Paul Dullzell Counsel


AMERICAN DRAMATISTS
9 E. 38th St., New York City
ASHLAND 4-5141

OFFICERS:
President ...................................... Edward Childs Carpenter
Board Chairman ............................ Sigmund Romberg
Vice-President ............................. George S. Kaufman
Secretary-Treasurer ........................ Percival Wilde
Executive Secretary ........................ Luise Silcox

Annual Meeting and Election—October. Membership—2,125. Organization Publication—"The Authors League Bulletin."

AMERICAN FEDERATION OF MUSICIANS
1440 Broadway, New York City
PENNsylvania 6-2546
OFFICERS:
President—Joseph N. Weber, 1440 Broadway, N.Y.C.
Vice-President—Chas. L. Bagley, 403 California Bldg.,
Los Angeles, Cal.
Secretary—William J. Kerngood, 37 William St.,
Newark, N. J.
Treasurer—Harry E. Brenton, Box B., Astor Station,
Boston, Mass.

EXECUTIVE COMMITTEE:
C. A. Weaver, City Hall, Des Moines, la.; A. C.
Hayden, 1011 B. St., S. E. Washington, D. C.; A. A.
Greenbaum, 230 Jones St., San Francisco, Cal.; James
C. Petrillo, 1039 North Austin Blvd., Chicago, Ill.;
J. Edward Jarrott, 1405 King St., W. Toronto,
Canada.

ARTISTS' MANAGERS
ASSOCIATION
1509 N. Vine St., Hollywood, Cal.
OFFICERS:
President .................................. Frank Joyce
Vice-President .............................. Ruth Collier
Secretary .................................. Eddie Silton
Treasurer .................................. Morris Small
Executive Secretary ........................ Alice Van Allen
Legal Counsel .............................. M. B. Silberberg

BOARD OF GOVERNORS:
Frank Joyce, Ruth Collier, Eddie Silton, Morris
Small, Phil Berg, Harry Weber, George Frank, Dave
Thompson, Harry Wurtel.

ASSOCIATION OF MOTION PICTU
RE LABORATORIES, INC.
c-o J. H. Bursch
130 W. 46th St., New York City
OFFICERS:
President .................................. J. H. Bursch
Treasurer .................................. Richard Fiedler
Vice-President .............................. George O'Keefe

ASSOCIATION OF THEATRICAL
AGENTS AND MANAGERS
(Affiliated with the American Federation
of Labor, Charter No. 18032)
3355 Seymour Ave., New York City
OLinville 2-7764
OFFICERS:
President .................................. Theodore Mitchell
Secretary-Treasurer ........................ C. F. Lawrence
Purpose—To promote the general welfare of house
and company managers, agents and treasurers. Mem-
bership—582.

AUTHORS' GUILD
9 E. 38th St., New York City
ASHland 4-5141
OFFICERS:
President .................................. James Hopper
1st Vice-President .......................... Gertrude Atherton
Secretary-Treasurer ........................ Luise Silcox
Annual Meeting and Election—October. Member-
ship—719 Authors. Organization Publication—"Au-
thors League Bulletin."

AUTHORS' LEAGUE
9 E. 38th St., New York City
ASHland 4-5141
OFFICERS:
President .................................. Inez Haynes Irwin
Secretary and Treasurer ................................. Luisa Silcox
Association Secretary ............................... Ivan Von Auw, Jr.

AUTHORS' LEAGUE
6700 Sunset Blvd., Hollywood, Cal.
Hillside 5166

CANADIAN PERFORMING RIGHT
SOCIETY, LTD.
1704 Royal Bank Building
Toronto, Canada
OFFICERS:
President and Managing Director ........................ H. T. Jamieson, F.C.A.
General Manager ...................................... James Annand
DIRECTORS:
Gene Buck, Louis Bernstein, E. C. Mills, John
Woodhouse, Ralph Hawkes, Holmes Maddock, H. T.
Jamieson.

CATHOLIC WRITERS' GUILD
128 W. 71st St., New York City
Endicott 2-0411
OFFICERS:
Hon. President .................................. Patrick Cardinal Hayes
President ......................................... James J. Walsh, M.D.
Spiritual Director ................................. Rev. John B. Kelly
Vice-President .................................... James McGurfin
Secretary Emeritus ............................... Thomas C. Quinn
Secretary .......................................... John E. Kenney
Financial Secretary ............................. Mrs. M. E. F. Meighan
Treasurer .......................................... John J. Livingston
Meeting Dates—Monthly; Membership—500.

CINEMAGUNDI, INC.
2560 Beachwood Dr., Hollywood, Cal.
GLadstone 6126
OFFICERS:
President ...................................... Hugh Reticker
Vice-President ................................. Paul A. Grimm
Secretary ........................................ Harry Eckes
Treasurer ......................................... Leo E. Kuter
BOARD OF DIRECTORS:
Ben Carr, Harry Eckes, Roger W. Fowler, Paul A.
Grimm, Archie Jett, Leo E. Kuter, Tom E. Manns,
Mario Quadrilli, Hugh Reticker, Fred M. Sersen,
Fred C. Stoos.

COPYRIGHT PROTECTION
BUREAU
125 W. 45th St., New York City
BrYant 9-7713
General Attorney ................................. Gabriel L. Hess
Purpose—To protect national and regional distrib-
utors against unauthorized exhibitions of their mo-
tion picture productions.

DEPARTMENT OF VISUAL
INSTRUCTION
of the National Education Association
combined with
The National Academy of Visual Instruction
Secretary's Address
1812 Illinois St., Lawrence, Kansas
MEMBERS:
Miss Anna Adler, Alfred, William
Mrs. Emmett Prior, Harry
William
George
Philip
Ernest

EXECUTIVE COMMITTEE:
Mrs. Grace Fisher Ramsey, Associate Curator of Education, American Museum of Natural History, New York City.
Dr. John A. Hollinger, Director of Nature Study and Visualization, Pittsburgh City Schools, Pittsburgh, Pa.
Abraham Krasker, Director of Visual Instruction, Quincy Public Schools, Quincy, Mass.
William H. Dudley, 736 S. Wabash Ave., Chicago, Ill.
Dr. Daniel C. Knowlton, Associate Professor of Education, School of Education, New York University, N. Y. C.
Dr. A. G. Balcom, Director of Visual Instruction, Newark City Schools, Newark, N. J.

Secretary-Treasurer—Ellsworth C. Dent, Bureau of Visual Instruction, University of Kansas, Lawrence, Kansas.

OFFICERS:
President—Dr. C. F. Hoban, Director of Museums and Visual Instruction, Harrisburg, Pa.
1st Vice-President—Dr. F. Dean McClusky, Scarsborough-on-Hudson, N. Y.
2nd Vice-President—W. W. Whittinghill, Asst. Director of Visual Instruction, Detroit, Mich.

HOLLYWOOD CLUB
1215 Lodi Place, Hollywood, Cal.
Gladstone 3166
A resident and club center for girls and women of the motion picture industry, maintained by the National Board of the Y. W. C. A.

COMMITTEE OF MANAGEMENT:
Mrs. Arthur S. Heineman, Chairman; Mrs. Willis Martin, Treasurer; Cora L. Tatham, Secretary; Mrs. Ella King Adams, Mrs. W. F. Calander, Mrs. Ceci B. deMille, Louise Dresser, Mrs. Douglas Fairbanks, Mary Forbes, Mrs. James Gleason, Mrs. Jason Joy, Mrs. Harold Landreth, Mrs. J. S. Sanders.

ADVISORY COMMITTEE:

INDEPENDENT MOTION PICTURE PRODUCERS ASSOCIATION
6001 Santa Monica Blvd.
Hollywood, Calif.
HEmpstead 1121

OFFICERS:
President. M. H. Hoffman, Sr.
Vice-President. Phil Goldstone
2nd Vice-President. Alfred Mannon
Secretary. Nat Levine
Treasurer. Larry Darmour
General Counsel. Sam Wolf
Corresponding Secretary. Mrs. Ann Hunt

BOARD OF DIRECTORS:
Trem Carr, M. H. Hoffman, Ralph Like, Sig. Neufeld, Larry Darmour, Burton King, Alfred Mannon, Cliff Broughton, Phil Goldstone, Nat Levine, Lou Ostrow.

MEMBERS:

PURPOSES—Mutual helpfulness in meeting the problems of the independent producer, maintaining a high standard in the making of pictures, and conducting our business in such a manner as to reflect only credit upon the organization.

INDIANA INDORSERS OF PHOTOPLAYS
Secretary's Address:
2320 Jackson St., Anderson, Ind.

OFFICERS:
President. Mrs. Ford Lucas
1st Vice-President. Mrs. R. Earl Peters
2nd Vice-President. Mrs. Edna H. Edmondson
3rd Vice-President. Mrs. I. Besant
4th Vice-President. Mrs. Thomas Dermerly
Recording Secretary. Mrs. G. S. Kinney
Corresponding Secretary. Mrs. F. J. Radue
Treasurer. Mrs. A. J. Huber
**INTERNATIONAL ALLIANCE**

of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada

General Headquarters
1450 Broadway, New York City

PEnnsylvania 6-0943

**OFFICERS:**

President: William C. Elliott
Gen. Secretary-Treasurer: Fred J. Dempsey

**BOARD OF DIRECTORS:**

Wm. C. Elliott, John P. Nick, Wm. P. Covert, Wm. J. Harrer, Joseph C. Campbell, Wm. T. Madega, F. M. Billingsley, Harland Holmden, Fred J. Dempsey.

Membership—24,000 stage hands and projectionists.

**INTERNATIONAL ALLIANCE**

of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada

Studio Local No. 37
6472 Santa Monica Blvd., Los Angeles, Cal.

Hollywood 1152

**OFFICERS:**

Business Representative: L. C. G. Blix
Recording Secretary: G. H. Cooper
Financial Secretary: Raymond C. Morris

**INTERNATIONAL ASSOCIATION OF PROJECTIONISTS AND SOUND ENGINEERS OF NORTH AMERICA**

P. O. Box 1573, New Orleans, La.

**OFFICERS:**

President: John Tessero
Executive Vice-President: E. L. De Costa
2nd Vice-President: Vallery C. Clark
3rd Vice-President: G. W. Sailor
Int. Business Agent: John I. Wathey
Steward: E. L. De Costa, Jr.
General-Secretary-Treas.: Maurice E. Clark

**REPRESENTATIVES:**

Harry Morton Smith, Kokomo, Ind.; C. T. Davis, San Francisco; Marvin Searcy, Mobile, Ala.

**BRANCHES:**

Western Office—San Francisco, Eastern Office—P. O. Box 10, Washington Bridge Station, New York City.

**BOARD OF GOVERNORS:**


Membership—550.

**INTERNATIONAL PHOTOGRAPHERS**

(Eastern Production, News and Industrial Cameramen, Assistants and Still Cameramen.)

251 W. 42nd St., New York City

W1sconsin 7-5448

**OFFICERS:**

President: F. Walter Strege
1st Vice-President: Ulyate "K. Whipple
2nd Vice-President: Willard Vander Veer
3rd Vice-President: Hugo C. Johnson
Treasurer: Frank G. Kirby
Secretary: Walter A. Lang
Sergeant-at-Arms: Frank Landi
Business Representative: O. V. Johnson


**THE LAMBS**

130 W. 44th St., New York City

**OFFICERS:**

Shepherd: Frank Crumit
Boy: Joseph Santley
Cor. Secretary: Bert Lytel
Rec. Secretary: R. L. Hague
Treasurer: Raymond W. Peck
Librarian: R. L. Hague

**BOARD OF DIRECTORS:**


**THE MASQUERS**

1765 N. Sycamore Ave., Hollywood, Cal.

**OFFICERS:**

Sam Hardy: Harlequin
Antonio Moreno: Pierrot
Donald W. Lee: Ponchinello
Harvey Clark: Croesus
Earle Foxe: Pantaloon
Edward Earle: Reader

**JESTERATE**

MAYFAIR CLUB
Biltmore Hotel, Los Angeles
FATHER 1000

OFFICERS:
President .......................................................... Fredric March
Vice-President .................................................... Norma Shearer
Secretary ............................................................ Carl Laemmle, Jr.
Treasurer ............................................................ M. C. Levee
Ass't. Secretary ................................................... Margaret Ettinger

BOARD OF DIRECTORS:

BOARD OF GOVERNORS:

MOTION PICTURE LOCATION MANAGERS' ASS'N.
Location Dept. Paramount-Publix Studio
5451 Marathon St., Hollywood, Cal.

OFFICERS:
President ............................................................ Herb Hirst
1st Vice-President ............................................... Ralph W. Nelson
2nd Vice-President .............................................. W. F. Fitzgerald
Secretary-Treasurer ............................................. Fred W. Harris

MOTION PICTURE DISTRIBUTORS AND EXHIBITORS OF CANADA
1909 Metropolitan Bldg., Toronto
Elgin 8919

OFFICERS:
President and Secretary ....................................... Col. John Cooper
Treasurer ............................................................ G. O. Burnett

The Motion Picture Distributors and Exhibitors of Canada is modeled along the lines of the Hays Organization and succeeds to the former Canadian Distributors Ass'n. Included in its membership are eight prominent Canadian distributors, all companies belonging to the Hays unit.

BOARD OF DIRECTORS:

MOTION PICTURE RELIEF FUND OF AMERICA, INC.

OFFICERS:
President ............................................................ Conrad Nagel
1st Vice-President ............................................... Ronald Colman
2nd Vice-President .............................................. Mary Pickford
3rd Vice-President ............................................... Will H. Hays
4th Vice-President .............................................. Samuel Goldwyn
Executive Vice-President ....................................... Mrs. Abraham Lehr
Treasurer ............................................................ M. C. Levee
Secretary ............................................................ Mrs. Antonio Moreno

EXECUTIVE COMMITTEE:
Fred W. Beatson, Chairman; Frank E. Woods, Vice-Chairman; Ewell D. Moore, Counsel; Mrs. Abraham Lehr, George L. Bagnal, Harold Hurley, William Koenig, Sol Lesser, M. C. Levee, Mitchell Lewis, Frank Lloyd, Harry W. Martin, M.D., Conrad Nagel, Fred Niblo, Charles Sullivan.

TRUSTEES
Terms expiring 1933: E. H. Allen, Fred W. Beets-

Terms expiring 1934: Richard Barthelmess, Marion Davies, Cecil B. deMille, Douglas Fairbanks, Jr.; Marie Dressler, Sam Hardy, William R. Hearst, Cari Laemmle, Mae Murray, Sol Wurtzel.

Terms expiring 1935: Douglas Fairbanks, Ann Harding, Jean Hersholt, William Koenig, Mrs. Ab-

MOTION PICTURE STUDIO MECHANICS
251 West 42nd St., New York City

OFFICERS:
President ............................................................ John W. Murphy
Vice-President .................................................... John Flaherty
Business Manager ................................................ Arthur Gerson
General Secretary-Treasurer ................................ Jas. A. Delaney
Recording Secretary .......................................... Wm. Doran
Sergeant-at-Arms ............................................... Wm. V. McGuire
Chairman of Trustees ......................................... Jas. Maloney

MOVING PICTURE MACHINE OPERATORS' UNION
Local 306
(1. A. T. S. E.)
251 West 42nd St., New York City
Bryant 9-8620

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION
1501 Broadway, New York City
Chickering 4-2537

OFFICERS:
President ............................................................ Louis Bernstein
Vice-President .................................................... Saul H. Bornstein
Secretary ............................................................ Jerome Keit
Treasurer ............................................................ Robert Crawford
Assistant Treasurer ............................................. Gustave Schirmer
Chairman of the Board ......................................... John G. Paine

NATIONAL BOARD OF REVIEW OF MOTION PICTURES
and Affiliated Better Films National Council
70 Fifth Ave., New York City
Algonquin 4-8344

OFFICERS:
Chairman—Judge John R. Davies, Attorney, former Judge of Seventh District Court, N. Y. C.
Treasurer—Dr. Myron T. Scudder, Scudder School for Girls; Treasurer, Campfire Girls of America.

EXECUTIVE COMMITTEE:
Leroy E. Bowman, Child Study Association,
Dr. Louis I. Harris, former New York Commissioner of Health,
Frederick C. Howe, former Commissioner of Immig-
ration of City of N. Y.
Dr. George W. Kirchwey, Department of Crimi-
nology, N. Y. School of Social Work.
J. K. Pauling, American Red Cross, Bellevue Hos-
pital, Public Education Association,
Dr. Walter W. Pettit, Director of Community Work, N. Y. School of Social Work.

646
NATIONAL COUNCIL ON FREEDOM FROM CENSORSHIP
(Organized by the American Civil Liberties Union)
100 Fifth Ave., New York City
Tompkins Square 6-4330

OFFICERS:
President ....................... Mrs. David Ross
1st Vice-President ............... Jennie Crabbie
2nd Vice-President ............... Mrs. Fred Lucas
Corresponding Secretary ....... Mrs. W. W. Woolen
Treasurer ...................... Mrs. J. H. Orndorff

MEMBERSHIP—About 2,000. Organization Publica-

Mrs. Miriam Sutro Price, Chairman, Executive Com-

OFFICERS: ............................ Ted Healy
1st Vice-President ................ Chas. H. O'Donnell
2nd Vice-President ............... Herb Williams
3rd Vice-President ............... Solly Ward
4th Vice-President .............. Phil Baker
Executive Secretary ............ Henry Chesterfield
Treasurer ....................... John M. Liddy

NATIONAL COUNCIL ON FREEDOM FROM CENSORSHIP

OUTDOOR ADVERTISING ASSOCIATION
165 Wacker Drive, Chicago, Ill.

PRESS PHOTOGRAPHERS ASSOCIATION
P. O. Box 198, City Hall Station,
New York City

OFFICERS:
President .................... Martin J. McEvilly
1st Vice-President .............. C. M. Stieglitz
2nd Vice-President ............. Robert F. Cranston
Secretary ..................... William C. Greene
Ass't. Secretary ............... Vincent Lopez
Treasurer ..................... Victor Twyman
Ass't. to Treasurer .......... Robert A. Wands
Marshal ....................... Robert Seelig

DIREKTORS:
Ralph Morgan, Chairman; Joseph Lyons, Jack Frank,
William Zerbe, George Reidy, Anthony Quintieri,
Sammy Andre.
Meetings: First Monday of each month at the
Hotel New Yorker.

NATIONAL INDORSERS OF
PHOTOPLAYS
R. R. M.—Box 39H, Indianapolis, Ind.
Humboldt 2275

OFFICERS:
President ...................... Joe Came-
1st Vice-President .............. Otto Kafka, Rudolph Mielch,
2nd Vice-President ............. Hirsch E. Stein
Corresponding Secretary .... Mrs. J. H. Orndorff
Treasurer .................... Mrs. J. H. Orndorff
MEMBERSHIP—About 2,000. Organization Publica-

NATIONAL VARIETY ARTISTS
229 W. 46th St., New York City

SCREEN WOMEN'S PRESS CLUB
2545 Hyperion Blvd.
Hollywood, Cal.

OFFICERS: ...................... Laura Seabury
President .................... Daphne Marquette
Vice-President ............... Laura Seabury

Method—The council acts through campaigns for
new and better legislation, by testing arbitrary run-
ings in the courts, and by means of educational
propaganda.
THEATRICAL PRESS REPRESENTATIVES OF AMERICA, INC.
55 W. 42nd St., New York City
MEDallion 3-7947

President Emeritus .................. Wells Hawks
President .......................... E. V. Giroux
New York Vice-President ............. Helen Hoerle
Woman Vice-President .............. Charles E. Barton
Traveling Vice-President ............ Ralph Kettering
Philadelphia Vice-President ........ Thomas Labrum
Boston Vice-President .............. Joseph Di Pesa
Southern Vice-President ............ E. G. Cooke
Pacific Coast Vice-Presidents ...... Francis E. Reid

BOARD OF GOVERNORS:

THEATRICAL PRESS REPRESENTATIVES OF AMERICA, INC.
55 W. 42nd St., New York City
MEDallion 3-7947

President Emeritus .................. Wells Hawks
President .......................... E. V. Giroux
New York Vice-President ............. Helen Hoerle
Woman Vice-President .............. Charles E. Barton
Traveling Vice-President ............ Ralph Kettering
Philadelphia Vice-President ........ Thomas Labrum
Boston Vice-President .............. Joseph Di Pesa
Southern Vice-President ............ E. G. Cooke
Pacific Coast Vice-Presidents ...... Francis E. Reid

BOARD OF GOVERNORS:

THEATRICAL PRESS REPRESENTATIVES OF AMERICA, INC.
55 W. 42nd St., New York City
MEDallion 3-7947

President Emeritus .................. Wells Hawks
President .......................... E. V. Giroux
New York Vice-President ............. Helen Hoerle
Woman Vice-President .............. Charles E. Barton
Traveling Vice-President ............ Ralph Kettering
Philadelphia Vice-President ........ Thomas Labrum
Boston Vice-President .............. Joseph Di Pesa
Southern Vice-President ............ E. G. Cooke
Pacific Coast Vice-Presidents ...... Francis E. Reid

BOARD OF GOVERNORS:

VARIETY CLUB OF PITTSBURGH
617 William Penn Way, Pittsburgh, Pa.
GRant 8172

President .......................... John J. Maloney
Vice-President ...................... Harold Lund
2nd Vice-President ................. Max Cohen
Treasurer .......................... Morton Henderson

DIRECTORS:
J. G. Balmer, T. J. Sullivan, Benny Amdor, Sam Defazio, Moe Glanz, Bert Stearn, George Lai, Harry Harris.
EXHIBITOR ASSOCIATIONS

ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS

525 Union Trust Bldg.—Washington, D. C.

Metropolitan 1115

OFFICERS:

President ........................................ Al Steffes  Chairman and General Counsel............ Abram F. Myers

MOTION PICTURE
THEATER OWNERS OF AMERICA

1600 Broadway—New York City

PEnnsylvania 6-3580

OFFICERS:

President ........................................ M. A. Lightman  Vice-Presidents ..........................
Treasurer ........................................ Jay Emanuel  M. E. Comerford
Secretary .............................. M. J. O'Toole  Joseph Denniston

BOARD OF DIRECTORS:


EXECUTIVE COMMITTEE:


STATE ASSOCIATIONS

CALIFORNIA THEATERS ASS’N., INC.

25 Taylor St., San Francisco

PROspect 1123

OFFICERS:

President Board of Governors............. A. M. Bolds
Managing Director.................... Thomas D. Van Osten
Sec’y Public Relations Dept........... Hulda McGinn

INDEPENDENT THEATER OWNERS
OF SOUTHERN CALIFORNIA

1914 S. Vermont Ave., Los Angeles

REpublic 5707

OFFICERS:

President.................................. G. A. Metzger
Vice-President.............................. B. N. Berinstein
Treasurer................................ R. D. Whitson
Secretary.................................. George F. Bromley

BOARD OF DIRECTORS

COLORADO
ROCKY MOUNTAIN THEATER OWNERS ASSOCIATION
100 Broadway, Denver

OFFICERS:
President .................. Harry E. Huffman
1st Vice-President ........ Joe H. Dekker
2nd Vice-President ....... Blanche Tyo
3rd Vice-President ....... Ed Schulte
4th Vice-President ...... Russell Hardwick

Treasurer ................. Gus Kohn
Secretary and Counsel ... Emmett Thurmon

BOARD OF DIRECTORS:
Harry E. Huffman, Joe Dekker, Mrs. Blanche Tyo,
L. J. Finske, Buzz Briggs, Russell Hardwick, Ed
Schulte, Harold E. Rice, Milas L. Hurley, Eddie Ward,
Gus Kohn.

EXECUTIVE COMMITTEE:
Harry Huffman, Joe Dekker, Buzz Briggs, Gus

CONNECTICUT
MOTION PICTURE THEATER OWNERS OF CONNECTICUT
152 Temple St., New Haven, Conn.
Tel. 3-8185

OFFICERS:
President .................. Dr. Jacob B. Fishman
1st Vice-President ........ Adolph G. Johnson
2nd Vice-President ....... Maurice Shulman
Treasurer .................. Edwin S. Raffle
Executive Secretary ...... Edward G. Levy

BOARD OF DIRECTORS:
Frank Arrigoni, William J. Brennan, D. Clyde Hess,
Bernard E. Hoffman, Irving C. Jacocks, Jr., Albert
M. Pickus, Jacob Schwartz, Herschel Stuart, David E.
Sugarmann, Ben Weimstock, Samuel Weiss.

DISTRICT OF COLUMBIA
MOTION PICTURE THEATER OWNERS OF THE DISTRICT OF COLUMBIA
701 Earle Bldg., Washington
National 9596

OFFICERS:
President .................. A. J. Brylawski
Vice-President ............ Sidney Lust
Treasurer ................. William P. Herbst
Secretary .................. Nat. B. Browne

EXECUTIVE BOARD
J. J. Payette, W. Wilcox, N. Steifel, C. H. Olive,
Hardie Meakin.

GEORGIA
SOUTHEASTERN THEATER OWNERS ASSOCIATION
154 Walton St., Atlanta
Main 6219

OFFICERS:
President .................. Thomas E. Orr

Vice-President ............ Hugh Manning
Vice-President ............ Mitchell Wolfson
Vice-President ............ Willis Davis
Secretary-Treasurer ........ Love B. Harrell

IOWA
ALLIED THEATER OWNERS OF IOWA AND NEBRASKA
2013 Clark St., Des Moines, Ia.
Tel. 5-1205

OFFICERS:
President .................. E. P. Smith
Secretary-Treasurer ........ Will H. Eddy

ILLINOIS
ALLIED THEATERS OF ILLINOIS, INC.
910 S. Michigan Ave., Chicago
Harrison 8900

OFFICERS:
President .................. Aaron A. Saperstein
Vice-President ............ E. W. Haferkamp
Vice-President (Downstate) ... E. E. Alger
Secretary .................. Harry Lasker
Recording Secretary ........ Louis L. Abramson
Treasurer .................. Sidney H. Selig
Sergeant-at-Arms .......... Harry Nepo

BOARD OF DIRECTORS:
Aaron A. Saperstein, E. W. Haferkamp, Harry Lasker,
Sidney H. Selig, Nate Wolf, F. M. Brockell, Ben
Lasker, Werne Langdon, Ludwig Sussman, M. O.
Wells, Louis Rudolph, Walter Babitz, Abe Ostrowsky,
A. L. Christy, Fred A. Gilford. Downstate: E. E.
Alger, Steve Bennis, Edward Zorn.

INDIANA
ASSOCIATED THEATER OWNERS OF INDIANA, INC.
444 N. Illinois St., Indianapolis

OFFICERS:
President .................. Ernest L. Miller
Vice-President ............ W. F. Easley
Treasurer .................. Harry Markun
Secretary .................. Mrs. Helen B. Keeler
Attorney and Gen'l Manager .... Charles R. Metzger

EXHIBITORS ASSOCIATION OF CHICAGO
910 S. Michigan Ave., Chicago
Harrison 0608

President and Business Manager ... Jack Miller

NEVADA

Secy.-Manager ............ Lester F. Martin

MOTION PICTURE THEATER OWNERS OF IOWA
2013 Clark St., Des Moines, Ia.
Tel. 5-1205

OFFICERS:
President .................. E. P. Smith
Secretary-Treasurer ........ Will H. Eddy

650
KENTUCKY

MOTION PICTURE THEATER OWNERS OF KENTUCKY
618 S. 4th St., Louisville
City 1413

President ...................... Fred J. Dolle
Secretary-Treasurer .......... C. W. Krebs

LOUISIANA

ALLIED THEATER OWNERS OF LOUISIANA, INC.
908 Canal St., New Orleans

OFFICERS:
President ...................... A. J. Bethancourt
Secretary-Treasurer ........... Henry Lazarus

MARYLAND

MOTION PICTURE THEATER OWNERS OF MARYLAND
531 N. Howard St., Baltimore
Vernon 1861

OFFICERS:
President ...................... Herman A. Blum
Vice-President ................ I. C. Garman
Treasurer ...................... Frank A. Hornig

BOARD OF DIRECTORS:
Walter Pacy, William Kalb, Max Cluster, Louis Gaertner, Edward Matthews, C. H. Lighthiser, Jr.,
Harry Gruver, Earle Burkins.

MASSACHUSETTS

ALLIED THEATERS OF MASSACHUSETTS, INC.
60 Scollay Square, Boston
Capitol 0049

OFFICERS:
President ...................... George A. Giles
Vice-President ................ Joseph H. Brennan
Secretary-Treasurer .......... Stanley Sumner

EXECUTIVE COMMITTEE:
M. J. Mullin, William H. Raynor, Al Somerby,
B. E. Hoffman, James H. Doyle.

INDEPENDENT EXHIBITORS
69 Church St., Boston
Liberty 6890

OFFICERS:
President ...................... Nathan Yamins
Business Manager ............. William H. W. Loughlin
Secretary ...................... Ernest H. Horstmann

MICHIGAN

ALLIED THEATERS OF MICHIGAN, INC.
607 Fox Bldg., Detroit
Cadillac 3470

OFFICERS:
President ...................... Ray Branch
Vice-President ................ Frank A. Wetsman
Secretary ...................... John E. Niebes
Treasurer ...................... E. E. Kirchen
General Manager ............. H. M. Richey

MINNESOTA

ALLIED THEATERS OF MINNESOTA, NORTH AND SOUTH DAKOTA
509 Pence Bldg., Minneapolis
Atlantic 3371

OFFICERS:
President ...................... Otto N. Raths
General Manager ............. W. A. Steffes

MISSOURI

ALLIED THEATER OWNERS OF EASTERN MISSOURI and
SOUTHERN ILLINOIS
3312 Olive St., St. Louis

OFFICERS:
President ...................... Dr. J. L. Price
Chairman of the Board ........ Joseph Desberger

INDEPENDENT THEATER OWNERS, INC.
221 West 18th St., Kansas City
Grand 2390

OFFICERS:
President ...................... Jay Means
Vice-President ................ W. D. Fulton
Treasurer ...................... G. L. Johnson
Secretary ...................... Mrs. A. Baier

MOTION PICTURE THEATERS ASSOCIATION OF KANSAS AND
MISSOURI
221 W. 18th St., Kansas City
Grand 2390

OFFICERS:
President ...................... E. Van Hyning
Vice-President ................ J. C. Stapel
Treasurer ...................... Jay Means
Secretary ...................... Mrs. June Medcalf

MOTION PICTURE THEATER OWNERS OF ST. LOUIS, EASTERN MISSOURI and SOUTHERN ILLINOIS
2735 Cherokee St., St. Louis, Mo.
(Affiliated with M.P.T.O.A.)

OFFICERS:
President ...................... Fred Wehrenberg
Vice-Presidents ............... S. E. Pirtle,
I. W. Rodgers, J. C. Hewitt, A. M. Beare
Secretary-Treasurer .......... Louis C. Hehl
Sergeant-at-Arms ............. G. M. Luttrell
BOARD OF DIRECTORS:

ST. LOUIS THEATER MANAGERS ASSOCIATION
619 Market St., St. Louis
Chestnut 6113

OFFICERS:
President ......................................... Paul Beisman

MONTANA
MONTANA EXHIBITORS' ASSOCIATION
c/o Washoe Amusement Co., Anaconda
General Manager ..................................... J. A. English

NEBRASKA
MOTION PICTURE THEATER OWNERS OF NEBRASKA AND W. IOWA
R. 315, Hotel Loyal, Omaha
AT 7364

OFFICERS:
President ........................................ C. E. Williams
Vice-President ..................................... H. F. Kennedy
Secretary .......................................... Esther Howes

EXECUTIVE COMMITTEE:

NEW MEXICO
NEW MEXICO THEATER OWNERS ASSOCIATION
Santa Fe

OFFICERS:
President ......................................... Nathan Salmon
Secretary .......................................... E. John Greer

NEW YORK
ALLIED THEATER OWNERS OF NEW JERSEY, INC.
303 W. 42nd St., New York City
PEnnsylvania 6-8447

OFFICERS:
President ......................................... Sidney E. Samuelson
Vice-President ..................................... Julius Charnow
Vice-President ..................................... I. M. Hirshblodn
Vice-President ..................................... Harry I. Waxman
Secretary .......................................... Irving Dollinger
Assistant Secretary .............................. J. Unger
Treasurer ......................................... Frank L. Warren
Assistant Treasurer .............................. L. Gerofsky
Assistant Treasurer .............................. W. D. Hunt

ALLIED THEATER OWNERS OF NEW YORK
Park Theater, Newburgh

OFFICERS:
President ......................................... J. Beck
Secretary .......................................... Frank V. Walsh

LONG ISLAND THEATER OWNERS ASSOCIATION
Hempstead, Long Island

MOTION PICTURE THEATER OWNERS, STATE OF N. Y., WESTERN ZONE
505 Pearl St., Buffalo
Washington 7772

OFFICERS:
President ......................................... J. H. Michael
Treasurer .......................................... V. McFaul
Secretary .......................................... Miss M. Gueth

THEATER OWNERS CHAMBER OF COMMERCE
Times Bldg., New York City
Bryant 9-2496

OFFICERS:
President ......................................... Charles L. O'Reilly
Vice-President ..................................... J. Louis Geller
Secretary-Treasurer .............................. Sam Sonin

NORTH CAROLINA
ALLIED THEATER OWNERS OF NORTH CAROLINA
c/o Stevenson Amusement Co., Henderson

OFFICERS:
President ......................................... S. S. Stevenson

OHIO
ALLIED THEATER OWNERS OF OHIO, KENTUCKY, and WEST VIRGINIA
1635 Central Parkway, Cincinnati
West 3430

OFFICERS:
President ......................................... R. E. Myers
Business Representative ......................... Frederic Strief

CLEVELAND MOTION PICTURE EXHIBITORS ASS'N
2108 Payne Ave., Cleveland
BOARD OF DIRECTORS:
P. E. Essick, Harry E. Horwitz, Frank Gross, Albert E. Ptak, Henry Greenburger, M. B. Horwitz, Dave L. Schumann.

GREATERT CINCINNATI MOTION PICTURE EXHIBITORS ASS'N
Casino Theater, Cincinnati

OFFICERS:
President ........................................... E. C. Flanigon
Vice-President .................................... Paul Gustanovic
Treasurer ........................................... John D. Kalafat
Secretary .......................................... G. W. Erdmann

MOTION PICTURE THEATER OWNERS OF PENN., SO. NEW JERSEY and DELAWARE
301 N. 13th St., Philadelphia
Locust 4245

OFFICERS:
President ........................................... Lewen Pizar
Vice-President .................................... C. Floyd Hopkins
Vice-President .................................... P. Mortimer Lewis, Jr.
Vice-President .................................... Maurice Wax
Treasurer ........................................... Geo. W. Lessy
Secretary .......................................... George P. Aarons

MOTION PICTURE THEATER OWNERS OF WESTERN PENNA., INC.
425 Van Braam St., Pittsburgh
Atlantic 1217

OFFICERS:
President ........................................... Dr. C. E. Herman
Vice-President .................................... William Lipsie
Treasurer ........................................... Fred J. Herrington
Secretary .......................................... Joseph Goldman

BOARD OF DIRECTORS
M. A. Rosenberg, Chairman; H. Goldberg, Chas. D. Sright, Alex S. Moore, Wm. R. Wheat, Jr., William Finkel, Peter Antonoplos, Archie Fineman, Frank Panopoulos, E. T. Beedle, M. E. Klare.

OKLAHOMA
ASSOCIATED THEATRE OWNERS ASS'N OF OKLAHOMA
623 Security Bldg., Oklahoma City
Tel. 3-2248

OFFICERS:
President ........................................... W. M. James
Vice-President .................................... E. C. Flanigon
Vice-President .................................... A. J. Holt
Vice-President .................................... Henry Bieberson, Jr.
Vice-President .................................... Ed Hiehle
Treasurer .......................................... Caldwell H. Brown
Secretary .......................................... Martin G. Smith
Business Manager ................................. P. J. Wood

BOARD OF TRUSTEES:

OREGON
ALLIED THEATERS OF OREGON
1710 Denver Ave., Portland

OFFICERS:
President ........................................... Edw. J. Fautz
Secretary .......................................... William Cutts

PENN.SYLVANIA
ALLENTOWN THEATRE MANAGERS ASSOCIATION
Colonial Theater Bldg., Allentown

OFFICERS:
President ........................................... Walter J. Hurley
Secretary-Treasurer ............................... Alfred Nowitsky

BOARD OF DIRECTORS:

RHODE ISLAND
MOTION PICTURE THEATER OWNERS OF RHODE ISLAND
60 Union St., Providence
Dexter 6500

OFFICERS:
Business Manager ................................. E. M. Fay

TENNESSEE
MOTION PICTURE THEATER OWNERS OF ARKANSAS, MISSISSIPPI AND TENNESSEE
409 So. Second St., Memphis, Tenn.
205 Main Street, N. Little Rock, Ark.

OFFICERS:
President ........................................... Ed. Kuykendall
Vice-Presidents .................................... W. E. Ruffin, T. W. Sharp, S. B. Johnson
Secretary-Treasurer ............................... M. S. McCord
Chairman Board of Directors .................... H. D. Wharton

BOARD OF DIRECTORS

TEXAS
ALLIED THEATRE OWNERS OF TEXAS
312½ S. Harwood St., Dallas, Texas

OFFICERS:
President .......................................... H. A. Cole
1st Vice-President .......................... Rubin Frels
2nd Vice-President .......................... E. J. Callahan
2nd Vice-President .......................... A. V. Wade
2nd Vice-President .......................... H. T. Hodge
2nd Vice-President .......................... Henry Sparks
Secretary-Treasurer .......................... A. W. Lilly
Office Manager .......................... B. H. Haralson

DIRECTORS:

THEATER OWNERS PROTECTIVE ASSOCIATION, INC.
Lampasas, Texas
OFFICERS:
President .......................... Roy L. Walker
Vice-President .......................... O. A. Englebrecht
Vice-President .......................... Arthur A. Keys
Vice-President .......................... W. J. Wooten
Secretary-Treasurer .......................... Irving S. Melcher

BOARD OF DIRECTORS:

UTAH
INTERMOUNTAIN THEATERS ASSOCIATION
Star Theater, Eureka
OFFICERS:
President .......................... C. E. Huish
Vice-President .......................... J. J. Gillette
Treasurer .......................... John Ruger
General Counsel and Secretary .......................... Beverly S. Clendenin

BOARD OF DIRECTORS:
C. E. Huish, J. J. Gillette, John Ruger, I. H. Harris, Harry David, Walter Mendenhall, Paul DeMordaunt.

VIRGINIA
MOTION PICTURE THEATER OWNERS OF VIRGINIA
Lexington
OFFICERS:
President .......................... Isaac Weinberg
Vice-President .......................... Charles A. Somna
Secretary-Treasurer .......................... Herman Rubin

WISCONSIN
ALLIED INDEPENDENT THEATER OWNERS OF WISCONSIN
639 No. 7th St., Milwaukee, Wis.
OFFICERS:
President .......................... F. J. McWilliams
Vice-President .......................... Chas. Washicheck
Secretary .......................... Otto Meister
Treasurer .......................... L. K. Brin

BOARD OF DIRECTORS:

MOTION PICTURE THEATER OWNERS OF WISCONSIN AND UPPER MICHIGAN, INC.
404 Carpenter Bldg., Milwaukee
OFFICERS:
President & Gen'l Mgr .......................... Fred S. Meyer
Vice-President .......................... A. C. Gutenberg
Secretary .......................... W. L. Ainsworth
Treasurer .......................... E. Langemack

CANADA
ALLIED EXHIBITORS OF ONTARIO
277 Victoria St., Toronto, Ont.
President .......................... Gordon Filman
Secretary .......................... Harry Alexander
General Manager .......................... Oscar R. Hanson

ASSOCIATED THEATERS, LTD.
277 Victoria St., Toronto, Ont.
OFFICERS:
President .......................... Ernest Marks
Secretary .......................... A. Baillie
General Manager .......................... Oscar R. Hanson
FILM BOARDS OF TRADE
In the United States and Canada

UNITED STATES

<table>
<thead>
<tr>
<th>CITY</th>
<th>Phone</th>
<th>Address</th>
<th>President</th>
<th>Secretary</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATLANTA, GA.</td>
<td>4310</td>
<td>601 Glenn Bldg., Walnut</td>
<td>C. L. Peppiatt</td>
<td>E. L. Cole</td>
</tr>
<tr>
<td>BOSTON, MASS.</td>
<td></td>
<td>204 Stuart St., Hancock</td>
<td>W. M. Erbb</td>
<td>Martha W. Ferris</td>
</tr>
<tr>
<td>CHICAGO, ILL.</td>
<td></td>
<td>910 S. Michigan Ave., Room 308, Harrison</td>
<td>Felix Mendelsohn</td>
<td>Emma Abplanalp</td>
</tr>
<tr>
<td>CLEVELAND, O.</td>
<td>0393</td>
<td>205 Film Exchange Bldg., Prospect</td>
<td>F. D. Drew</td>
<td>Mrs. G. D. Moffett</td>
</tr>
<tr>
<td>DALLAS, TEX.</td>
<td></td>
<td>2009½ Jackson St., Tel. 7-4732</td>
<td>Richard Frank</td>
<td>Don C. Douglas</td>
</tr>
<tr>
<td>DETROIT, MICH.</td>
<td></td>
<td>Cadillac 3804</td>
<td>J. L. Saxe</td>
<td>Audrey Littell</td>
</tr>
<tr>
<td>LOS ANGELES, CAL.</td>
<td>1914 S. Vermont Ave., Republic 7806</td>
<td>C. N. Peacock</td>
<td>Mrs. Lola Adams Gentry</td>
<td></td>
</tr>
<tr>
<td>MINNEAPOLIS, MINN.</td>
<td>515 Pence Bldg., 8th and Hennepin Ave., Atlantic 5043</td>
<td>W. H. Workman</td>
<td>Mrs. Mable Dietz</td>
<td></td>
</tr>
</tbody>
</table>

FILM BOARD REPRESENTATIVES

<table>
<thead>
<tr>
<th>CITY</th>
<th>Phone</th>
<th>Address</th>
<th>President</th>
<th>Secretary</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHARLOTTE, N. C.</td>
<td>2249 Sarah Marks Ave., Tel. 2-0710</td>
<td>Mrs. Sarah Wrenn</td>
<td>President</td>
<td>Audrey Littell</td>
</tr>
<tr>
<td>CINCINNATI, O.</td>
<td></td>
<td>Mrs. Alice Juergens, Stoneybrook Place, North Roselawn, Valley 2317-W</td>
<td>Secretary</td>
<td>C. N. Peacock</td>
</tr>
<tr>
<td>DENVER, COLO.</td>
<td>503 Midland Savings Bank Bldg., Keystone 4506 or Tabor 8492</td>
<td>Duke W. Dunbar</td>
<td>President</td>
<td>Mrs. Lola Adams Gentry</td>
</tr>
<tr>
<td>INDIANAPOLIS, IND.</td>
<td>Mrs. Marion Hull, 3760 N. Pennsylvania Ave., Apt. 4, Talbot 1674</td>
<td>Secretary</td>
<td>C. N. Peacock</td>
<td></td>
</tr>
<tr>
<td>KANSAS CITY, MO.</td>
<td>Arthur Cole, c/o Paramount Publix, 1800 Wyandotte St., Gr. 0410</td>
<td>President</td>
<td>C. N. Peacock</td>
<td></td>
</tr>
<tr>
<td>MEMPHIS, TENN.</td>
<td></td>
<td>Mrs. Alma Walton, 1199 Vance Ave., Apt. 1, Tel. 2-8801</td>
<td>Secretary</td>
<td>C. N. Peacock</td>
</tr>
</tbody>
</table>

NEW YORK, N. Y.—1501 Broadway, Chickering 4-4677. President: Earle Sweigert. Secretary: Louis Nizer.
OMAHA, NEB.—Room 5, 1508 Davenport St., Atlantic 4101. President: L. J. Miller. Secretary: Regina Molseed.
PHILADELPHIA, PA.—1232 Vine St., Rittenhouse 1122. President: M. S. Landow. Secretary: J. H. Greenberg.
PORTLAND, ORE.—122 N. 12th St., Broadway 0726. President Frank Clark. Secretary: Ruth Doyle.

MILWAUKEE, WIS.—Ben Koenig, 212 W. Wisconsin Ave., Marquette 0106 or Hopkins 0554.
NEW HAVEN, CONN.—Kathryn Sullivan, c/o United Artists, 134 Meadow St., Tel. 5-7591.
NEW ORLEANS, LA.—Mrs. J. B. Heine, 2518 Joseph St., Walnut 7148.
PITTSBURGH, PA.—Emmaline Fineberg, c/o M-G-M, 1633 Blvd. of Allies, Hiland 8979.
SALT LAKE CITY, UTAH—D. T. Lane, 625 Continental Bank Bldg., Wasatch 7303 or Wasatch 8147.
SEATTLE, WASH.—Mrs. R. B. Lynch, New Washington Hotel, Ma. 7070.

CANADA

<table>
<thead>
<tr>
<th>CITY</th>
<th>Phone</th>
<th>Address</th>
<th>President</th>
<th>Secretary</th>
</tr>
</thead>
<tbody>
<tr>
<td>TORONTO, ONT.</td>
<td>9819</td>
<td>1909 Metropolitan Bldg., E. Lin 9819.</td>
<td>W. J. Reid</td>
<td>G. O. Burnett</td>
</tr>
</tbody>
</table>
BARNES PRINTING COMPANY
HAS PRINTED THE
FILM DAILY YEAR BOOK
for Fifteen Years

"There Must Be a Reason"

229 WEST 28TH STREET
NEAR SEVENTH AVENUE, NEW YORK
EXPLOITATION

TRIED and proven showmanship ideas are offered in this section to assist exhibitors in selling their programs to the public. Showmen will find here a wealth of material with which to map out their exploitation campaigns. There is also a calendar of important dates.
A PUBLIC RELATIONS PROGRAM FOR EXHIBITORS

A practical campaign compiled by the Motion Picture Theater Owners of America to help exhibitors increase patronage, avoid arbitrary local censorship and make their theaters a center of community interests.

In a certain city of moderate size an exhibitor operates the only theater. He knows his stuff, has a modern theater which he has developed into a successful business enterprise. The business is still profitable but the exhibitor is in plenty of trouble. The trouble came so suddenly that he was totally unprepared for it and doesn't know what to do to relieve the situation. Here's how it happened and how it can happen in any community.

This Actually Happened

For many years he had paid very little attention to the people who were not ordinarily patrons of the movies. In his mind church people, highbrows, members of women's clubs and school teachers he had thought of as local "reformers," just a harmless nuisance he had to put up with as best he could. He was convinced by his contact with them that they could not be interested in attending his theater as regular patrons and confined his advertising and sales efforts toward the other parts of the community. Whenever they "tried to tell him how to run his business" or objected to his advertising or type of pictures, which was frequently, he bluntly told them to mind their own business and he would mind his. All he wanted was to be let alone. He believed in "rugged individualism," which did not increase his popularity with these people.

One day a large group of these people, including the superintendent of schools, the public librarian, several ministers, representatives of the women's clubs and other prominent citizens called on the mayor. They explained to him that their town was noted for being a clean town, that they wanted to keep it that way for the rearing of their children, that on a recent Saturday a lurid sensational movie had been shown to their children at the local theater and they wanted the mayor to prevent that from happening in the future. The mayor called in the chief of police and instructed him in no uncertain terms to prevent the exhibition of any pictures these people found objectionable for their children. The chief, in turn, called in the exhibitor and told him that any picture he might show in the future must be approved before showing by this public committee, otherwise the city would revoke his license to operate a theater. And these were the very people the exhibitor had told to "mind their own business."

Local Censorship

This exhibitor must now screen every picture at his own expense for these local censors and must get an alternate subject and advertising, also at his own expense, with each booking to guard against a dark house if the advertised picture is not approved. The strong adult dramas that had been so popular with his former patrons cannot be shown, all pictures must be "suitable for children," but the very people in the community whose objections and activities brought this about continue to stay away from the theater as in the past.

A Sound Practical Way Out

The exhibitor must face two questions in his community: (1) How can he avoid local municipal and volunteer censors? and (2) How can he tap the potential market of non-customers that exists in every town and city? The two questions are closely related.

The normal appeal of the current pictures and the usual advertising and exploitation is designed to cultivate patronage among the fans, who truly constitute a large part of the community. But they are already friends of motion pictures; by reason of neglect only the critical element is always found among the non-customers.

Suppose you were in this situation and a
famous advertising counsel came along and said he could guarantee to secure without cost the interest and active support of the local schools, ministers, women's clubs, public library and organized public groups in increasing attendance at your theater, would this be worth anything to you?

You may at first think this is visionary, yet it has been done in many communities. All it takes is a little common sense, a little patience, a little intelligent effort on the part of the theater owner and very little expense. The practical results are increased attendance for the less sensational pictures (where it is most needed) and a reduction of unfair and unwarranted criticism from those unacquainted with current motion picture entertainment.

Who Are the Non-Customers?

Aside from the involuntary absence from the theater of those habitual fans who have not the price of admission, the exhibitor will find on analyzing his own situation that the non-customers in any average neighborhood or town comprise the following classes:

(1) Many persons of exacting taste who fail to realize that there is much that would be of interest to them in the current motion pictures. They still think of the movies in terms of the old silent pictures, westerns, custard pie-throwing comedy, etc.

(2) Persons of discriminating taste who have been offended by theatrical advertising, by something in a picture actually seen, or something reported to them (sometimes inaccurately).

(3) Children, who find the sound pictures less attractive than the old silent pictures and are not so much interested in the type of dramatic stories that lend themselves to sound production. This also involves the non-attendance of the entire family in many instances for two reasons,

(a) Many families who had domestic help in the household two years ago now do their own work, with the result that the mother must take the children with her if she goes anywhere.

(b) In the present condition of reduced family income the father and mother are more likely to go somewhere with the children than they were a few years ago. If they think the children will not enjoy the movies, or that the movies are not good for them, they go out in the family flivver or go in for some other type of amusement.

Can They Be Interested?

In the bonanza days before the depression when capacity attendance was the rule rather than the exception, exhibitors were very much inclined to be indifferent to the possibilities represented by these non-customers. Now such patronage is badly needed at most theaters to fill out the gaps in former attendance. Fortunately, recent developments and trends within the industry have made it easier to secure this additional business, unseen under the very nose of the exhibitor.

(1) Much of the offensive material in advertising and in pictures, both long and short, which drove them away from the theater, has been removed.

(2) This season offers an unusual percentage of class pictures which will interest persons of culture and discriminating taste and a good percentage of pictures suited to the entertainment needs of the entire family.

(3) The establishment of a previewing service by nationally organized public groups to advise their members concerning pictures of interest to them and the regular distribution of official lists of the selected pictures to their local organizations prior to release of the subjects.

Advertising and Publicity

As suggested above, these non-customers of the theater are influenced very little by ordinary advertising or theater exploitation. The reasons need not be discussed in detail here. Nor is the exhibitor always in a good position to make a direct approach to them. He can and should, however, readily extend the necessary cooperation along proper lines when asked to do so by the local civic groups to the end that impartial, unbiased word of mouth advertising and support of selected pictures will be developed in the local community. Given this encouragement the local leaders and groups will tie in with the nationwide organizing of this type of word of mouth advertising. The effectiveness of this plan, both nationally and locally, has been amply demonstrated. Certain essentials are apparent, namely:

(1) The local person who recommends the picture must have seen it or must have in advance information which he or she believes significant and authentic.

(2) The person recommending the picture must be in a position of influence by virtue of standing, recognized good taste, connection with an important organization, social position, etc.

(3) The person recommending the picture must be commercially disinterested.

When these conditions are met such word of mouth advertising travels rapidly and effectively reaches non-customers of the class that would be especially interested in the picture discussed, but what is even more important from
the exhibitor's standpoint, this word of mouth exploitation in no way interferes with the usual newspaper advertising and other means of publicity. For example, it is conceivable that a theater manager might not wish to advertise in the newspapers that his current attraction is suitable for the entire family including children. That may tend to keep away many of his regular customers. This objection does not apply to information given directly by club leaders to their own members or other influential persons to persons of their own kind.

A Plan to Boost Patronage

The problem may then be restated in terms of these groups, institutions or organizations which exist in almost every community where there is a motion picture theater. To win the active interest of these groups or organizations a mutually acceptable formula must obviously be discovered for each of them through which the leaders and the exhibitors can successfully direct the interests of their members into channels of picture support which will show results at the box-office.

Having found that formula, the next question is the development of methods by which the resulting influence can be broadcast and multiplied in the locality where each group or organization operates. The organizations which usually become interested in such a program are: Community organizations, schools, public libraries, clubs organized for cultural, social and other purposes, etc. The methods by which their influence is multiplied are:

1. Speeches, sermons, notices on their regular bulletins, discussions at club meetings, etc.
2. Organized telephone messages.
4. Newspaper accounts, including speeches, reports of club activities and especially lists of recommended pictures.

The successful formula for each of these groups may be outlined as follows:

Organized Groups

During the war organized club women acquired a sense of real achievement in the discharge of one duty after another suggested to them by the various agencies of the Government. Since the war these groups have turned their attention to civic, welfare and socially valuable pursuits. They are no longer satisfied with the trivial programs that contented them before the war days; they represent culture above the average level of the community, economic independence which provides leisure time, a yearning to help direct affairs in the town or neighborhood and a growing impression of the importance and social influence of the motion picture. Out of these ingredients can be developed either destructive and costly municipal and state censorship situations or constructive and helpful activities in motion picture matters through proper direction and the sincere cooperation of the local theater owners and the motion picture industry.

Club Activities

The essential basis for all the club activities that have developed is the previewing service by which the following 11 groups regularly see pictures in Hollywood or New York prior to their release:

American Library Association.
Boy Scouts of America.
California Congress of Parent-Teacher Associations.
Daughters of the American Revolution.
Federated Church Brotherhoods of California.
General Federation of Women's Clubs.
International Federation of Catholic Alumnae.
American Association of University Women (Los Angeles Branch).
National Council of Jewish Women.
National Society of New England Women.
Young Men's Christian Association.

(See page 663 for addresses of these groups)

Lists of recommended pictures are sent regularly by these various groups to a total of more than 20,000 local public group leaders throughout the country. The amount of volunteer service that will be cheerfully rendered by a local group in behalf of good motion pictures and motion picture programs suitable for children and for family attendance is beyond belief. It is estimated that already in probably one-sixth of the neighborhood theater situations in the United States helpful cooperative activities joining the local club and the theater have been developed already.

The one distinction between these forms of publicity and the average exploitation of motion pictures by the industry is the fact that this public relations exploitation always comes from a disinterested group. It takes all of the following forms:

1. Speeches by club leaders, motion picture chairmen, etc., on all sorts of occasions; notices of selected motion pictures read at club meetings; publicity on official bulletin boards; placed on reading tables in libraries, etc.
2. Telephone. An illustration of what may be done by volunteer chain telephone exploitation of motion pictures is found in one city where 5,000 families were automatically notified by the Better Films Committee when a picture which they considered of unusual merit was playing in that city.
3. Radio. Within the last two years the various clubs who are seeking to cultivate better appreciation of the finest motion pictures have secured a powerful ally in the form of radio broadcasting. The incentive for this is found in the fact that the Federal Radio Commission is constantly urging the radio stations to increase the proportionate time given to so-called educational programs as distinguished from paid advertising. Twenty or more radio
stations are now regularly carrying speeches volunteered by various club leaders on motion pictures not merely relating interesting news about the motion picture industry but going into specific detail in the recommendation of pictures currently showing at the local and neighborhood theaters. All of this, of course, costs the exhibitor nothing and could not be purchased at any price. Its value lies in the fact that it is utterly disinterested. This type of cooperation is capable of great expansion.

(4) Newspapers. Within the past two years social-minded groups have succeeded to a slight degree in securing space in newspapers for the publication of lists of recommended pictures. This publication, of course, is not in the advertising columns of theater sections but in the club column or in the news items listing the activities of the local organizations. More than 300 daily papers are now carrying this service with varying degrees of regularity. The national leaders of some of the public groups are now conducting a somewhat intensive drive to increase the number of newspapers cooperating.

Schools

Many attempts of local managers to secure cooperation from schools have proved unfortunate. The school officials, of course, have to be extremely sensitive about attempts to commercialize the school in behalf of any profit-making enterprise. But a successful formula for securing the cooperation of the schools approaches the matter entirely from the school teacher's point of view. It assumes that:

(1) Unless she knows something about the current entertainment programs in the neighborhood theater, she does not know what is in the minds of her pupils, an obvious disadvantage to successful teaching.

(2) Frequently the motion picture showing at the theater has definite usefulness in the school curriculum. The teacher of English literature will want her pupils to see "The Bridge of San Luis Rey," "Arrowsmith," etc. The teacher of American history ought not to miss the opportunity presented by the exhibition in her neighborhood of "Cimarron," "Alexander Hamilton," "Abraham Lincoln," "The Big Trail," "The Covered Wagon," etc. Box-office results of the use by the teacher of this formula are immediate and gratifying. In a small experiment tried in the neighborhood of New York with "Cimarron," there came to one theater during the week the picture showed, more than 2,500 pupils from a single junior high school. It has been reliably estimated that each school pupil results also in the attendance of at least one adult member of the family.

When the grammar school or high school pupil comes home with the suggestion: "Teacher says you ought to take me to see such and such a picture," there is no peace in that family until the picture has been seen.

(3) The conscientious teacher is coming to see her responsibility for developing in her pupils a discriminating taste for motion pictures just as she has done for years in other forms of art, music, painting, etc. From this point of view a teacher is potentially interested in any motion picture of artistic merit, even if it does not relate definitely to her curriculum.

Churches

Some of the influences which tend toward a hostile attitude on the part of preachers and church leaders are:

(1) Traces still existing of the Puritan conception of amusement as something pleasurable and therefore probably wrong.

(2) Exaggerated opinions of the offensive character of motion pictures, largely coming through hearsay and sensational advertising.

(3) More or less definite recognition of the motion picture theater as a successful rival of the church particularly on Sunday evenings. This feeling is accentuated by the average minister's impression of a general decline in moral standards during recent years and the ineffectual efforts of the church to cope with this tendency.

(4) The impression that the approach to the church on behalf of motion pictures is solely for the purpose of inducing favorable attitudes, disarming suspicion and seeking to get prominent church leaders to line up as it were on the side of motion pictures. This state of mind has been a serious obstacle to cooperation with all the groups, and the more recent progress has been largely due to successful efforts to show the mutual advantage in such cooperation. It is especially important that in dealing with them the local exhibitor must convince them of his good faith and honesty of purpose.

(5) Notwithstanding these obstacles definite progress is apparent. The appropriate church activities that are helpful to the box-office are:

(a) Definite recommendation in church calendars, on bulletin boards or by verbal announcement from the pulpit of specific motion pictures current in the city during the following week. At first preachers are naturally hesitant to do this but the number of those who thus recognize responsibility for guiding the motion picture taste of the members of their congregations is rapidly increasing.

(b) The use of visual aids in the church program in terms of current motion pictures.

NEWSPAPERMEN EVERYWHERE READ THE FILM DAILY
It is believed that the most valuable type of service of this sort is the use of a stereopticon lecture illustrated by lantern slides made up from the stills of a motion picture. This type of service was used for years with great success by the Reverend Doctor Ross in Newark, N. J., and is being followed now by various clergymen in Boston, Michigan, Brooklyn and on the west coast. After the originating clergymen uses the lecture (first run) in his own church, he sends it around to a selected schedule of preachers in other towns or communities for “second-run” use. From the standpoint of the clergymen, such a lecture on the theme of a motion picture is better than the actual motion picture because it places him where he belongs—in the center of his evening service. From the standpoint of the theater, it is obviously better because it is to the interest both of the clergymen and of the exhibitor that the lecture be given, if possible, before the picture runs in the neighborhood or town. This process serves as a trailer for the picture and has the enormous advantage of recommending the picture promptly to a clientele, many of whom would not normally see it—namely the church congregation.

Public Library

On first thought it would seem impossible to induce the public library in any city or town to recommend pictures that are to be shown at a motion picture theater. The formula that has been developed with librarians is based on the theory that voluntary, disinterested recommendation would promote the library’s usefulness better than anything else it could do.

The modern public library is not content to be a mere repository of books which may be sought on its shelves by the prospective readers. It desires to project its activities into the community and especially to encourage habits of reading the best literature.

After long and patient negotiation, a formula has been developed by which the American Library Association has designated a committee which serves as one of the eleven previewing committees in California. This committee sees motion pictures for the purpose of selecting those which are suitable for library cooperation. Interested public libraries are notified by mail and also by the publication of a list of pictures regularly in the official organ of the American Library Association. Whenever the local exhibitor is showing one of these approved pictures, he can expect to secure the cooperation of the public library to the extent of preparing a book mark to be printed at the exhibitor’s expense, and distributing these book marks to all those who take books from the library for a short period before the picture opens and during the run of the picture. The opportunity is thus afforded the library to call to the attention of its patrons, by means of the book mark, a selected list of available books that are relevant to the subject matter covered by the motion picture. Sometimes exhibits or stills are also placed in the library on the picture.

Out of the 4,000 important public libraries in the United States, some of the larger ones having many branches, at least 1,000 are possible prospects for this type of cooperation. The list can be expanded from the present number of about 100 as fast as exhibitors come to realize the potential value of this inexpensive process of recommending pictures of the better type to the class audience that would appreciate them.

Preliminary Steps

The first step for an exhibitor who is interested in this type of cooperation to take is to develop in a natural way a friendly personal contact with the leaders of these groups and institutions. This should not be done in the way of seeking a favor or an attempt to sell a bill of goods, but he should evidence a willingness to go out of his way to extend any reasonable cooperation to them in matters of community interest. The right relations must be carefully developed and established to create the proper confidence in each other for the basis of future cooperation. This takes time and patience.

Family Night Programs

In neighborhood and smaller town theaters with two or more changes per week an effective beginning in which the exhibitor can take the initiative is the booking of family night programs on a certain night of the week, preferably at the end of the week when school is not in session. This merely requires judgment and care in booking pictures to see that all strictly adult subjects are played on other nights of the week. This is a long step in the right direction. If the exhibitor can honestly assure the critical element that on Friday nights his program is carefully booked to appeal to the entire family and to contain nothing offensive and can get them to rely confidently on this assurance, much of the battle is won.

What’s Behind Censorship

The heart of the agitation for censorship is the “protect the children” idea. No one is particularly concerned, not even the most rabid advocate of censorship, with any effect motion pictures may have on the “morals” of adults. To level down all motion pictures so that they are suitable for and understood by the eight or ten-year-old mind would strangle the business to death. Unfortunately, many of the motion pictures of wide popular appeal and greatest box-office drawing power are made from dramatic material that cannot be adapted to children’s suitability without losing all of its virility and punch. They are not offensive to adults, on the contrary are thrilling dramatic entertainment. The minimum base line of good
taste maintained by the producers is necessarily fixed for adult production. But of course there is a good supply of suitable pictures for family night programs. Fifty-six such indorsed feature pictures were listed by the national previewing committees during the first five months of 1932. What is really needed is to direct the attendance of youth and children to these pictures.

Censorship cannot do this, it can only mutilate pictures and deprive adult patrons of the privilege of seeing fine dramatic pictures because of their alleged effect on a small part of the audience. But organized cooperation between the exhibitor and the leaders in the community who normally set the standards of living, taste and fashion, can establish such discrimination and selection in screen entertainment in a most effective way, removing all of the irritation and controversy that inspires these angry demonstrations against the theater and deprives the exhibitor of the very box-office attractions that enables him to stay in business and retain the patronage of his regular customers.

PREVIEWING GROUPS

Organizations Previewing Pictures at the Academy of Motion Picture Arts and Sciences, Hollywood

The chairmen of the committees represented in the gradings published in their own organization preview reports, "Views and Previews," or any other organization house organs, are as follows:

National Council of Jewish Women—Mrs. Florine Wolfstein, 617 S. Lucerne Blvd., Los Angeles, Calif.

Mrs. John M. Cook, Chairman, Previewing Committee, 900 N. Alpine Drive, Beverly Hills, Calif.


Mrs. David H. Ray, Chairman, Previewing Committee, 1235 First Ave., Arcadia, Calif.

General Federation of Women's Clubs (West Coast Committee)—Mrs. W. A. Burke, 359 No. Bronson Ave., Hollywood, Calif.

Congress of Parents and Teachers (California Committee)—Mrs. Leo B. Hedges, 6235 Mt. Angelus, Los Angeles, Calif.

Women's University Club of Los Angeles. Co-Chairmen—Mrs. John Vruwink, 424 Shatto Place, Los Angeles, Calif., and Mrs. Palmer Cook, 356 S. Reno St., Los Angeles, Calif.

Organizations Previewing Elsewhere

Boy Scouts of America—Mr. E. B. De Groot, Chairman, 1204 South Hill St., Los Angeles, Calif.

Federated Church Brotherhood of California—Mr. John Anson Ford, Chairman, Stage and Screen, 434 Chas. C. Chapman Bldg., 756 S. Broadway, Los Angeles, Calif.

Young Men's Christian Association—Mr. George J. Zehrung, Director, 347 Madison Ave., New York City.

Council of Teachers of English—Mr. William Lewin, Director, Central High School, Newark, N. J.

International Federation of Catholic Alumnae—Mrs. Rita C. McGoldrick, Chairman, 294 Clinton Ave., Brooklyn, N. Y.

American Library Association—Miss Gladys Caldwell, Chairman, Los Angeles Public Library, Los Angeles, Calif.
HOW TO BUILD AN EXPLOITATION FILE

Reprinted from the September 23, 1932 issue of "Publix Opinion," former house organ of the Publix Circuit

REALIZING that managers haven't the time available to spend on a complicated theater file, "Publix Opinion" has worked out a simple but comprehensive plan for keeping box-office ideas on tap.

Under this plan, everything is arranged so that helpful selling and management ideas can be filed instantly or found at a moment's notice.

A file of this type is an invaluable assistant to any showman, and if you have not been keeping one get started right now. The small amount of time necessary to run such a file will be well repaid.

Getting File Started

Before starting a file, it is necessary to have a pretty good plan mapped out in advance. Otherwise it will become muddled, cumbersome, complicated and useless.

The scope of the average manager's file should include at least the following:

a. Exploitation
b. Advertising
c. Product
d. Biographies, Stills, Mats
e. Child Patronage
f. Stage Attractions
g. Special Occasions
h. Management

These divisions are arranged here in the order they will probably be referred to most often. If the individual manager thinks it better, he can arrange them alphabetically.

A. EXPLOITATION

Of course, these main headings require some subdivision. Under exploitation would come the following:

1. Merchant Tie-ups
2. Civic and Community Tie-ups
3. Contests
4. Ballyhoos

The division on "Merchant Tie-ups" should contain information on arrangements with such establishments as Bakeries, Department Stores, Banks, Drug Stores, Dairies, Laundries, Newspapers, Radio Stations, Refrigerator Dealers, Auto Dealers, Transportation Lines, Garages, etc.

The one on "Civic and Community Tie-ups" should have ideas on tie-ups with police, firemen, Parent Teacher Associations, American Legion, Safety Council, Y. M. C. A., Army, etc., etc.

Under "Contests," of course, should go ideas for running all kinds of contests such as Identification, Essay, Writing, Jingle, Beauty, Puzzle, Memory, etc., etc.

In the division headed "Ballyhoos" there ought to be workable stunts on parades, use of public address system inside and outside the theater, walking ballyhoos, vehicle ballyhoos, live lobby ballyhoos, etc.

In some instances, after a great deal of material has been collected under a particular heading, it will be advisable to break it down still further. For instance, tie-ups with newspapers are common and offer many possibilities. The same goes for tie-ups with Department Stores, Dairies, Auto Dealers, and Transportation Companies. Accordingly it will be a good idea to assign special folders to organizations with which many tie-ups are possible and to put tie-ups with less important ones in a folder marked "Miscellaneous."

Thus the "breakdown" under Merchant Tie-ups might look something like this:

a. Auto Dealers
b. Dairies
c. Department Stores
d. Newspapers
e. Miscellaneous
f. Transportation Companies

B. ADVERTISING

Under the main head of "Advertising" there ought to be the following divisions:

1. Direct Mail
2. Displays (Lobbies, Windows, Marquee, etc.)
3. Heralds
4. Institutional Ads (Cool Copy, etc.)
5. Laws on Advertising (Lottery, etc.)
6. Newspaper Ads
7. Trailers
In the "Direct Mail" folder should go letters, broadsides and other material mailed to patrons.

In the "Displays" folder ought to be photos of fronts, framed displays, window displays, lobby displays, etc., etc.

What to put in the folder headed "Heralds" is obvious.

In the folder marked "Laws on Advertising" should go information on local, state and federal statutes relating to copy and mailing of advertising of all kinds as well as restrictions on local bill-posting, banners, marquees and the like. Rules of local newspapers on mechanical requirements, deadlines and the like might also go in here.

In the folder marked "Newspaper Ads," should go ads of particular merit as to copy or layout.

The "Trailers" folder should, of course, contain copy for trailers and general information relating to them.

C. PICTURES

Under this heading put Press Books, manuals and all special information relating to past, current and coming pictures. Also producers' announcement books.

One way to file this material is by alphabetical arrangement of picture titles. Another and better way, though a little more complicated, is by type of picture; Comedy, Drama, Mystery, Horror.

There are two advantages in keeping this kind of material. In case of a sudden booking, there are plenty of suggestions available on the same type of picture even though the regular press book is not received. Furthermore, a glance through several press books on a particular type of picture often suggests a wealth of stunts, catchlines and sales slants in addition to those in the press book issued for the specific picture.

D. BIOGRAPHIES, STILLS, MATS

Under this heading should be biographies, stills and mats of executives and players. A manager can never tell when a sudden booking may leave him without a press sheet and other material to help out on ads and publicity for the picture.

It is important to keep star-head mats of players. Again, in case of a sudden booking, the manager will have something to aid him if the regular mat material is not available.

Stills, biographies and star-head mats will prove valuable also when a chance suddenly arises to plant a local publicity story or in case the local newspaper receives a wire story on some star and comes around to the theater for pictures and additional information.

Biographies and stills of executives, of course, are handy for new season picture openings, theater anniversary special sections, and the like.

E. CHILD PATRONAGE

What to put in the folder under this heading is obvious. In here should go ideas for running kid clubs and for such special stunts as Tin Can Matinees, Airplane Modelling Classes, Serials, etc., etc.

F. STAGE ATTRACTIONS

This skeleton heading requires some breakdown for convenience. The following folders are suggested:

1. Amateur Nights
2. Fashion Shows
3. Miscellaneous (Minstrels, Screens, Stage Weddings, Country Store, etc.)
4. Music (Bands, etc.)
5. Staging (Drops, sets, lights, etc.)

G. SPECIAL OCCASIONS

During the year there are numerous holidays which require special treatment. For example Lincoln's Birthday, New Years, Fourth of July and Labor Day. There are also special weeks such as Fire Prevention Week and Thrift Week, as well as events of local importance such as Graduation, Theater Anniversary, Theater Openings, Cotton Festivals and Benefits.

Fall, Summer, Lent and Pre-Christmas periods require special selling effort.

Although stunts for these special occasions could be thrown into a single folder or two, it is advisable to break down this division into separate folders for some of the more important ones. Thus folders under Special Occasions might be as follows:

1. Anniversaries (Theater, Washington, Lincoln, etc.)
2. Benefits
3. Christmas
4. Easter
5. Fall (Football, School Re-opening, etc.)
6. Fourth of July
7. Lent
8. Miscellaneous (Mothers Day, Straw Hat Day, Election, etc.)
9. Openings (Theater)
10. Summer (Outdoor Opposition)
11. Weeks (Thrift, Fire Prevention, Safety, etc.)

H. MANAGEMENT

Operation of a house calls for more than straight selling, stunts and tie-ups. Ordinary procedure and front house operation are important factors in showing a profit. The following folder headings will be useful in which to file good ideas:

1. Economies (Hints on Cost-cutting)
2. Front House (Service Staff, etc.)
3. Routine (Company Rules and Regulations)
4. Technical (Sound, Projection, Repairs, Painting, etc.)

Notice that in all breakdowns folders are arranged in alphabetical order. This facilitates finding them without trouble or delay.
Before starting a file, of course, some thought should be given to its physical make up such as kind and type of folders and headings to use. These should be chosen for their convenience.

The best folder is legal size because it is roomy. Ends of tear sheets, heralds and other large pieces will protrude from small folders, getting torn and giving the file a messy appearance.

Main headings such as Exploitation, Advertising, etc. should go on divider cards of the type that have a framed segment sticking up for writing in the heading. This allows instant access to any division of the file.

Use Special Dividers

Because the first main division of the file, "Exploitation," is broken down twice instead of once, it might be a good idea to get special dividers for this section. In glancing at the file it is easier to note the breakdown instantly if the sections numbered "1", "2" and so on have headings somewhat to the right of the main head "Exploitation."

Don Chambers, Home Office ad contact for the Northwest, has a file in which he uses this position idea. It has three positions. Major headings are at the extreme left. The first breakdown is somewhat to the right. The second breakdown is further to the right.

In marking dividers and folders it will be worthwhile to take some pains to see that everything is clear. A scrawled heading is confusing. All headings should be typed or printed.

Source of Material

Where will the material to file come from? There is no definite answer for this. Part will be stories clipped from press books. Some will come from various departments in Home and Field Offices. A good bit will arrive from producers. Some will be tear sheets or descriptions of stunts the manager devised himself. Other material will be ideas used by houses in the manager’s district or division used by the opposition. Some will be found in trade papers.

It stands to reason that not everything coming along ought to go into the file. Judgment in selection has to be exercised here. But any idea that looks useful ought to go in.

It also stands to reason that sometimes a manager may come across a good idea when he is too busy to file it instantly. If a folder marked "File" is kept on the desk, such material can be temporarily slipped into it and filed at convenience.

It is probable that once a file expands additional breakdown folders will be added because of the mass of material collected. For that reason it is a good idea to keep a typewritten list of all folders in the file in the exact order they appear. This shows at a glance exactly where all folders are located.

Where to File

It is sometimes problematic just where to file some ideas. Occasions arise when the same thing may logically be put into two or three or even more folders.

Take, for instance, a Roller Skate Matinee sponsored by a department store. This could go either into the Child Patronage folder or into the "Department Stores" folder under Merchant Tie-ups.

The Child Patronage folder would be the best one in which to file the stunt because a description of how to run it is more important than the fact that the department store sponsored it. Other types of merchants might be induced to sponsor a similar matinee.

In all such instances as this, the thing to do is to file the stunt where it will be of greatest value.

Using the File

A file, especially when it becomes wide in scope, is most valuable if the manager knows how to get best use out of it. It is not always possible to find complete information in a single folder.

Take the case of a manager wanting to put on a special kid matinee during Easter Week. The first thing he will do, naturally, is look in his Easter folder. But there are other folders in the file that possibly contain stunts adaptable to the occasion. Next he ought to go to his Child Patronage folder. Even then the possibilities are not exhausted. He still can look in some of the folders under Exploitation, such as "Dairies," "Department Stores," "Newspapers," "Miscellaneous" and "Transportation Companies" as well as the one labelled "Contests."

There might even be adaptable ideas in various folders for other special occasions, such as Christmas, Fourth of July and Lent. Also it is probable hints can be found in some of the folders under Stage Attractions.

It is not necessarily the old, filed ideas which will fit the occasion, but the ideas which they will suggest. Almost any stunt used in the past can be given a new slant to fit a particular situation. It is this flexibility of used ideas that makes them particularly valuable to have on tap.

Keep a good file! It will prove itself a real assistant in making any manager a better showman.
FOR 1933

— JANUARY —
1—NEW YEAR’S DAY. In all the States, Territories, District of Columbia and possessions.
   Paul Revere Born—1735.
   Proclamation of Emancipation—1863.
4—UTAH ADMITTED—1896.
   NEW MEXICO ADMITTED—1912.
6—ROOSEVELT’S DEATH—1919.
8—ANNIVERSARY OF THE BATTLE OF NEW ORLEANS. In Louisiana—1815.
17—BENJAMIN FRANKLIN BORN—1706.
18—DANIEL WEBSTER BORN—1782.
19—LEE’S BIRTHDAY. In Alabama, Arkansas, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee and Virginia.
21—STONEWALL JACKSON BORN—1824.
29—McKINLEY BORN—1843.

— FEBRUARY —
3—HORACE GREELEY BORN—1811.
   WOODROW WILSON’S DEATH—1924.
4—LINDBERGH BORN—1904.
7—CHARLES DICKENS BORN—1812.
8—14—NATIONAL BOY SCOUT WEEK.
9—NEBRASKA ADMITTED—1867.
11—EDISON’S BIRTHDAY.
   DANIEL BOONE BORN—1734.
14—VALENTINE’S DAY.
   ADMISSION DAY. In Arizona.
15—DESTRUCTION OF THE MAINE—1898.
22—WASHINGTON’S BIRTHDAY. In all the States, Territories, District of Columbia and Colonial Possessions.
27—HENRY WADSWORTH LONGFELLOW’S BIRTHDAY.
   FIRST RAILROAD CHARTER—1827.

— MARCH —
1—ASH WEDNESDAY; First Day of Lent.
2—SAM HOUSTON DAY. In Texas.
3—MAINE ADMITTED—1820.
   FLORIDA ADMITTED—1845.
4—PENN DAY.
   INAUGURATION DAY.
5—BOSTON MASSACRE—1770.
7—LUTHER BURBANK’S BIRTHDAY. In California.
12—PURIM—(Hebrew Holiday)
17—ST. PATRICK’S DAY.
21—FIRST DAY OF SPRING.
22—EMANCIPATION DAY. In Porto Rico.
25—MARYLAND DAY. In Maryland.
30—SEWARD DAY. In Alaska.
— APRIL —

1—ALL FOOLS' DAY.

6—WAR DECLARED WITH GERMANY—1917.

7—PEARY DISCOVERED NORTH POLE—1909.

8—BATTLE OF APPOMATOX—1865.
   LOUISIANA ADMITTED—1812.

9—PALM SUNDAY.
   SURRENDER OF GEN. LEE—1865.

11—PASSOVER.

12—HALIFAX INDEPENDENCE RESOLUTIONS.
   In North Carolina.

13—JEFFERSON'S BIRTHDAY.
   In Alabama.

14—GOOD FRIDAY.
   ASSASSINATION OF PRES. LINCOLN.

15—EASTER SATURDAY.

16—EASTER SUNDAY.

17—EASTER MONDAY.

19—PATRIOT'S DAY.
   In Maine and Massachusetts.

21—ANNIVERSARY OF THE BATTLE OF SAN JACINTO.
   In Texas.

22—MORTON'S BIRTHDAY.
   In Nebraska.

23—SHAKESPEAR BORN—1564.

24—FIRST NEWSPAPER ISSUED IN AMERICA—1704.
   WAR BETWEEN U. S. AND MEXICO—1846.

25—WAR DECLARED WITH SPAIN—1898.

26—MEMORIAL DAY.
   In Alabama, Florida, Georgia and Mississippi.
   SLAVERY ABOLISHED IN U. S.—1865.
   FIRST SHOT OF WAR BETWEEN U. S.
   AND GERMANY—1917.

27—GENERAL GRANT BORN—1822.

28—PRESIDENT MONROE BORN—1758.

30—LOUISIANA PURCHASED.
   WASHINGTON BECAME FIRST PRESIDENT IN 1789.
   RHODE ISLAND SETTLED—1636.

— MAY —

1—MAY DAY.
   CHILD HEALTH DAY.
   LABOR DAY. In Philippine Islands.

   DEWEY'S VICTORY IN MANILA—1898.

1-6—NATIONAL MUSIC WEEK (First Week in May).

2—STONEWALL JACKSON SHOT—1863.

5—NAPOLEON'S DEATH—1821.

7—ARBOR DAY. In Rhode Island (Public Holiday).
   LUSITANIA TORPEDOED BY GERMANY—1915.

9—BYRD AT NORTH POLE—1926.

11—MINNESOTA ADMITTED—1858.

12—FLORENCE NIGHTINGALE BORN—1820.
   AMUNDSEN'S POLE FLIGHT—1926.

14—MOTHER'S DAY (2nd Sunday).
   By Proclamation of the President.
   CONFEDERATE MEMORIAL DAY. In Kentucky, North and South Carolina.

20—ANNIVERSARY OF THE SIGNING OF THE MECKLEMBURG DECLARATION OF INDEPENDENCE.
   In North Carolina.

21—LINDBERGH'S FLIGHT TO PARIS—1927.

23—SOUTH CAROLINA ADMITTED—1788.

24—FIRST TELEGRAPH MESSAGE SENT—1844.
   EMPIRE DAY. In Canada.

29—WISCONSIN ADMITTED—1848.

30—CONFEDERATE MEMORIAL DAY. In Virginia.
   MEMORIAL DAY. In all the States, Territories, District of Columbia and Colonial Possessions, except Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North and South Carolina, Texas, Virginia and Tennessee.

— JUNE —

1—KENTUCKY ADMITTED—1792.
   TENNESSEE ADMITTED—1796.

3—CONFEDERATE MEMORIAL DAY (Tenn.)
KING'S BIRTHDAY. In Canada.
JEFFERSON DAVIS' BIRTHDAY—1808. In Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina, Texas, Virginia and Tennessee.

6—NATHAN HALE'S BIRTHDAY—1756.
8—BATTLE OF NEW ORLEANS—1815.
10—FRANKLIN DREW LIGHTNING FROM SKY—1752.
14—HARRIET BEECHER STOWE'S BIRTHDAY. FLAG DAY. Proclaimed by the President.
15—ST. SWINTON'S DAY. PIONEER DAY (Idaho) ARKANSAS ADMITTED—1836.
17—BUNKER HILL DAY. In Boston (Not a legal holiday but banks close by mutual agreement).
18—BATTLE OF WATERLOO—1815. FATHER'S DAY.
21—LONGEST DAY IN YEAR.
23—PENN SIGNS TREATY OF PEACE WITH INDIANS, 1863.
26—FIRST AMERICAN TROOPS LAND IN FRANCE, 1917.

— JULY —
1—BATTLE OF SAN JUAN HILL. DOMINION DAY. In Canada. BATTLE OF GETTYSBURG—1863.
2—GARFIELD'S ASSASSINATION—1881.
3—IDAHO ADMITTED—1890.
4—INDEPENDENCE DAY. In all the States, Territories, and District of Columbia.
5—LEWIS & CLARK EXPEDITION SET OUT.
10—WYOMING ADMITTED—1890.
11—JOHN QUINCY ADAMS BORN—1767.
13—FORREST'S DAY. In Tennessee.
17—SHERMAN'S MARCH TO SEA—1864.
21—BATTLE OF BULL RUN—1861.
24—PIONEER DAY. In Utah.
25—OCCUPATION DAY. In Porto Rico.
31—LAFAYETTE ARRIVES FROM FRANCE—1777.

— AUGUST —
1—COLORADO DAY. In Colorado. BEGINNING OF WORLD WAR—1914.
2—PRESIDENT HARDING'S DEATH—1923.
3—CIVIC HOLIDAY. In Canada.
10—PRESIDENT HOOVER BORN—1874. MISSOURI ADMITTED—1821.
15—PANAMA CANAL OPENED—1914.
16—BENNINGTON BATTLE DAY. In Vermont.
18—VIRGINIA DARE BORN—1587.
20—BENJAMIN HARRISON BORN—1833.

— SEPTEMBER —
6—LAFAYETTE DAY. PRESIDENT McKinley ASSASSINATED, 1901. ANNIVERSARY OF THE FIRST BATTLE OF THE MARNE.
9—ADMISSION DAY. In California.
12—DEFENDER'S DAY. In Maryland.
15—WILLIAM HOWARD TAFT BORN, 1857.
16—REGATTA DAY (3rd Saturday). In Hawaii.
17—CONSTITUTION DAY.
22—JEWISH NEW YEAR. NATHAN HALE EXECUTED, 1776.
23—FIRST DAY OF AUTUMN.
29—AMERICAN INDIAN DAY.
30—JEWISH DAY OF ATONEMENT.
— OCTOBER —

5—WRIGHT BROS. TAKE FIRST LONG DISTANCE FLIGHT IN AIRPLANE—1905.

6—MISSOURI DAY. In that state's schools.

8—CHICAGO'S GREAT FIRE—1871.

9—FRATERNAL DAY (Alabama).

12—COLUMBUS DAY. In Arizona, Arkansas, California, Kentucky, Louisiana, Missouri, Maryland, Massachusetts, Michigan, Montana, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Dakota, Ohio, Oregon, Pennsylvania, Porto Rico, Rhode Island, Texas, Utah, Vermont, Washington and West Virginia (School holiday in Maine).

13—FARMER'S DAY (2nd Friday). In Florida.

18—EDISON'S DEATH—1931.

19—SURRENDER OF CORNWALLIS—1781.

27—THEODORE ROOSEVELT'S BIRTHDAY.

29 to Nov. 4—GIRL SCOUT'S BIRTHDAY.

31—HALLOWE'EN.

ADMISSION DAY. In Nevada.

— DECEMBER —

3—ILLINOIS ADMITTED—1818.

8—ELI WHITNEY BORN—1765.

10—TREATY OF PEACE WITH SPAIN.

11—ALFRED NOBEL BORN—1833. Founder of Nobel Prize.

12—FIRST MARCONI WIRELESS ACROSS ATLANTIC—1901.

16—BOSTON TEA PARTY—1773.

21—SHORTEST DAY OF YEAR.

PILGRIMS LANDED AT PLYMOUTH ROCK—1620.

25—CHRISTMAS DAY. In all the States, Territories, District of Columbia and Colonial Possessions.

WASHINGTON CROSSED DELAWARE—1776

28—WOODROW WILSON'S BIRTHDAY. In South Carolina.

29—IOWA ADMITTED—1848.

30—RIZAL DAY (Philippines).

31—WEST VIRGINIA ADMITTED—1862.

31—NEW YEAR'S EVE.

ARBOR DAY is observed in States on different days, usually in the spring. The dates in the same States often vary from year to year by proclamation.

READ FILM DAILY FOR NEWS OF FOREIGN COUNTRIES
HAVING passed through the toughest year in film history, a lot of real showmen in all parts of the country find that they are still in the ring because they knew how to apply the tried and proved principles of Exploitation.

Adverse conditions challenged their ingenuity. They discovered nothing new in the field of Exploitation, but they did develop intensive methods for applying the old fundamental principles. These served their purpose well, and will continue to reap results this year for every showman who takes advantage of them. Here are just a few pointers culled from the experiences of live showmen which show what can be done by applying a little ingenuity to the routine publicity channels.

Once every month select your biggest picture. Go after it with everything you've got. Don't figure that your gross on this picture is all that you get out of your work. The results of your efforts will be noticeable for many months to come in the prestige and goodwill you have created. You have accomplished a lot in maintaining interest in your house, and in motion pictures in general. If you will adopt this policy and play up your strongest picture each month more intensively than you have been in the habit of doing, it's a cinch that a year from now your theater will occupy a more enviable place in your community than it does now.

The matter of Accessories is something that has become too much of a routine with many exhibitors. It is true that the Accessory Departments of most of the big companies stand just about where they did ten years ago. The same styles of paper. So it is up to the theater owner or manager to devise his own material to supplement the usual supply. A set of 11 x 14's or 22 x 28's along with insert cards, window cards and one-sheets constitute the average exhibitor's buy on accessories. It's too stereotyped and standardized. Use more paper. Employ more cutouts. Devise attractive art work for your front. If you have no time to do it yourself, or no member of the staff capable of doing it, make a deal with some chap around town who has an artistic sense with some ideas and initiative. Let him go to work on your front, and show you what he can do.

When it comes to merchandising what you have to sell—and that means your screen—you are in the same class with any other commercial line. Take the big department stores, for instance. They are not laying down just because business has been tough. They are going after trade harder than ever. Look at their window displays, and their newspaper ads. They give no indication that they are cutting down on the publicity budget. In fact most of them are stepping out stronger than ever. They have to, for competition is too tough. The store that ballyhoos the most has the call on the community's available spending money.

There are lots of old exploitation stunts that are lying around idle. The usual alibi is: "Nobody's using that stunt any more." That is all the more reason why you should give it a whirl. Most of the old tried and proved exploitation stunts can be revived with profit. They have been dormant just long enough so that they appear almost new and novel to the public when you pull them. Give them a modern twist, and see what happens. There are a raft of these old standbys that made money for you years ago. They'll still click at the box-office if you employ them with a little ingenuity.

The best illustration we know of this business of using the old ideas is what William Ferguson, M-G-M Exploitation Director, did on roadshows. Everybody said: "Roadshows are out." So Ferguson went out with roadshows on "Trader Horn," "Grand Hotel" and "Strange Interlude." The results were sensational. Now every one of the major producers is trying to follow suit.
The point for you to consider in these three roadshows is this: They proved conclusively that there was a lot of business to be had right in your town. The same people who went for these shows on the strength of the big ballyhoo are still in your town. They are still open to be sold on other ideas—local stunts that you can figure out. It's simply a case of going after it.

And how about Civic Activities? There is nothing in the entire field of advertising and publicity more important for every theater manager to consider. Your co-operation in civic affairs will net you more substantial and lasting benefits than any other thing you devote your time and attention to. Here is a brand of Exploitation that should never cease working. The exhibitor who plugs continuously on civic goodwill will be doing business long after some of his competitors have gone.

Then there is the Pressbook. There has been a marked improvement in most of the pressbooks from the major companies. Many of them are filled with practical merchandising ideas. On lots of the big pictures they were prepared after the features had tryouts in key spots. The exploitation stunts that clicked are therefore incorporated in these pressbooks. They apply to this particular feature. They made dough for some other showman, and there is no reason why they will not do the same for you. Also give a little thought to the pressbook ads. Don't always take them for granted, and slap them into your local newspaper the same as they appear. Change them around to suit your local needs. If you will give a little thought to the pressbook ads—how to change and improve them—the results will amply repay you.

One of your biggest Exploitation assets is your Screen. Use Trailers regularly. See that you get them in plenty of time. They start the public thinking and talking about the feature in question, so that when it reaches your screen your publicity work means something. And follow up the trailer with a local plug. Come out on the stage and make an announcement about the big feature. Don't underestimate the power of the trailer. See that your trailers are presented with proper sound.

Some of the best theaters in the United States are today splashed with flashy fronts. The flash front has become a regular thing on Broadway. All the big houses are using them. And have been for the past year. There must be a reason. The public today is shopping for its picture entertainment. Where two shows are equally strong, the public in these shopping days is going to buy where the ballyhoo is most attractive.

Change your fronts. Keep switching on styles of fronts. From art displays, hop to straight photographic displays, or a mechanical display. And don't overlook an atmospheric lobby once in awhile. The idea is that the public tires of one style of front, no matter how good the changes. So mix 'em up a little. Don't fall into the error of one style of front without change.

Newspapers generally are more eager than ever before to co-operate with the theater man. Lots of newspapers for the first time are employing promotion managers, realizing the importance of the chap who can build their circulation. If your newspaper has no promotion manager, take your ideas to the editor. If you have a good feature story, or a contest idea, he will listen. He can't afford these days to pass up anything that looks as if it held reader interest. Be careful not to overdo the newspaper stuff. Lay off after the paper has given you a good break. Then come back again—but only when you're convinced you have a real live idea to offer.

Your matinees are of prime importance. Remember that your matinees are composed principally of women. Figure ways to interest them in your matinees. And remember that records were never broken without BIG matinees.

Listen to any company man who has an idea on his company's picture you are going to play. The sales boys travel around a lot, and pick up lots of good stunts. They are only too glad to pass them along to you if you will take the time to listen.

We have only covered a few angles on modern trends in Exploitation. If the business is there to get, it is the showman who is on his toes, figuring closely all these slants, and ready to go to work on them, who is going to show the way to his competition.
"Prosperity" Highlighted M-G-M Campaigns

By HOWARD DIETZ
Director of Advertising and Publicity for Metro-Goldwyn-Mayer Pictures Corp.

Perhaps the best general exploitation that Metro-Goldwyn-Mayer did in the past year has been the handling of "Prosperity."
The picture was released simultaneously at one hundred and fifty theaters with a multitude of tie-ups and displays including cooperative double truck ads in seventeen key cities with all local stores ushering in "Prosperity."

Signs over all the theaters said "Prosperity Is Not Around the Corner. It Is Here." An aggressive newspaper campaign—participation by exploiters.

This was climaxed by Marie Dressler's nationwide hookup on the Fleischmann Hour talking on "Prosperity" the night before the picture opened in all of these theaters.

The picture has been a typical Marie Dressler success and in many cases it has broken house records—even from the standpoint of normal times.

National Exhibit Best Stunt for Warners

By S. CHARLES EINFELD
Director of Advertising and Publicity for Warner Bros. and First National Pictures

The biggest and best piece of exploitation pulled by any motion picture company during the past year was instigated by Warner Bros. when we launched our National Exhibit throughout the country last August.

As far as it related to the theater, it served to buck up the exhibitors at the time they most needed a stimulant for drooping spirits. By showing them the excellent product that Warner Bros. had made so far in advance of release date, confidence in the industry was expressed and at the same time gave the exhibitors the much needed assurance that they were going to have real merchandise to offer their patrons.

At the same time, the National exhibit, had a far reaching effect on the general public. The exhibit, which was held on the same elaborate sale as a General Motor or Ford New Style Car Showing, in 38 key points throughout the United States, drew columns of newspaper publicity. Critics and editors expressed commendation for the pictures shown and for the confidence shown by Warner Bros. in making their product at a time when real leadership was sadly lacking in the industry. It also served to emphasize the important part the industry plays in an economic life.

The pictures we showed during the two-day period of the Exhibit were reviewed in the daily press. As a result the movie fans watched for the pictures. The exhibitor who had bought the Warner product was able for the first time in the history of show business, to advertise, not a single coming attraction or two, but his entire schedule for three months. That helped his prestige with his patrons. He was able to get in some valuable institutional advertising.

For Warner Bros. the National Exhibit served to more strongly establish our claim for leadership in the motion picture business. It increased our sales—it caused more and more exhibitors to turn to Warner Bros. for profitable product.

Any exploitation stunt that can accomplish all these things is worthy of being classed as the best exploitation stunt of the year.
United Artists Best Was “White Zombie”

By HAL HORNE
Director of Advertising and Publicity for United Artists Corporation

When “White Zombie” was ushered into the Rivoli Theater in New York, all Broadway was startled by the sudden appearance of nine Zombies on a boardwalk erected above the marquee of the theater. Thousands packed the sidewalks and gasped with amazement as these nine figures faithfully garbed and made up to simulate actual members of the “White Zombie” cast, went through a series of thrilling dramatic sequences. The past history of some of the members of the cast hit a real story of heart-break since several of them were actors and actresses out-of-work who had seen better days, and in fact the actor impersonating Bela Lugosi, was formerly a leading man in his own right on Broadway. The doll-like figures of the girls were dressed in white flowing robes and the men looked just as if they had been dug up from the ground with wooden splints on their legs and battered facial expressions that drew the interested gaze of many bystanders.

Crowds gathered all day, lured there not only by the drama enacted above the theater front but by the “White Zombie” sound effect record which included the screams of the vultures, the grinding of the sugar mill and the beating of the tom toms, and other nerve-wracking sounds. By actual clocking during one hour, it was observed that more than 14,608 people stopped to witness the playlet being put on for their benefit.

Needless to say the picture ran for three weeks and turned in top-notch grosses.

“Blonde Captive” Campaign Was Columbia Standout

By GEORGE BROWN
Director of Advertising and Publicity for Columbia Pictures

One of the outstanding exploitation stunts of the year for Columbia Pictures from the standpoint of direct tie-ups, attention-getting value, circulation, and desire creating copy to help all parties concerned with the tie-ups, was arranged in connection with the showing of “The Blonde Captive” at Warner’s Metropolitan Theater, Washington, D.C., in May, 1932. “The Blonde Captive” picture was sold on the strength of its being absolutely authentic, and one of the featured lines in the advertising was “Stranger Than Fiction.” A tie-up through the use of this line, “Stranger Than Fiction” was effected with MacFadden Publications who used the same line in connection with the True Story Magazine. Accordingly, the tie-up was effected through the Washington representative of True Story Magazine whereby a one-page insert carrying copy on the picture and True Story Magazine was inserted in each of the 13,000 Liberty Magazines delivered to the homes of Washingtonians by Liberty boy salesmen one day in advance of the opening of the picture. The copy used on the page insert read as follows:

“Stranger Than Fiction—You Travel 10,000 Miles... Penetrate Deep Jungles... And Discover There a White Woman Living with Her Caveman Mate... And Refusing to Be Rescued!—The Strangest True Romance Ever Filmed... Amazing!... Startling!... Authentic!... “The Blonde Captive”... Columbia’s Thrilling Picture at Warner’s Metropolitan Theater... For Other True Amazing Stories Read... True Story Magazine... On Sale at All Newsstands or from Your Liberty boy salesman.

The same copy as above was also used on card board cards with the last line changed to read “On Sale Here” and the cards were posted on all newsstands throughout the city and in news dealers windows by representatives of the True Story Magazine.

Special Dance for “Dance Team” Was Fox Winner

By G. S. YORKE
Director of Advertising for Fox Film Corporation

The best exploitation for any Fox picture for the year of 1932 was a special dance staged on “Dance Team” with James Dunn and Sally Eilers. The stunt was called the “Sally-Jim” and was presented in the press book with news strip layouts showing the different steps. The dance was endorsed by the Dancing Masters of America and was presented in a big way wherever it was presented. Oscar Durea, Past President, Dancing Masters of America, wrote the dancing instructions and newspapers in conjunction with ball rooms and all public dancing pavillions went heavily for the stunt. Thousands of clippings were received at the Fox offices showing the use of the strip, and follow ups of local dancers. Clippings ran from four column lay-outs to full pages. It was featured during one month, it was foresighted that the cup to the winning couple. The picture did a big business throughout the country.
Search for Panther Woman Was Paramount's Best

By ARTHUR L. MAYER
Director of Advertising, Publicity and Exploitation for Paramount Publix Corp.

The nation-wide search for a non-professional actress to play the Panther Woman in "The Island of Lost Souls" stands out as one of the foremost exploitation stunts of the year. The Paramount studio and the leading Publix theater in each city cooperated in the hunt for a girl best suited to the part, and the winner was awarded a motion picture contract plus traveling expenses and hotel accommodations during the filming of the picture.

Each theater tied up a newspaper to publicize the hunt, and through this tie-up, thousands of inches of valuable publicity were given the picture. Screen tests were made of the entrants locally.

The increased attendance during the showing of the tests more than paid their cost, leaving each theater an immediate net profit in addition to the accumulated advertising for the picture to be shown at a later date.

The best test from each city was forwarded to Hollywood, where a committee chose the national winner out of the 60,000 entrants.

“Hypnotized” Campaign Best for World Wide

By GORDON WHITE
Director of Advertising and Publicity for World Wide Pictures

Obviously the outstanding exploitation activity as far as World Wide was concerned was that directed in the interests of Moran and Mack, in the Mack Sennett feature “Hypnotized.”

To begin with two double page spreads were devoted exclusively to exploitation features in the unusually comprehensive press-book on this picture.

The first big gun was fired for the auspicious premiere of “Hypnotized” at the Steel Pier, Atlantic City, during Christmas Week. A special exploiteer was sent down to cover this important situation, resulting in a grand array of high-powered campaign features which told its own story at the box-office. The entire front and sides of the magnificent display space were a blaze of light by night and pictorially beautiful by day, extolling the highlights of this great comedy. No similar event has enjoyed anything approaching a night and day display of this character.

Station WPG was tied in with two novel broadcast periods during the popular shopping hours conducted by Mrs. Ethel Rattay. A special “Cracking Jokes with Moran and Mack” book was made available to all listeners-in.

Closely following this eventful premiere, many wide awake spots put out a variety of exploitation features that clicked most effectively. Among those especially worthy of mention was the Blindfold Drive, in which a man apparently hypnotized and then blindfolded drove recklessly through traffic to and from the theater to the amazement of thousands. Columbia Phonograph dealers centered efforts on reawakening interest in the famous “Two Black Crows” records. Newspaper contests were inaugurated where Moran and Mack gags figured as the objectives. The novel accessories available were so devised as to tie in with ballyhoo features, sensational in character, as in the instance of the hypnotized handcuffed pair with keys distributed to the public by thousands. The clever double truck idea outlined in the press-book also found wide favor. In the matter of lobby and front display, managers everywhere extended themselves in following out the novel atmospheric idea shown in the press-book. Circus and shipboard effects were numerous.
CENTURY

Photo Engraving Co., Inc.

Specialist to the

MOTION PICTURE INDUSTRY

Utilizing every modern photo engraving method of reproducing the work of camera, painter, and illustrator.

Every job given our

PERSONAL ATTENTION

DAY and NIGHT SERVICE

340 W. 39th St., New York City

MEDallion 3-5131
A comprehensive summary of stunts for exploiting any type of picture is included in the following pages. All of the ideas incorporated in this collection have been utilized by exhibitors and found to be effective as box-office stimulators.

No attempt has been made to outline campaigns for particular pictures. The ideas set forth are applicable to any picture in that particular category, and can be used repeatedly.

How To Use the Manual
By picking out the most adaptable suggestions from under the various headings—such as Newspapers, Lobbies, Theater Fronts, Ballyhoos, Tie-Ups, etc.—the exhibitor can frame a complete campaign for each of his pictures.

Warning on Contests
Because of various laws against prize contests and giveaway stunts which may come under the classification of lotteries, exhibitors are cautioned to exercise special care in this respect, especially if the stunt involves the use of the mails.
Familiarity with local ordinances is one of the best safeguards.

Cooperation Acknowledged
Thanks are extended to the publicity and exploitation directors of the various film companies for their willing cooperation in supplying material used in this compilation. The excellent department of practical motion picture merchandising conducted by Epes Sargent in "Variety" also has been drawn upon for excerpts.
Exploitation Material Appears Regularly In The FILM DAILY On The Feature Page Under The Heading "EXPLOITETTES"
THEATER FRONTS

To the shrewd showman, his theater front represents an investment in advertising space that cannot be bought. Its value to the house is always emphasized in the manner in which it is decorated. Make use of both the sides and marquee space offered by your theater for attention-gaining display material. Cut-outs, enlargements and other similar material is best for that all important purpose.

—Launching a Star—
ONE MANAGER MAPPED OUT THIS STUNT to introduce a new star to his patrons and put it over with telling results at the box-office. After effecting a tie-up with his local luggage dealer, he had a number of trunks stacked up on the sidewalk in front of the theater. Across these he hung a huge banner with the announcement that a new star has arrived. It drew a crowd to look at the handsome luggage, but they also knew the name of the star and the feature that was his next attraction. This backed by classy lobby material sold his show.

—Marquee Cut-Outs—
WITH THE LITHOGRAPHS SUPPLIED HIM ON a coming attraction, one manager made cut-outs of the featured players. These he had mounted on beaverboard and placed atop of his marquee. From other portions of the lithos he cut out the title of the picture which was run clean across the cut-outs. To further attract attention he placed a baby spot in the center of the display and had it sweep from one side to the other. Inasmuch as the figures and title were in color his display at night was seen from blocks away. This idea can be effectively put over on any of your coming attractions.

—Mystery Trunk—
THIS IS THE OLD FAMILIAR BARREL GAG with variations. Get an old trunk and place it in front of a vacant store, after police permission, of course. To ensure it not being carted away, weight it down with stones, then lay in a false bottom and paste with a sign for your mystery play. A short wire prevents the lid from being lifted beyond a certain point where it would not drop back. On top of the trunk have lettered “Great Trunk Mystery” and name of theater. When persons open the trunk all they can read is “The great trunk mystery is why anyone should pass up a chance to see” and then title, theater and playdate.

—Picture Artist—
EVERY THEATER HAS ITS OWN SIGN painter or artist, if not the person who does your art work will do. At certain hours in the evening arrange to have him draw the figure of the star in your next picture right out in front of the lobby. This will stir up interest in your lobby with many persons stopping to watch him work. During his work see that he manages to draw some of the spectators into conversation on his work and then go into a talk about the feature and its star. If he is clever his stunt can be put over in a big way. It’s an inexpensive stunt and one that’s good for plenty of word-of-mouth publicity.

—Enlarged Telegrams—
THIS IDEA WHILE NOT NEW ALWAYS makes an impression on passersby and a smashing display. Have the local exchange manager send you a wire telling of the many requests coming in for the feature and the great sacrifice he is making in letting you hold the feature over. This telegram should be enlarged to about six feet square and place in a prominent spot in the lobby. To further enhance the effect of the display have a border of star stills placed around the sides and bottom of the wire. It’s bound to gain attention.

—Marquee Hangers—
MANY PRODUCERS OFFER MARQUEE HANGERS for exploitation purposes on some of their features. On gangster pictures masks are used, fire pictures employ fire chief hats and numerous other marquee novelties are offered. Have these strung together with cord and hung around the entire top of your marquee. Some of these novelties when hung separately sway with the breeze, and, as they are printed on both sides do not lose any of their attention-arresting effects. These novelties do make a striking marquee display and can be easily gotten up for the purpose.
—Giant Reviews—

IN KEY CITIES AGGRESSIVE MANAGERS ARE taking advantage of the splendid reviews their pictures are getting by using them for exploitation displays out in front of the theater. If your picture has been getting enthusiastic reviews, have a neat layout made of them and enlarged to about seven feet by four. Place this in front with a huge flash head reading: All Critics Rave Over—title. This not only will create good will with the paper’s critics but will score with those picture patrons who have their favorite critic.

—Morning Shows—

MORNINGS ARE NOTHING NEW, BUT the alert exhibitor takes every opportunity to bring home the fact that his house starts early enough to catch morning shoppers. At the closing of each evening performance place a sign over your box office reading: “Good morning, Box office Opens at (hour). 25 Cents until (hour).” This sign catches the eye of every patron leaving the house after the last evening show and also catches the early shoppers who may return for the lower admission price the following day for your new feature. Make it a habit to carry this idea out at the end of each evening show and you’ll gradually see business on the increase for your morning performances.

—Broadcast Chuckles—

HERE IS ONE IDEALLY SUITED FOR YOUR next big comedy feature. Your electrician can hook up a radio amplifying apparatus which will record the laughter from inside the theater to the street through a loud speaker placed above your box office. With the proper equipment it is easy for the laughter from the audience to be picked up by the regulation radio mike. This gag on comedy pictures is sure-fire and has been used often to great results. It is simple to arrange and one that commands the crowds to stop and listen—and your lobby will sell the show.

—Sidewalk Poster—

THIS STUNT IS SIMILAR TO THE STENCIL- ing gag. Select your best piece of paper, that is a three, six or twenty-four sheet and have one pasted on the floor out in front of the theater and another in the lobby. Make sure you coat the paper with silicate of soda and allow it to dry, for in this manner it becomes waterproof and lasts much longer than ordinarily. Your local druggist can supply the chemical. Best effect is obtained by placing a twenty-four sheet in front so that every passerby will know the title of the feature you are playing.

—Theater’s Mouthpiece—

ONE EXHIBITOR PUT THIS IDEA OVER IN a big way using the stunt for about six weeks to good effect. He had a painting made of a large mouth about six feet wide, with red gauze back of white teeth and placed atop of the marquee. A loudspeaker back of the scrim delivered a load of chatter about the picture and the featured players. At night a baby spot was played on it. He figured that the mouth can be seen for some distance down the street in both directions and got more than usual attention because it was only a mouth. At least it was something different.

—Shadow Effects—

FOR YOUR NEXT FEATURE PLAYING UP South Sea dancers try this one. One showman had such a mob in front of his theater that he had to call for aid. From a second story window adjacent to the theater he had a girl dancer go through her regular dance routine at certain hours of the evening. She was dressed in native costume resembling the star. A white muslin sheet was stretched across the window with a baby spot in back of the dancer. When the girl appeared between the light and sheet, the observers in the street got the effect of a shadow or silhouette. After the dance a shade, with complete billing, was dropped from the window.

—Talking Display—

THIS IDEA PROPERLY PUT OVER CARRIES a startling effect to each observer. Place in your lobby a life-size cut-out of the star mounted on beaverboard. Completely surrounding the cut-out place a number of star stills. A microphone is placed in a spot where the speaker can watch persons looking at the display. As each person examines the display he is treated to a talk on the highlights of the feature and the splendid acting of the star. The announcer in this manner has a great opportunity to put over some clever selling talk.

—Animated Auto—

ONE OF THE MOST EFFECTIVE MARQUEE stunts and is sure to attract attention for blocks away. From the producer’s array of lithos you will be able to secure a figure of the star at the wheel of an auto. Have this cut out and mounted on beaverboard and placed on top of your marquee. The wheels of the car are built to revolve, operated by a small electric motor. Decorate the wheels with colored bulbs and you have an animated marquee display that will attract the eye of every passerby within range of your theater. Try it on your next feature offering such possibilities.
LOBBIES

The lobby of your theater is your most valuable asset. It acts as your show-window.
If it is properly decorated so as to catch the eye of all passer-bys you have accomplished the first step in smart showmanship. An attractive lobby is your greatest asset in broadcasting your show to the picture public of your entire community.

—GROTS the Eye—
ALL SMART THEATER MANAGERS MAKE IT a point to have their most effective billing for their coming feature on lobby mirrors, knowing that women invariably will stop to see if their hats are on straight. One manager arranged a stunt which gave the men a similar break. He arranged to have cigar lighters at either side of the lobby, placed right in the center of an announcement for his next attraction. You can be sure that every adult leaving his theater knew what the new feature would be. Try it for a week or two, the cost will easily prove its worth.

—Clothe a Boy—
THIS GAG WENT OVER BIG AND PROVED its results at the box office. The exhibitor announced that he was going to fully clothe one of the town's needy boys at a certain night show, explaining that a percentage of each ticket would be applied to the cost of the outfit. The youngster was stationed in the lobby when the night sale started and a card was posted telling that the first thirty admissions would buy the lad a pair of shoes. When this number was checked off, ten more admissions paid for a pair of stockings, etc. Cards being used each time for the wearing apparel next to be bought. It went over with such a success for one manager that he tried it once a week for a while.

—Wisecrack Draw—
ONE EXHIBITOR ATTRACTED A GREAT DEAL of attention by displaying weekly in his lobby a wisecrack contributed by a patron. Selection is made from those sent in. Mention is also made that non-winners may enter again if they desire. No announcement of the winner's name is made except that the winning sentence appears at the top of a frame in his lobby advertising the next attraction. A ticket for two awaits the author, but no name is given, the idea being to bring as many persons as possible into the lobby. This idea worked so well for one showman that his local newspaper took up the idea and used it daily. The theater supplied the tickets for the publicity received.

—Prestige Builder—
IN MANY SMALL TOWNS, THE DOORMAN is a pretty popular person, for he generally knows most of your patrons by sight as well as many by name. It is a great prestige builder for the house to have the doorman introduce the manager to these people as they come in. This not only gives an intimate touch, but the doorman generally gets more respect, which is an aid in building good will for the theater. Another important feature, at times when your duties prevent you from getting out in front, a greeting from the doorman acts as well. As a prestige builder this is a good starter.

—Free Hair Cuts—
HERE IS A NATURAL FOR THE KIDS AND will appeal to many mothers. Announcements were run that on a certain day all the kids that attended the show would receive a free hair cut in the lobby of the theater. The manager did not expect much of a crowd, but so many kids showed up that by six o'clock the barber was snowed under and checks for another day were given the waiting children. Naturally a tie-up was made with the local barber. This stunt drew a large gallery to the lobby and adults also enjoyed the manner in which the kids carried on.

—Novel Poster Display—
HERE IS SOMETHING A BIT DIFFERENT IN novel poster displays. Have cards printed up, similar to the testing charts used by oculists, with large "Test Your Eyes" at the top. The rest of the copy is graduated in type size for each line until your entire billing is complete. End up your message with copy about the fact that viewing pictures on your screen is soothing to the eyes. Place this in a prominent spot in your lobby. You'll be surprised to see how many persons linger in your lobby testing their eyes. One showman had each line printed in a different color.

681
—Penny Combinations—
THIS IS A GOOD GAG TO WORK ANYTIME
and it will stir up some pretty active business
on an otherwise weak matinee or night. With
regular admissions being twenty cents, one
manager arranged whereby admissions can be
had for eleven cents if three persons buy
admissions at the same time and the pennies
of each are in a series such as 1924-5 or 6
or any similar combination. Most patrons
come with matched pennies, but enough stand
around the lobby looking for two other per-
sons who can chain with one of their pennies
to make a three-way combination. This keeps
the crowds in the lobby and will result in
extra admissions.

—Mike Test—
THROUGH THE CO-OPERATION OF A LOCAL
radio store, one theater manager put over a
"Hollywood Voice Test" in the lobby. A
microphone was set up on one side of the
lobby, connected by wires running incon-
spicuously around door frames to a radio on
the other side. Patrons were invited to speak
through the mike and hear their voices come
out of the radio on the opposite wall. This
proves a great treat for the ladies and many
men attempt to try out their voices. At any
rate it kept the lobby crowded and contrib-
uted to good business.

—Bedroom Display—
THIS IDEA CAN BE REPEATED EVERY
couple of months on any of the comedy
features you have booked, therefore it will
pay in the long run to build it up properly.
Fix up a typical bedroom scene with one bed,
in which is the life-size figure of a lady
under the sheets. A sign alongside of the
bed reads: "I'm getting all the rest I can
now so I'll have strength to laugh at (star's
name) next picture (title) here on (date)."
This brought many laughs for one showman
and it's worth trying on your next comedy.
Play it up about a week in advance.

—Lobby Bulletin Service—
IN MANY CITIES MANAGERS ARE AVAIL-
ing themselves of the bulletin board idea in
their lobbies. In a prominent corner tacked
on a frame containing your billing for the
new feature, is placed a bulletin board where
women may place messages for their friends.
A few dummy messages will greatly aid in
getting the idea over and before long you'll
have women coming to the theater and plac-
ing messages on the board for their friends.
Mothers generally use this board to inform
school children where to meet them. You
can work out a lot of angles and adapt
them to the needs of your city.

—Magician Stunts—
MOST ANY TOWN BOASTS OF ITS AMATEUR
wizards. Here is a chance to have them do
their stuff in your lobby. Arrange to have a
magician work in your lobby with an at-
tractive girl in page's dress. After every
trick she displays a card reading: "It's a good
trick, but see the stunts does in (name
of your picture) at this theater (date)."
One showman allowed each contestant to per-
form one trick, and the best was awarded
a suitable gift. It is also possible to work
up a junior magician's contest, limited to
boys under fifteen years of age. Each
amateur magician will bring all his friends
to show his bundle of tricks and your lobby
will get the benefit of the crowds.

—Best Photographer—
ARRANGE TO OFFER SUITABLE PRIZES FOR
the best amateur photographer in your city.
You can probably lay off the prizes to the
stores handling printing and developing. If
there is more than one such store in your
city, permit each store to give a single ticket
for the best picture weekly and submit the
photograph to the theater. If time permits,
this should be done about two weeks in
advance with prize winning photos serving
as a lobby display. Putting them in the lobby
is a great bet since it brings people down
to the theater.

—Lobby Sitter—
ONE THAT IS BOUND TO ATTRACT ATTEN-
tion when put over properly. Select an at-
tractive looking girl, well dressed, and have
her sit in a prominent corner of your lobby
about four days before the opening of your
feature. Alongside of her is a card reading:
"I am going to be the first to see (star's
name and title of feature) coming to this
theater (date)." This gag has been used be-
fore and brought the desired results. It's a
natural when the feature you are going to
show is adapted from a book. In that event
have the girl occupy her time reading a copy
of the novel.

—Upside Down Billing—
HERE IS A GOOD ATTENTION-ATTRACTOR
and can be very easily put over. Have a
sign, large enough to be easily read, printed
in attractive colors and placed upside down
on an easel in your lobby. You will be sur-
prised at the number of people who will
stop to inform you of your error and at the
same time know the title of the feature
playing. Of course, inform the patron it was
a mistake and you'll change it, but when she
is out of distance leave it as is. Start this stunt early, even before the house is opened. The idea of having it out front before opening will lead people to talk and laugh about it and at the same time aid in putting over the billing on your new attraction.

---

**Animated Displays**

FOR AN AIRPLANE PICTURE BUILD A beaverboard airplane, about four feet long and two feet wide. Use a large electric fan kept in motion mounted in front to act as a propeller. On the side of the fan place a piece of stiff cardboard so that the fan scrapes it, this will give it a realistic effect. For an automobile picture, get a three sheet with a front view of the car racing at the reader. Mount this on a board and in back have placed an auto horn. This is to be operated with a push-button by your doorman. When the latter sees anyone looking at the sheet he blows the horn, getting a laugh out of the reader. Both displays have been successfully used. Try them.

---

**Biggest Catch Displayed**

ONE SHOWMAN MADE AN EFFECTIVE TIE-up with both his newspaper and the local electric company. The story broke in the newspaper that for the biggest fish caught for the week a free ticket would be given. Each contestant was asked to deliver his fish to the theater where it was displayed in the lobby in a refrigerated showcase borrowed from the electric company. This display in the lobby cause many persons to stop and see who was the best fisherman in town. A bulletin showed the weight of the fish, where caught and by whom. It not only gave the newspaper a break with some fine local copy but the theater did swell business.

---

**Atmospheric Lobbies**

THE MAJORITY OF PICTURES EASILY LOAN themselves for many atmospheric displays which can effectively be arranged. For a mystery picture use the haunted house effect. This can be arranged with such props as cobwebs made from cord, gilded and covered with metallics. A college picture can utilize banners, fraternity emblems, etc. On a sea picture any equipment from boats such as anchors, pilot wheels, life preservers are effective. For airplane stories you can borrow plenty of equipment from your airport or training school. Railroad pictures give you unlimited material in lanterns, switches, bells, photos, etc. Other props can be set around the lobby to create the particular atmosphere indicated above. Don't forget to use your lobby stills.

---

**Handy Letters**

CUT-OUT WOODEN LETTERS HAVE BEEN used effectively by many managers for their theater fronts as well as attractive displays in their lobbies. The wooden letters are from toy sets which cost about a dollar and are known as 5 A font, which means that there are five of that letter and others in proportion. These letters are colored in red, yellow and green, but can be painted to suit any desired color. It is a cheap but effective means of making eye-appealing lobby display signs, pasted or tacked to card bases. Try it for results.

---

**Carnival Night**

THERE IS HARDLY A THEATER MANAGER who hasn't tried this one at least once. The front of the house is decorated in carnival spirit. Lanterns with colored bulbs are strung from the marquee, stringed serpentine paper from the roof to the marquee and to box office. The entire display is illuminated at night with flood lights attached to a flasher. With the co-operation of your local schools you can arrange a parade, all those in costume are admitted free. This will help you in tying up with merchants for suitable prizes for the best costume to be presented from the stage. The entire stunt brings the complete carnival to your theater.

---

**Naval Atmosphere**

ON FEATURES WITH A NAVAL BACKGROUND, you can enlist aid from your local naval recruiting officer. For a recruiting sign in the lobby he will gladly co-operate in loaning you signal lights and other equipment. Have the signal lights placed at each end of the marquee and operated by alternating green and red signals. Place several large cut-outs of the featured players behind each light. As each flashes the face of the star lights up. This gives you an impressive display at no cost whatsoever.

---

**Naturals**

A GREAT MANY PICTURE THEMES ARE naturals for regular box office theater fronts. Decorating your front to carry out the subject of the picture is the most effective way of putting over your show. Among the more important elements that loan themselves for impressive displays are: a log cabin, mining hut, pilot house, railroad or steamship ticket office, sheriff's office, country store, circus show, South Sea island and trading posts. Pictures with any of the above themes have unlimited lobby possibilities. With the aid of scene stills you will be able to secure other necessary props for smashing displays. A man dressed in character alongside of your box-office adds another punch to the display.
THE best contact on your local newspaper, in connection with the putting over of the majority of these stunts, is to get in touch with the managing editor or the circulation manager. In outlining your campaigns to the newspaper editors impress upon them the great reader value attached to each idea and its direct circulation-building possibilities.

—Moviegram Contest—
THIS IS A NOVEL CONTEST AND WILL AID both the theater and newspaper materially. Newspaper offers free tickets for the best sentences which use the letters in the name of the star advertised to start each word. The regular order must be maintained throughout. For example in a recent contest “Cinemas Are Necessary To Our Recreation” was the winning sentence for Eddie Cantor. In feature pictures where the title is small enough you can substitute in place of the star’s name. Contestants may submit as many sentences as they wish, with the newspaper playing up the winners.

—Dollar Bill Combination—
ONE MANAGER CREATED CONSIDERABLE talk in his town when he offered free admissions to anyone offering a dollar bill whose serial numbers totaled 56. As there are usually eight numbers to each dollar bill, it is something unusual to get one that adds up to the prescribed number. Dollar bills with required numbers were exchanged at the box-office and kept out of circulation until the contest was over. The newspaper cooperated by running daily stories about the winners. In each instance, the winner brought along a cash admission.

—Stenographers’ Contest—
HERE IS ONE AIMED AT THE FEMALE TRADE, and one that will assure any showman a great turnout. News of the contest and coupons are first run in the newspaper. Stenographers, upon filling out the blank supplied in the newspaper, are admitted free to the contest which is conducted in the lobby. To the girl typing the fastest 200 word letter a suitable prize is given. If properly displayed in your lobby, exhibitors should be able to affect a tie-up with their local furniture dealer for the use of an office desk and typewriter. This contest should prove successful as each stenographer will bring along some friend resulting in the extra paid admission.

—Who Is It?—
THIS CONTEST IS APPLICABLE IN ANY community and can be worked on any feature. The newspaper publishes the silhouette of a prominent resident of the community, man or woman, with the reader invited to guess who it is. For the five first correct guesses free tickets are awarded. In one community this stunt caught on so well that the newspaper decided to use it for two months with the exhibitor supplying guest tickets. Of course, mention was made daily of the feature attraction at his theater.

—Most Absurd Picture—
IF YOUR JUVENILE TRADE HAVE TIRED OF the standard drawing and coloring contest, here is a chance to capitalize on the trait which urges small boys, and some big ones, to draw whiskers on the faces of pretty girls on advertising posters. Arrange with the newspaper to run a simple line drawing and offer free tickets for the most absurd effects obtained with the fewest number of strokes. The winning drawings to appear in the daily. Each prize winning picture assures you mention of your feature and the theater. One showman used the drawings for display in his lobby to good advantage.

—Still Titling—
A SPLENDID ADVANCE CAMPAIGN ON ONE of your forthcoming pictures can be built up by selecting ten stills from the picture and have the newspaper run one a day. For the best titles for each still offer a free ticket. This built up a great advance for the opening and gives the newspaper a daily local interest story. On the opening night the winner’s names also can be mentioned from the stage. As only single tickets are given you will be surprised to find how many extra admissions are gained by the winners bringing friends.
—Thrill Tales—

FOR MYSTERY AND THRILL PICTURES HERE is a natural. Through your local newspaper you offer fifty tickets for the best article submitted under the heading "My Most Horrifying Experience." Mention is also made of the fact that the winning articles will be published in the paper, as well as the title of the picture the winners will see at your theater. Editors will go for the idea knowing that a sufficient number of comedy articles will be received and make good local copy.

* 

—Gossip Space—

CONSIDERABLE WORD-OF-MOUTH PUBLICITY and newspaper co-operation was received by one showman by placing a small box in each of his regular ads with the following copy: "If you want to know about the show ask—and then about twenty names of persons who attended the performance—they saw (title of the picture) last night." It not only built business for the picture, but the circulation manager figured that it helped sell copies of the paper to people who wanted to see their name in print.

* 

—Amateur Critics—

THERE ISN'T A CITY IN WHICH THERE ARE some people who think they can write better picture reviews than the newspaper's critic. With the aid of the newspaper, one exhibitor offered free tickets for the best review on his weekly program. Each review was limited to 200 words and judged by their journalistic style. The winners received free tickets as well as having their reviews appear in the newspaper. With the publishing of each writeup the exhibitor got mention of the feature and his theater.

* 

—Dialogue Writing—

ARRANGE WITH THE NEWSPAPER TO RUN some of the dramatic scene stills of your feature with a brief synopsis of the story. Copy informs the reader that for the best dialogue supplied to each of the set of stills free theater tickets will be awarded. In this manner contestants are not required to see the picture, but it builds up their interest—and many pay to see the picture to compare their dialogue with the original.

* 

—Patronage Builder—

IN RURAL DISTRICTS WHERE MESSENGERS are routed with newspapers for miles around, arranged to have inserted in each outgoing paper a free guest ticket. This ticket gives free admission to any boy or girl under twelve years of age. Inasmuch as the kids will have to come from some distances each no doubt will be accomplished by an adult. This was the means of building up extra patronage on weak nights for one showman.

* 

—Slogan and Catch Lines—

IN YOUR DAILY NEWSPAPER ADS ANNOUNCE the fact that you will offer guest tickets to readers offering the best slogans and catch lines for one of your forthcoming pictures. Arrange to have the newspaper advertising manager act as one of the judges. In this manner while you will not be able to use all of the catch lines, the newspaper can get up a splendid local story on all those who received honorable mention. The slogans submitted also can be used in the lobby of the theater. Your local daily will go for the idea as it assures them repeat sales.

* 

—Best Classified Ads—

NEWSPAPERS GENERALLY CO-OPERATE ON any stunt which aid in focusing attention to their classified ad sections. Have the paper carry a story announcing that free tickets will be given to the reader selecting the best three classified ads of the day. In submitting their selections they briefly state why they consider them the best. In announcing the winners daily the theater receives mention of the feature picture. In many instances merchants whose ads were selected also donated gifts which were given the winners.

* 

—Merchants Co-Ops—

CO-OPERATIVE AD TIE-UPS WITH A CONTEST angle generally result in a three-way break for the theater, newspaper and merchants co-operating. As many as ten merchants have their ads on one page. In each ad there is a letter dropped from a prominent word. The newspaper announces that guest tickets will be given to the persons arranging the missing letter in proper order to spell the star's name. For the neatest set-up tickets are awarded. Exhibitors can also play this up in their weekly programs giving the merchants an advance break on the stunt.

* 

—Identification Photo—

THIS IDEA HAS PROVEN A GREAT CIRCULATION builder for newspapers and resulted in many columns of free space for the exhibitor. The paper announces that photographs will be taken, and later reproduced in the paper, of various groups at certain hours in certain sections of the city. The persons identifying themselves in the reproduction receive tickets.
to see your feature. In addition to the tickets, you can arrange to have the photos taken in front of a merchant’s store. In this manner, for the publicity he gets, he’ll be glad to donate a gift for some of the winners.

* * *

—Measurement Contest—
ON ONE OF YOUR FORTHCOMING ATTRAC-
tions arrange with the newspaper to run stories about the featured player in connection with a contest open to all readers. The idea is to have readers guess the star’s exact measurements. Daily stories give slight hints as to the hat size, shoes, etc., worn by the star. A coupon placed in the paper to be filled out by each contestant simplifies matters greatly. On the day the awards are to be offered have an enlarged wire, supposed to have come from the star in Hollywood, surrounded by the coupons with the star’s exact measurements. This enlargement made a splendid display for one theater owner.

* * *

—Resemblance Stunt—
THE NEWSPAPER CAN START THIS CAM-
paign for you by running a photo of the star scheduled to appear in one of your future pictures. The next day stories are run telling readers that the person whose looks are closest to that of the star will be guests of the theater. Girls who think their features resemble those of the star are invited to send in their photos for reproduction in the newspaper. One showman made a tie-up with a local photographer who aided the contest materially.

* * *

—Sports Contest—
THIS STUNT CAN BE WORKED ON ANY major sport, baseball, football or basketball. Through the sports editor of your local paper, you offer free tickets to the member of the team scoring the greatest number of points in any one game. The newspaper will give you plenty of publicity and you’ll also receive plenty of word-of-mouth talk from the students around the schools. At the end of the season or before an important game arrange a team night at the theater. Members of the team to be invited free. You’ll be surprised to see the turn-out for a local championship.

* * *

—New Ad Arrangement—
THERE ARE TIMES WHEN A CHANGE IN the style of advertising proves a great help to any theater. If you are using more than six-inch space try the open letter style of advertising. Write a breezy chat about your feature instead of using smash display lines. Use plenty of white space and a few decorations, possibly a head of the star occasionally. You can cut down your space and still have the eye-attractor of the amusement page in this manner. Have your copy set so its easy to read and so bright that people want to read more. It worked for one manager.

* * *

—Photo Co-Ops—
THIS STUNT IS VERY MUCH THE SAME AS the merchant’s co-op page explained above. But instead of letter being dropped from a word, have a piece of the star’s photo dropped in each ad. For the person cutting out each piece and making up the entire picture as well as guessing the star’s name and title of the picture she is appearing in, free tickets are awarded. Of course, the photo must be in half tone. This assures each merchant of having his ad read by each contestant. Don’t make the mistake of having too many ads, ten is about enough.

* * *

—Oldest Married Couple—
PLENTY OF LOCAL INTEREST CAN BE BUILT into this stunt by your newspaper. Outline to the editor that you’d like to find the oldest married couple in the community to be guests at your theater. With the newspaper coming out with the story of the search you’ll be surprised at the number of letters requesting the tickets. One showman had so many requests that he formed a box party for about ten couples, the oldest being awarded a suitable gift. This stunt brought loads of friends and relatives of the couples for paid admissions.

* * *

—Essay Contest—
ONE OF THE OLD STANDBYS AND HAS proven its worth in free publicity for more exhibitors than we can mention. This contest can be tied up with your local high school when the subject of your picture permits. Through the newspaper offer tickets for the best essay on a subject bearing a connection with the theme of your picture. The best essays to be published in the paper. On historical subjects schools will most likely participate through their English or History departments.

* * *

—Safety Week—
IT IS AN OLD STUNT, BUT USED EFFEC-
tively by newspapers where the editor desires to attract attention to a particular department. Each day an observer notes down instances of careful driving, taking down the license number of the car. Several of these numbers are run in the section the newspaper desire to build up, mentioning that if the owners call they will receive tickets to your theater. This idea can be used as long as the newspaper finds it necessary. Its value in publicity to your theater is more than worth the few tickets offered.
WINDOW DISPLAYS

This type of exploitation co-operation offers exhibitors a splendid opportunity to avail themselves of valuable window space in their local merchant windows. These displays are arranged through tie-ups which give the merchant an equal chance to increase his business. Your local business men can prove to be a great help on some of your most important campaigns. Cultivate their friendship and you’ve built more good will for your theater.

—Clock Estimate Contest—
SOME EXHIBITORS ARE UNDER THE IMPRESSION that all time guessing stunts are out, but here is one with a new twist that pulled for the jeweler as well as for the theater. A clock was placed in the window with a large sign reading “When Will This Clock Stop.” For the correct answer tickets were offered for the theater. All day long people stopped to tell the jeweler that an electric clock could not run down, but he smilingly pointed to the question. A young kid drew the only free ticket. His answer was, “when you pull the plug out.” Stills from the picture completed the display in the jeweler’s window.

—Book Display—
EVERY PICTURE THAT HAS BEEN ADAPTED from a novel offers you a great many window displays in book stores and tie-ups with newspapers. In some cases the newspaper will run a serial on the story and will gladly co-operate on any stunt for a few guest tickets. For your book store window displays owners will co-operate especially when you arrange a guessing contest. Have the merchant stack a great many copies of the book in his window, and to the persons guessing the exact number offer guest tickets. Of course, this will enable you to place a number of scene stills and star photographs in the store window.

—Toy Shops—
TOY SHOPS AND DEPARTMENT STORES offer unlimited window display possibilities. One showman arranged a smashing display on an animal picture. He got an entire window and with the use of toy animals made an effective hunting display. This realistic window not only stopped the crowds but also sold his show and helped the merchant. Other similar tie-ups for window displays can be arranged on a great many articles. In each such tie-up make sure that your theater is well represented in the display with plenty of scene stills.

—Jewelry Window—
ALMOST EVERY SOCIETY PICTURE, FEATURING women wearing gorgeous pearls or other jewelry, is suited for this stunt. The jeweler selects some of his finest pearls and places a card in his window mentioning that these are the pearls worn by the star in your picture. In a glass jar are a number of loose pearls. A card tells all window gazers that to the persons guessing the number of pearls in the jar free tickets will be given. Mention of the winners to be made at some special night from the stage of your theater.

—Hope Chest—
HAVE DISPLAYED IN THE FRONT OF YOUR lobby a large hope chest with a card on it mentioning that the person guessing the donations offered by eight different merchants, would be given free tickets. Each contestant is requested to visit the merchant’s store to see on display all available articles for his contribution to the hope chest. Cards are given out at the theater and stores for each guess. In this manner you have a great chance to spread plenty of scene stills on your picture in each of the eight merchant windows.

—Free To Fishermen—
FOR YOUR NEXT FISHING PICTURE HERE is one that is bound to appeal to men and some women. Arrangements are made with two of the local meat and fish markets whereby they distribute fifty single passes each to the first fisherman or woman applying for them. Appropriate signs in their windows put over this message. This assures the market a crowd for which you obtain their entire window for a real live display tying up with your feature. As only single passes are offered for a certain night, each winner will bring along an extra admission.
—Identify Yourself—

THIS IS AN INEXPENSIVE AND MORE THAN worthwhile stunt. It not only gives your feature a break but also aids in building up good will. Almost any merchant will be willing to co-operate, and if possible work the stunt with a few stores. In each of the store windows have a few cards bearing the names of prominent residents. In the center of a display featuring stills from your picture, have a card informing shoppers that persons whose name appear in the window will be given tickets for your picture upon identifying themselves at the box-office.

*

—Barrel Stunt—

EVERY EXHIBITOR SHOULD TRY THIS STUNT at least once. About ten days in advance of the opening of the picture you intend plugging, have a barrel painted bright red. On the sides in yellow have painted the words "Danger—Keep Away." Place this barrel in front of some merchant’s store, after gaining his permission. On the bottom of the barrel have a card lettered with your entire billing for the coming picture. The reaction will be that people will stop to see what’s in the barrel, get a laugh, see your billing and then look at the merchant’s window.

*

—Guessing Auto Mileage—

THIS STUNT WAS PUT OVER BY ONE SHOWMAN in a very effective manner which in addition to its contest angle, also resulted in a splendid ballyhoo. He made a tie-up with one of the auto agents whereby one of their latest models was driven about the city at certain hours of the day for three days. The person guessing nearest to the exact mileage made by the car would receive free tickets. In addition to this he had the car decorated with banners announcing his coming attraction. On a specific night the car drove up to the lobby where a label was taken off the speedometer and the winner announced from the stage.

*

—Teaser Stunt—

SELECT THE NEAREST VACANT STORE TO your theater. For a few free tickets you can arrange with the janitor for the use of the window. Have the entire window, except for a small peephole, whitewashed. Directly in back of the peephole, in the store, place your best display on a coming picture. On the window right under the peephole have some copy, such as "It Couldn’t Happen Here?" painted to arouse the curiosity of passersby. The payoff comes when people step up to look through the peephole and get a flash of your display.

—Window Vibrater—

A SURE FIRE ATTENTION GAINER AND ONE that can be made by every showman. A regular window tapper or vibrater is made from an ordinary electric bell with the gong removed. Place this in the store window right alongside the glass. Have the window decorated with plenty of star stills and exploitation accessories on your picture. Once the current is turned on this tapper will make enough noise to attract the attention of every passerby. The same gag can be used to beat a drum. It also can be used for machine gun fire on a gangster picture if the tapper is directed against a cigar box.

*

—Prettiest Girls—

YOUR LOCAL PHOTOGRAPHER WILL GLADLY loan his window for this tie-up and it has a good angle for the newspapers to play up. The students of your local school are called upon to select the six prettiest girls of the city. Photos of each contestant are placed in the window of the photographer’s store with other copy mentioning that the star in your picture will award prizes to the winners. In addition to the photographs for display purposes your local newspaper will run the winners’ picture as it makes good local copy.

*

—Cosmetic Display—

EVERY STAR USES SOME KIND OF POWDER or face cream and it is a simple thing to effect a window display with a beauty parlor or department store. Arrange to have a make-up artist work on a person in the window of the store. At the end of each treatment the artist plug the cream or powder the store is selling and also points to a card telling that this is the cosmetic used by the star in your picture. This gives you a great chance to aid in decorating the window with ballyhoo material on your picture.

*

—Window Artist—

FOR PAINT, ART AND DEPARTMENT STORES here is a natural. Your house artist can be enlisted to do some sketches of the star of your picture in the window of any of the above stores. Naturally for the break, the merchant will allow you to place many star and scene stills in the window. Play this stunt up in your program a few days in advance to assure a turnout. Have the artist do his stuff twice a day. It proved its worth for one exhibitor and is worth a try.
—Airplane Models—

THE POPULARITY OF FLYING HAS GIVEN every community a flock of amateur airplane builders. Tie-up with a department store to display a number of such models offered in a contest to select the best plane builder in your city. Mention is made in the display that suitable prizes will be awarded the winner. This gives the merchant a chance to plug any of his special toys. A few days before the end of the contest arrange to have some of the models displayed in your lobby. Mention should be made that each model will be returned to its owner at the end of the contest.

*

—Wearing Apparel—

THIS STUNT CAN BE WORKED IN EITHER men's haberdasheries or gown shops. The idea being that merchants select from his stock a suitable garment similar to the one worn by the star in your picture. This garment with star stills are displayed in his window with a card reading: "This is a duplicate of the garment worn by (star) in (title)." The entire stunt results in an effective window display for the exhibitor with the card getting over the idea that the shop carries the latest models in wearing apparel.

*

—Silent Auction—

YOUR RADIO DEALER, WITH AN ATTRAC- tive display of his latest radios in his window, announces that a silent auction is in progress for three radios. The auction is open to everyone, bidders being requested to place their bids in sealed envelopes in a box sta- tioned in the theater's lobby. On the final night all the bids are read from the stage and the highest bidders get the radios. This idea can also be put over on numerous other articles. It assures you a great display in the merchant's window for your scene stills.

*

—Outdoor Equipment—

ALMOST EVERY OUTDOOR PICTURE IS A sure-fire tie-up with your department or sporting goods store, especially if the picture brings in camping equipment. The store win- dow is dressed to show a camp site with all equipment being sold by the store neatly placed about. In the center of the display you can use some of the scene stills with the star as well as pictures showing outdoor scenes. Many store owners will be glad to co-operate as it gives them a chance to tie-up with the theater in using photos of popular stars.

—Hat Fashion Show—

SECURE THE CO-OPERATION OF ALL THE millinery shops in your city for a hat show to take place at the theater. Each store will be allowed to exhibit one of their latest models. The winning hat to be given the woman who wears it most becomingly. Selection to be made by audience applause. Each store offers you window display space and you have their shop mentioned on a bulletin board in the lobby as one of the shops to have a model in the contest. This idea should prove a great help to all. Some shops can be persuaded to have their hats given away free the evening of the final selection. Loads of publicity will result if worked properly.

*

—House Novelty—

MANY OF THE ART THEATERS IN BIG cities offer their patrons free coffee and cigarettes. Your theater can effect a similar tie-up which will be more than appreciated by your patrons. Both coffee and cigarette manufacturers can be tied up whereby you can obtain their product free for proper credit given them on your screen or ad space in your program. In your foyer and rest room have neat cards printed mentioning that through the courtesy of, etc. these cigarettes are offered, or this brand of coffee is used exclusively. The idea lends an intimate touch to your theater and on cold nights your patrons will gladly accept the coffee.

*

—Ad Writing Contest—

A SURE WAY TO HAVE PEOPLE VISIT YOUR lobby—and if it is properly decorated will result in many paid admissions. Arrange with the newspaper to conduct an ad writing con- test on one of your forthcoming pictures, with the winners to receive guest tickets. Give the readers the title of the picture you expect to show a week after the opening of the contest. In this manner they will be compelled to visit your theater to see what stars are featured and the type of picture it is. Once they visit the theater the next stop is generally the box-office.

*

—Love Chatter—

RUN THIS ONE FOR ABOUT FOUR DAYS in advance of the opening of the picture. A two-column half tone of the featured players, in a love scene, is run in the paper. Above the cut is space enough to carry the love dialogue of each player. Readers are invited to give their conception of what the lovers are saying. A brief outline of the story is used as a guide to readers. The winners to receive prizes.
PRINTED MATTER

This division of exploitation plays an important part in every showman's campaign. It directly deals with a great many ideas suitable for printed matter not offered by the producer. In this category we find the need for handbills, cards, heralds and all other special novelties. This section contains numerous suggestions which employ the use of such printed matter.

—Gets The Men—

ONE MANAGER PLUGGED THIS IDEA WHICH appealed to the men of his city. He flooded the office districts, between five and six, with a notice carrying the following copy: "After a hot day at the office why not spend a half hour at the (theater's name). You'll not be bored with heavy dramatic features, but frothy comedies, lots with girls, a cartoon and the newsreel. Cool your body, rest your brain and go home with a better appetite. The 25 cents afternoon prices is in force until six." This not only got the men but some of them brought along their stenographers. It should work in big cities.

—Sales Slips—

HERE IS ONE THAT WORKED OUT SWELL, giving three merchants and the theater a great break. Manager had pads made up with theater's name and order number on each. With each dollar purchase of merchandise the storekeeper gave out one of these theater sales slips. Each night the store reported the daily high and low numbers. Three days later the theater had displayed in its lobby two numbers from each store entitling the holder of the sales slips to free tickets. This put the theater's ad in every kitchen. In the tie-up the house paid for the pads while the merchant paid for the tickets.

—Windshield Numbers—

A SPECIAL AUTOMOBILE STICKER RESULTED in a two-way break for one showman. It kept his theater lined up with cars and each was an ad for his show. An attractive sticker was gotten up, one the average owner would not object to. In the back of each sticker, which was numbered, was mention of the fact that if this number appeared on a bulletin board in the lobby it was good for a pair of seats. Drivers appeared daily at the theater to check their numbers. Other announcements of the stunt were carried on the screen, on lobby cards and on cards distributed in garages, service and parking stations.

—Tourists Cards—

ONE EXHIBITOR GOT OUT CARDS READING "Visitors Courtesy Card" with copy arguing that a stop for a look at the feature will be very restful, adding that there is plenty of free parking space and making a two-for-one discount on such tickets brought in. These cards were passed out at all gas and repair stations. Arrangements can be made with the gas stations to split the cost of the extra ticket by adding an urge to have the car checked or other minor parts repaired while enjoying the show.

—Grit Tickets—

ON STORMY NIGHTS THIS SHOWMAN played to a virtually empty house. This was changed considerably after he tried the following stunt. He had special "Grit Tickets" made up. Each contained a serial number, for lucky number contests. To each paid admission on a stormy night he offered a grit ticket. For five grit tickets the holder was entitled to a free admission good for any night except holidays. It amounts to about a 20 per cent discount, but in the long run it brings results.

—Novel Throwaways—

INSTEAD OF JUST HAVING THROWAWAYS or cards made and distributed through the usual channels, one showman added a new twist to the idea. Each card carried a letter from the theater's name, Strand, and were given out at stores. Every card plugged the theater and contained general copy regarding the picture. In order to get an S it was necessary to buy 25 cents of merchandise at the bakery. The N was to be had at the grocery for a dollar purchase, the D was obtained at the butcher, and so on. The control or important letter was the T for this it was necessary to purchase a radio for $35. When all six letters were present a free ticket was awarded. This gave the manager a display in each store window.
Helped Celebrate

HERE IS AN IDEA WHICH WILL BECOME increasingly popular as things open up. In a small town the manager learned that one of the big factories were about to open, so he had special cards printed and handed one to each man as he checked in. Tickets congratulated the recipient on the resumption of work and urged him to come to the theater that night and celebrate. Manager figured that with the men back to work they would be able to buy tickets again at a latter date. Anyhow many men came that night with an extra admission, his wife or sweetheart.

* * *

Back Seat Driver

THIS RESULTED IN WIDE DISTRIBUTION and showed good returns at the box-office. Printed matter consisted of a ticket to back seat drivers. Copy mentioned: "Back Seat License, issued by the bureau of insanity, in the state of nervousness." Had space for the licensee's name, address and certified that holder had passed all tests for nervousness and is hereby licensed to operate, dominate, irritate, criticize, etc., the chauffeur from the rear seat. Other side of the ticket carried the theater's billing. Local cab drivers gave out thousands of them to their patrons. Good for a laugh and gets over your message.

* * *

Aid To Mothers

A CHATTY MOTHER COMPLAINED TO ONE theater manager that she could not get her boy to eat spinach. That was enough for the manager, for the next time she visited the theater, the manager showed her a neatly colored card he called a Spinach Card. The copy explained that six of these Spinach tickets were good for admission to any Saturday matinee showing. The idea went over so well with mothers that the manager now has teeth brushing tickets, shoe shining coupons and numerous others. These tickets are sold to mothers at the rate of six for the price of one admission.

* * *

School Gag

ONE FAVORED STUNT IS A LETTER OF congratulations to each student. Have the letter personally written or printed on a card. Congratulate the graduate, wish him or her good fortune in the new life opening up and enclose a pass for two, good some time in the two or three weeks following graduation. The clerk of the school can be persuaded to give you the names and addresses of the graduates. Another stunt is to have a photograph made of the class. A slide can be easily made from this and congratulate them from your screen. A theater party with the graduating class attending in a body also will prove a great prestige builder for the house.

Payday Stunt

ONE SHOWMAN BUILT UP A GREAT FOLLOWING for his Friday nights showing by running a "Payday Night." Each patron paid their regular 25 cents admission, but upon leaving the theater was given a pay envelope containing a refund. This proved such a hit with the women that this exhibitor tried it out on a matinee and was convinced that the few pennies he placed in the envelopes were easily offset by the take at the box-office. Try this one for your dull nights. Play it up in your program.

* * *

Good Will Builder

THIS STUNT HAS CREATED A LOT OF favorable talk for one exhibitor. He makes it a habit to watch the birth columns of his local papers. A few days later he gets the child's name. This is followed by a pass dated with the day of the child's birth, but good for 1943, with a little note telling the parents that the baby will appreciate it more then. Meanwhile he encloses a pass for two for the parents, good anytime within three months. Doesn't mean much but gets around and creates good will for the theater.

* * *

Election Cards

WHEN REGISTRATION IS NECESSARY BEFORE the regular vote, make arrangements with your political leaders for a card whereby the theater can tie in with the registration. One showman got out a card reading: "If you don't register, you cannot vote. Register at (address given) and then see (title of picture and theater.)" On a direct mail piece be careful of party affiliation as it may hurt attendance at your theater. Play safe by assisting both parties and copying as much space for plugging your program.

* * *

Program Reader

WEEKLY PROGRAMS PLAY AN IMPORTANT part in broadcasting your show to your patrons. To be sure it is being read, in your next issue try a panel on page one announcing that each week a certain number of passes will be given to the person's name mentioned in that space. These names can be selected from your mailing lists. Try certain localities to see exactly from what sections of the city your patronage comes from. Then when you have found the weak spot, concentrate with other exploitation accessories in that section for increased business. It has also been found advisable to scatter the names throughout the entire program, in this manner each page is read.
—Bicycle and Tack Cards—

THE BICYCLE CARDS ARE EFFECTIVE FOR outlying districts. Gotten up in attractive colors that are bound to attract attention, they should be fitted to the irregular triangle of the bicycle's frame. A tie-up with local delivery boys can be put over for a few passes. As a further incentive to the delivery boys arrange a special matinee for them and you'll get their 100 per cent co-operation. Tack cards also play an important part in your campaign. Have them gotten up in bright colors so they can be easily read and placed them on all boards, and fences in all prominent sections of your city.

* * *

—Direction Markers—

THIS TYPE OF MARKER IS GOTTEN UP IN shape of an arrow. On your next picture after an intensive advertising campaign, get out a yellow painted arrow about sixteen by four inches wide. On the arrow have painted in bright red: "This Way To (and the title and theater.)" These are to be posted in every available spot in the neighborhood of the theater, each pointing towards your theater. In a small city one exhibitor used these for a radius of two miles, sticking them on telegraph poles along the main highway.

* * *

—Program Distribution—

THIS IS ANOTHER WAY TO HAVE YOUR weekly programs distributed and once properly organized will result in effective tie-ups with many local merchants. Put over a deal with your local Boy Scout master to have a few boy scouts act as delivery boys for your programs. Once a week five or six boys are sent about different parts of the city placing your programs in the homes, thus assuring it being read. For this you offer the boys a season pass or on a special day when you have a good western or boy scout picture treat them to a matinee. One showman built up a great circulation in this manner and he got a few merchants to take enough ad space to pay for the printing of his program. It worked out swell for all concerned.

* * *

—Mother's Day—

THE VALUE OF THIS STUNT IS IN DOING it without any advance announcement. The women will appreciate the surprise as well as the gift, as it comes unannounced. On Mother's Day, each woman is presented with a white carnation, to which is tied an appropriately worded card. Tie this up with the newspaper in securing the names of mothers with the largest families, and offer these families free admission on this day.

—Comedy Ballyhoo—

HERE IS ONE PRACTICALLY EVERY EXHIBITOR has put over at least once. Yet the stunt manages to prove effective in getting over your message and plenty of laughs. On your next comedy have two boys dressed as internes. They carry a stretcher around town on which is a wax figure. On each side of the stretcher are signs reading: "Not dead, just unconscious from laughing at (picture and theater.)" Make sure the boys pass your local newspaper for they'll probably give you a few lines of publicity on it. It's sure-fire with the public.

* * *

—Mystery Car—

THE WINDOWS OF A CAR ARE COVERED with black gauze. On both sides are huge banners mentioning: "How can the driver see to drive this auto? It's a quite a mystery, but not nearly so baffling as the mystery in your picture now playing at the theater." Touring the principal streets of your city with a loud siren this car is bound to attract attention. If you've never tried it, mark it down for your next mystery. It proved its worth to other showmen.

* * *

—Bank Tie-Up—

FOR YOUR NEXT PICTURE FEATURING bank robberies, a tie-up with your local bank is always a reliable attention getter. In one of the windows of the bank arrange to have a safe shown as though it had just been looted with papers and jewels scattered around. On a neat sign have the following copy: "Your valuables are always safe in our deposit vaults. Don't take chances. See what happened in your picture." This will give the picture a plug and also sell the bank's safe deposit service.

* * *

—Kids Band—

A NATURAL FOR YOUR SATURDAY MATINEE business. Through the co-operation of your local music teachers you should be able to get together a ten or twelve piece orchestra composed of children. Each teacher will be more than willing to enter their star pupil. Every month or so arrange a special jazz concert from the stage of the theater. The business you'll take in will more than offset the time allotted for practices on Saturday mornings. Relatives and friends of each of the players in this manner become logical paid admissions on Jazz Nights. It also proves a good will builder for your house.
—For Stoop Sitters—

**THIS STUNT SHOULD PROVE A NATURAL** in all neighborhoods where residents sit out on their front stoops immediately after sundown. One showman got out an illuminated perambulator which was directly aimed at that patronage and brought results. Each night this pram, consisting of a wagon with two large signs, circulated in the resident districts. Signs on both sides read: "Why sit on hot stoops when you can be cool at the theater for 25 cents." Part of the signs were devoted to feature billing. It worked so well last summer that this exhibitor is scheduled to try it again.

—School Band Parade—

**UPON BEING INFORMED THAT THE SCHOOL orchestra was just fitted out with new uniforms, one manager got results with this stunt.** He persuaded the school authorities that the best place to show off the uniforms would be at his theater. A parade was arranged and the uniforms were exhibited from the stage of the theater. Before entering the house the boys obliged with a series of songs in front. This drew a record crowd. Simple but effective in getting the crowds and it didn't cost anyone a cent.

—Window Ballyhoo—

**IT'S THE SIMPLE THINGS THAT GO OVER big.** One alert manager noticed a crowd around a window in an empty store where a penman was selling fountain pens. He was writing on a pad and the sidewalk audience read meaningless sentences. The manager then typed out a dozen crisp sales messages, sold the penman on the idea of using them for his demonstration in return for a few passes. In this way the manager received a three-day animated window ballyhoo at the cost of a few tickets.

—Street Car Help—

**IN SOME TOWNS IT IS POSSIBLE TO EFFECT a tie-up with local street car companies for a street ballyhoo.** One theater-owner arranged such a tie-up and built a living tableau depicting one of the dramatic scenes from his picture and placed it on a flat car. This not only excited comment but aroused curiosity. By putting it on tracks the stunt got 100 per cent attention, for had it been on a motor truck it would never had been half as effective. A special showing of the picture for the car company employees helped pave the way for the stunt.

—Bus Ballyhoo—

**ARRANGEMENTS WERE EFFECTED WITH A bus company for the use of one of their luxurious cars for three days.** The manager had it decorated with eye-appealing billing on his picture. The payoff, which secured the bus, was that it was parked in front of the theater during the evening performances brightly illuminated. Cards neatly displayed invited the public to enter the vehicle and inspect its comfort. The bus company figured it would help build business. Theater also showed fine results from the stunt.

MEMBERS OF A CHURCH AID SOCIETY appealed to a manager for help for their spring festival. This manager knew it would hurt his business, but he gave them a swell idea. He mounted a three sheet of his coming picture on a board, bought a dozen darts and offered to give free tickets to anyone who could plant two out of three darts in the star's eye. He donated the services of an usher for three nights to attend the booth. Three darts were sold for a dime. Not only did he build good-will, boost his coming attraction, but also made a few dollars at the booth. The same stunt can be worked in your lobby.
—Sailboat Stunt—

IF YOUR THEATER IS LOCATED ON THE seacoast or some other body of water permitting sailboating, here is a stunt you can’t afford to miss. Secure a large sailboat. On the sails in bright colors have painted the billing of your picture. Place a radio or victrola in the boat and during the day have it sail as close to the beach as possible. At night use a baby spot to get across your message. One showman tried this at a summer resort where thousands crowded the boardwalk and beaches. At night this ballyhoo caught the mobs. Occasionally the boat would stop and persons would start dancing.

*

—Pet Parade—

THIS GAG WILL SECURE YOU GENEROUS newspaper space and is a sure fire ballyhoo for your theater. Announce a parade of pets through your local paper. The contest is bound to bring out a flock of kids with dogs and cats, but more often one youngster will turn up with some curious pet which adds a lot of fun to the occasion. Arrange to have the entire parade start in front of the newspaper office, where it is convenient for them to take pictures. Then march down the principal streets to the theater. Saturday morning is about the best time and each kid bringing a pet is given a ticket for the first matinee.

*

—Goodwill Ballyhoo—

A REAL KICK IN THIS STUNT. ALL CHRISTMAS Day a manager kept his perambulator out with a highly colored 24 sheet size poster reading: “The (theater) Wishes All a Merry Christmas.” Nothing else appeared on the sign, not even his picture’s billing. So much favorable comment was received from holiday visitors that the manager figured the sign paid better than one advertising his show. Same stunt can be used for New Year’s.

*

—Costume Parade—

RECENTLY A TOWN HELD A COSTUME PARADE on a Saturday to draw the shoppers to the business districts. This gave the theater-owner a great idea. He entered a Mickey Mouse and arranged with the newspapers for a contest to select the best costumes. A committee of prominent officials selected the winners, who formed a parade and marched to the theater for a special matinee. Of course, Mickey Mouse copped the spotlight and the exhibitor had a few other ballyhoos in the parade plugging his picture. Paper gave the stunt plenty of publicity.

—Theater Signal—

JUST AS A RED BALL INFORMS THE PUBLIC that there is skating so one manager put over a similar idea which signified that he had a class picture at the theater. On such occasions he hoisted a red ball about three feet in diameter on top of the theater’s flagstaff. Then to broadcast the picture in outlying neighborhoods he used a red painted auto with suitable signs announcing the attraction with the “money-back” phrase plainly visible. After the first few times his public caught on and now its a simple matter to get crowds to his theater for an unusual feature.

*

—Sign Girls—

IN ONE CITY WHERE THE HOUSE USED twenty-four sheets, the manager put this over with telling effect at the box office. A group of girls, dressed in shorts and with bright berets, were assigned the job of putting up a 24-sheet stand. Lacking the experience they naturally had certain sections twisted, pulled funny cracks and kidded the crowd that watched them. It proved a cinch in collecting a mob and the theater’s sales message was put over very effectively.

*

—Newspaper Ballyhoo—

YOU CAN EASILY PUT THIS STUNT OVER and the material for it can be secured from your newspapers. Try it on your next mystery or society drama feature. Have a girl dressed in costume composed of newspaper headlines. All headlines, naturally, bearing some connection to your picture. The costume is gotten up by pasting the headlines to any garment. One manager, in addition to the headlines, placed a few house ads on the costume. Have the girl wear a mask, this emphasizes the novelty. While parading the city have the girl distribute heralds.

*

—Old Mule Stunt—

ANOTHER OLD STANDBY AND ONE THAT never fails to get over your message. Good for a number of laughs. Have a small negro boy ride a pony, leading a big mule, around the main streets of your city. On the mule have signs on each side reading: “If I were not a donkey, I would go to see (picture) at (theater) today.” This odd combination of the small boy, pony and big donkey as well as the copy on the signs is bound to attract attention. Have the boy play some musical instrument if possible.
—Teaser for Men—
ONE OF YOUR GIRL USHERS CAN EFFECT-
ively put this one over for you. Have her
dressed in an appropriate costume that fits
the atmosphere of your picture. She covers
the important streets of your city and to each
man hands an envelope on which is printed:
“For Men Only.” Inside the envelope is
another small slip reading: “Take her to see
‘picture, theater and playdate). It’s the kind
of picture all women adore.” Naturally this
masked girl handing out slips to men will
arouse the curiosity of the women.

* 
—Suit Case Gag—
YOUR MALE USHER CAN BE BROUGHT INTO
service to put this over. Dressed in complete
full dress, from hat to spats and cane, he
parades around the city carrying one of
those trick suitcases, which open when a catch
is pressed. During the busy rush hours have
him circulate in densely populated corners
and at an opportune moment have the suit
case open disclosing some snappy copy on
your picture. Try this at your colleges. A
lot of comedy can be worked into this gag.

* 
—Western Stuff—
FOR YOUR NEXT WESTERN PICTURE TRY
this one. Secure an old stage coach with a
team of horses. Decorate the sides of the
coach with your billing and use a loud speaker
with horns on the roof. Parade this around
the streets with the loud speaker spouting
your sales message and highlights on the
picture. For a few passes you will be able to get
a few kids to dress in costume and be willing
to ride in the coach. Make it a point to
have the kids yell and make as much noise as
possible.

* 
—Gypsy Bally—
WITH THE AID OF TWO GIRLS DRESSED AS
gypsies this should make an effective street
ballyhoo. The girls carry boxes strung over
their shoulders with bright ribbons. The
boxes contain small envelopes on which are
printed: “This contains the answer to your
dreams.” Use this idea only on picture hav-
ing a strong love theme. Inside of each
envelope is a card reading: “Your dream means
that you should see (picture) at (theater)
tonight.” Have the girls stop in front of
the theater and pretend to read palms, giving
each person an envelope.

* 
—Jazz Auto—
THE BEST STREET BALLYHOO AND ONE
that is sure to get attention. Through your
local school secure the assistance of five
or six boys who are musically inclined. Then
make a tie-up with your Ford agency for the
use of one of their trucks. For the banner
you give them they’ll co-operate. Have the
boys seated in the truck and parade the im-
portant sections of your city. Of course, have
them stop in front of the theater and play
the picture’s theme song. Co-operation from
both school and agency could be easily ar-
ranged, giving the agency free billing on
screen and boys free passes.

* 
—Talker Ballyhoo—
IN BIG CITIES THE VARIOUS BUS COMPA-
nies will be glad to co-operate with you on
this simple stunt. A loud voiced man is hired
to stop all busses. Each driver is asked if his
bus passes your theater where a certain pic-
ture is playing. The man is always careful
to make mention of your picture. The driver
of the bus gives him the correct answer and
receives a pair of ducats for his assistance.
Make it a point to see that the man stops
all busses. In the event you cannot obtain
co-operation from the bus headquarters, run
the stunt with each driver individually.

* 
—Airplane Float—
FOR YOUR NEXT PICTURE DEPICTING AIR-
planes or having an aviation tie-up, arrange
with your local airport for the use of a small
plane for a street float. Have this plane
mounted on a truck for a ballyhoo, with
plenty of banners announcing your attraction.
This truck is driven about town. On one of
the busy corners have the auto suddenly de-
velop engine trouble, thus giving you a great
chance to have your entire sales message get
across. If possible try blocking traffic with-
out getting a ticket.

* 
—Living Tableau—
ARRANGE TO HAVE A MAN AND GIRL
dressed in costume to pose a scene exactly as
the players in your picture. Have them
spotted on a motor truck with plenty of ban-
ers and other props. This can be easily
fitted up by your carpenter for an effective
street float when the theme of the picture is
adapted for it. The use of the float plus
its decorations is enough to get your message
across. At important corners have the players
snap out of pose and distribute heralds.
SPECIAL STUNTS

In this section we offer a few suggestions on stunts for particular occasions. Some deal with timely subjects while the majority of them will be found to meet the requirements of your next big campaign. Most of these ideas are contingent upon tie-ups and once arranged easily prove their worth with results at the box-office.

—Xmas Advance—

ONE CLEVER APPEAL FOR CHRISTMAS TRADE was made by a small theater in the following manner: About two weeks before the holidays, the manager placed a mantelpiece of stockings in his lobby. A neatly lettered card urged all to look on the stockings Christmas Day to see if they could find their name; Christmas morning the names of known patrons were written on cards and tacked to the stockings, about a dozen in all. These were redeemable at the box office for a pair of seats. Stunt brought plenty of people down just to see if they had a stocking and as long as they were there, they purchased tickets.

—Award Night—

TRY ADOPTING THE IDEA OF THE AUDIENCE decision for limited prize giveaways. Promote a hat, a coat and other garments and announce that it will be given to the person who can wear it most becomingly. At a convenient time all who aspire to possession line up on the stage to try on the garments. The award is made in accordance with the patrons’ applause, narrowing the selection down to the final two. In this way it makes a single garment go a long way. Plenty of comedy can be injected into the stunt by offering a garment too large or small to various contestants.

—Another for the Files—

HERE’S ANOTHER ONE TO PUT AWAY FOR Christmas or New Years. Offered free tickets as prizes for the best Christmas and New Year’s greeting suggestions for your trailer. Mention is made in the lobby that the contest begins Thanksgiving Day and ends Dec. 20. Most people sent in suggestions taken from other greeting cards, but enough original ones were received to get up a splendid trailer. Announcement of the winners resulted in plenty of talk as well as good publicity.

—Request Night—

THIS STUNT RESULTED IN A VALUABLE newspaper tie-up and gave the house a weekly publicity break. Once a week, in addition to the feature attraction, the theater ran an “old timer.” Newspaper conducted a contest to select the most popular “old timer” desired each week. Coupons run in the paper got this message across to the public. The stunt brought forth such a load of votes that the paper found it aided their circulation and ran the stunt for a few months. Exhibitor naturally getting the publicity.

—Stag Balcony—

DURING THE SUMMER ONE MANAGER WAS about to close his entire balcony when an acquaintance remarked that he stopped going to the theater because it was too hot to sit close together. The manager then originated his stag balcony for men only and they were at liberty to take off their coats and lull around comfortably. Smoking was permitted and a large water cooler at each side of the house made it inviting. Seats brought top price and the idea took on so well that many patrons appeared two and three times a week just to be cool and comfortable.

—Launched School Paper—

THE LACK OF A LOCAL DAILY WAS FELT by a small town manager who could not afford to advertise in city papers. He tied-up with the school’s class of journalism and got out a four page weekly for which students did editorial work under supervision of instructor, who was a former newspaper man. Local merchants supported the school paper where they would not have aided theater or printer. The theater got a quarter page ad free in return for the idea. Manager also supplied
a half column of "star gossip" naturally plugging his picture. Stunt proved its worth to theater and school and will be tried next term.

* *

Offered Correct Time

IN MOST LARGE CITIES SINCE THE TELEPHONE company has discontinued giving the correct time, one manager took advantage of this fact for a clever stunt in his ads. Every one of his newspaper ads carried mention of the fact that the correct time can be had by calling his theater. As patrons called the theater the operator was instructed to first give the title of the picture and then the time. In quick time the stunt caught on and proved its worth by increasing business. A simple stunt and yet effective.

* *

Bridge Night

WITH THE AID OF A GIRL WHO HAS A wide acquaintance among the society folks in your city this stunt will prove a swell aid in getting folks down to the theater. This girl makes tie-ups with various merchants for a bridge party which is to take place at the theater. She gets each merchant to donate a gift, also tying up merchants for drinks and other refreshments. The newspapers are in on the stunt. The payoff comes when the party is in full swing, as an admission ticket includes a bridge entry. People also get the idea that your theater is a smart place to frequent.

* *

Female Window Dresser

THROUGH A TIE-UP WITH YOUR LOCAL department store this stunt can be successfully arranged. Have a girl, masked, dress one of the windows. Being an amateur she surely will make a lot of mistakes which will amuse the crowds. The regular window dresser stands to the side and later shows her how it is done. During certain times, when the crowds are biggest, she flashes a bulletin containing your billing. Try to have the girl work in a toy window as it offers unlimited possibilities for comedy stuff. With the aid of black letters she can spell out your message to the mobs.

* *

Song Fest

YOUR ORGANIST CAN PROVE A GREAT HELP in putting over this stunt. Through the newspapers arrange a daily or semi-weekly Song Fest. The organist plays for fifteen minutes on these days any pieces suggested by your patrons. The newspapers play up the event, using the history of the classical pieces prepared for them by your organist. As every community has its lovers of good music, these can be directly interested in your theater through the medium of your organ program. Music organizations will aid your work and where possible put over a radio tie-up whereby your organist offers special concerts for the publicity obtained.

* *

Club Talent Night

THIS IS A TAKE OFF ON THE OLD AMATEUR night. Arrange to have all the clubs in your city offer a series of acts. Each club to compete for a trophy. You will be surprised to see the amount of talent secured for a Club Night. Try-outs can be held once a week for all those desiring to enter the contest. On the night of the final award, have some prominent person act as master-of-ceremonies. At the end of the show select the winners by popular applause. One manager found this paid so well that he holds a Club Talent Night at least once a month.

* *

Advance Preview

FOR YOUR NEXT BIG ATTRACTION TRY AN advance preview. Manage to have all persons prominent in your local society attend the showing. Invite city officials and inform your newspaper. The day following the preview encourage comment on your feature from those who attended and place these in your lobby for a display. In this manner a lot of local interest can be built up. The newspaper will go for the idea and possibly arrange to have a staff photographer cover the event.

* *

Boy Scout Parade

THIS ONE IS GOOD FOR A REPEAT AT LEAST twice a year, and should result in great cooperation from both Boy Scout and Naval Marine units. Through the leaders of each unit you can encourage them to run a membership drive. Both units to meet at a certain street and march to the theater with their entire fife and drum corp. When they get to the theater banners inform the patrons that a contest is to be started to select the best band between them. Have the Boy Scouts play one song in front of the house and conduct the remainder of the contest from the stage of your theater. Make sure that both units receive suitable gifts. Newspaper publicity follows with photos of the winning unit.

* *

Song Recording

HERE IS ONE ANY AUDIENCE WILL GO FOR big and it will build plenty of good will for the theater because of its novellness. Secure for your organist a phonograph device, which is capable of an immediate playback, similar
to the style once current in your lobby. After a few song numbers the organist invites the
audience to sing the next song with the promise to let them hear how it sounds. Immediately after the song he replays the effort from the disc over the amplifiers. The idea of hearing their own voices acts as a come on for another song.

—Trout Stunt—
THIS IDEA AIDED ONE SHOWMAN DURING the summer and is of great interest to kids. With the co-operation of the municipal pool, arrange to release about half a dozen trout fish in the pool. The idea being that any kid catching one of the trout with his hands was entitled to a free ticket. This stunt resulted in yards of free newspaper publicity. The same idea was put over in a private pool where adults fished for the trout. Of course the exhibitor was allowed to place some lobby cards around the pools advertising his show.

—Holiday Aid—
A FEW WEEKS BEFORE THE CHRISTMAS holidays, one manager put over a swell stunt which brought considerable publicity and good will to his theater. He tied-up most of the town's merchants for small gifts, secured available vaudeville acts, obtained co-operation from various organizations and women's clubs, for a special show he put on at the hospital for juvenile patients. Inasmuch as he started the idea the newspaper co-operated and the theater received more than its share of valuable praise in the papers.

—Dancing Schools—
ANOTHER WAY TO BUILD UP YOUR SATUR-
day matinee business. An exhibitor made a tie-up with the dancing instructors of the city, who were glad to aid for the publicity they obtained. On each Saturday at ten, dancing instructions were given each child present for their 15 cent admission ticket. The dancing instructors took them in groups and inside of an hour was through. The payoff was that each child had to be accompanied by an adult, who paid the regular admission. The dancing instructor picked up additional pupils and the theater increased its matinee business.

—Hidden Camera—
A SURE WAY TO HAVE CROWDS IN YOUR lobby. A cameraman is sent about the city during the day to snap five different persons. The pictures that night are posted on a bulletin board in your lobby. To the persons identifying themselves a free ticket is given, good for the same evening. In some cases the manager requested the name and address and at a later date mailed the photo with compliments of the theater. This idea can be put over by your newspaper. Have them publish the photos daily and offer tickets for identification. Place them in the lobby should the newspaper refuse. One or group pictures could be used.

—Stamp Club—
WORK WITH YOUR NEWSPAPER ON THIS idea, for it can be developed into a really swell booster for your theater. The paper announces that you are starting a stamp collecting club for youngsters. Those attending a special matinee performance will be offered a small package of cancelled foreign stamps. These are obtained from dealers for about $1 a thousand, so there will be plenty to go around. Once the club is organized arrange to have the kids meet at the theater to swap stamps. There is nothing the youngsters like to do better once they've started the stamp collecting idea. A bulletin board can be posted in the lobby during the matinee mentioning trades offered.

—Name It?—
AN OLD BROKEN DOWN FLIVVER PROVED the means of gaining considerable publicity in local papers and boosted business far above the money expended for the car. It also proved a knock-out for college towns. Secure an old flivver and have students decorate it with a lot of wisecracks. Have it stand in front of the theater with a sign inviting such cracks and a contest asking students to name the car. Merchants can be enlisted for other gifts for runner-up prizes. The final presentation takes place in front of the theater. A good speaker can gag the entire event, which will result in generous free space in papers. During the football season allow students to ballyhoo their games with signs placed on both sides of the car advertising your show.

—Picture Study Club—
THIS IDEA, ONCE PROPERLY ORGANIZED, will develop into a splendid stunt, giving the theater added business on certain week day nights. Have some prominent person, well versed in pictures, form a picture study club. One night a week the members, ranging in age from 12 to 18, attend your show. After each performance they meet for a discussion on the merits of the picture. If the meeting takes place after viewing the picture, opinions should be secured, if before the leader tells about the highlights of the picture and gives some of the production hints. This will assure you of a certain number of patrons for a weak night. Arrange to have the meetings before seeing the picture, as the information they receive will be carried home to other members of the family.
TIE-UPS

There is hardly a picture produced which does not offer exhibitors a variety of tie-ups. These aids play an important role in selling that picture to his public. Successful tie-ups most often result in generous free window space or loads of valuable newspaper publicity. In this section showmen are offered a great many tried and proven tie-ups for their next campaign.

—Athletic Meets—
YOUR LOCAL "Y" OFFERS YOU A GREAT chance to obtain some very valuable publicity in connection with their athletic meets. The "Y" and other local clubs are always holding some sort of athletic meet. Make arrangements with the supervisors to donate a cup to the winning team. This to be presented at a special night from the stage. Newspapers will play up the event giving you the break in publicity. Also gives you an opportunity to obtain poster displays in club buildings. This gag is good for swimming, baseball, basketball, handball and many other sports.

—Organization Support—
THIS IS MORE OF A GOOD WILL GESTURE and should result in considerable word-of-mouth publicity for your theater. Keep posted on the activities of the various organizations in your city. Invite one occasionally to conduct one of their meetings from the stage of your theater instead of a hotel, or possibly arrange to aid them with a luncheon. Of course, after luncheon, have the members remain to view the picture as guests of the theater. In fact this idea can be extended to include a variety of your local organizations. It pays in the long run to cultivate their friendship.

—Ice Cream—
START WORKING ON THIS TIE-UP AT THE first sign of hot weather. Ice cream manufacturers generally start their campaigns early and the best angle for your theater is free ice cream for the kids. One stunt which was a winner in many sections of the country, was an ice cream eating contest. Seven boys, each with a spoon, were selected to eat a pint of ice cream. Company added extra chocolate to improve the color scheme and it went over with a bang in the exhibitor's lobby. Also drew space in the newspaper. Theater plugged ice cream manufacturer in his program.

—Fire Dept. Aid—
FOR YOUR NEXT PICTURE FEATURING THE exploits of firemen, try obtaining their aid for this stunt. A few days before the opening of the picture arrange a special preview for the entire department. In acknowledgment of the invitation the various companies parade through the business sections of the city with their entire apparatus the night before the film opens. With sirens screeching and bells ringing the fire trucks are driven through the streets and stop in front of the theater. Each piece of apparatus carries billing of your picture. A contest for the most popular fireman also arouses interest in the picture and newspapers will co-operate with plenty of publicity.

—Beauty Parlor Tie-Up—
THE OWNER OF A BEAUTY PARLOR CONFIDED to a theater manager that business was so poor that she contemplated cutting her prices. The manager persuaded her to let him help ease the cut by announcing that all who presented a ticket stub from the theater could obtain a permanent wave or whatever was desired at half price. He pointed out that it would not look 'as desperate as a straight cut and at the same time bring the cut-rate business. Theater now is selling more matinee tickets and beauty shop is kept crowded. Window display space in shop also aided theater.

—Dunking Contest—
THIS TIE-UP WILL GIVE YOU WINDOW displays in many restaurants around town. Arrangements can be made with both a bakery and confectionery store. The baker to supply doughnuts or cake and the confectionery store hot chocolate. In the lobby of the theater have a long table with a white tablecloth or plain white paper. Newspaper carries mention of your dunking contest. Each contestant starts at a given signal. The one...
who finishes first without spotting the tablecloth is the winner of a pair of seats. Many restaurants will be glad to place signs in their windows mentioning that dunking is permitted the week of the contest and your picture.

*  

—Prosperity Money—

ONE MANAGER STIMULATED CITY WIDE interest and patronage for his theater by arranging a tie-up with all leading merchants for an "auction night." Each merchant contributed a gift, such as a kodak or a radio which was auctioned off to the highest bidder who paid for the article with prosperity money. Each store in the tie-up gave out dollar for dollar prosperity money. On the auction night there was hardly a seat empty in the theater. Newspapers played up the stunt with the theater getting the lion's share of credit for the idea.

*  

—Radio Tie-Up—

THIS STUNT CAN BE ARRANGED FOR ANY picture. From your local radio station you can learn the name of an account that has a daily program. In one city it happened to be a furniture store. The manager arranged with the account whereby during each broadcast mention was made of his picture and six names of residents were announced. These persons were entitled to free tickets for the show upon proper identification at the theater. Names were selected from the telephone book. Advertiser liked it as it kept them tuned in on his own announcements.

*  

—Knowledge Quiz—

THIS IDEA RESULTED IN A GREAT TIE-UP with all local schools. The picture featured dealt with ocean fauna. The tie-up with the schools were for the longest list on all forms of animal life in the sea. Newspaper played up the names of winning students and school teachers approved of the idea as it kept kids going to the encyclopedia. Each ticket was good for a Saturday matinee. Head of school was easily sold on the stunt as it increased pupil's knowledge on sea life.

*  

—Toys As Passes—

CASH IN ON THIS IDEA FOR YOUR NEXT Christmas Party. The stunt will result in yards of free space in newspapers. One manager admitted all children free to his Saturday matinee provided each kid brought some toy. Later these toys were distributed to the poor kids on Christmas. This provided lots of goodwill for the theater. Business showed an increase due to the fact that each kid was accompanied by an adult for the extra admission.

—Summer Co-Operation—

MOST MANAGERS HAVE FOUND IT MORE to their advantage to co-operate with summer outdoor activities rather than try to fight them. With this idea in view one manager gave golf lessons in his lobby, a second arranged a fishing contest, giving gratis tickets to anglers bringing in the big ones for display in a refrigerated case in the lobby. Another exhibitor capitalized on picnics by having a cameraman present at outings of large organizations accompanied by a banner reading: "See yourself in the movies at the (theater.)"

*  

—School Tie-Ups—

ONE MANAGER GAVE A FREE TICKET TO each kid in the neighborhood good for the first week after school opened. He figured it would get him a good start in getting kid patronage later. A tie-up with the head of the French department resulted in co-operating on a contest among students for the best translation of the picture's title in that language. Free tickets were given the winners. If your picture offers suitable subjects for a debate, see the head of the English department at school and arrange to have it take place on the stage of the theater before the opening of the picture. All of the above suggestions are good business builders.

*  

—For Hotel Guests—

TRY THIS TIE-UP FOR GETTING NEW business from hotels. Arrange with the hotel manager to have a neat display in the lobby consisting of about ten scene stills from your current attraction. In the center is a card informing readers that hotel guests will be given free tickets for the proper identification of the star. Proved an attention getter in a small town for one showman.

*  

—Ear Wigglers—

THIS PROVED ONE OF THE FUNNIEST stunts. Managers had announcement in the newspaper that free tickets would be offered all kids who qualify at the door as an ear-wiggler. Sounds funny, but boosted business aplenty for one manager. So many ear-wiggles showed up that he held a contest on the stage. The best ear-wiggler received a suitable gift.

*  

—All Blondes—

FOR A FEATURE STARRING ONE OF THE popular blondes of the screen, one manager offered free admission to the city's best looking blondes. They were compelled to register and meet at a certain point and then parade
to the theater, where the award was made. One showman offered free tickets to groups of three girls, but in each group there had to be a blonde, brunette and a red haired girl. Stunt more than proved their worth in publicity and word-of-mouth talk.

—Combination Ticket—

FOR NEIGHBORHOOD THEATERS THIS IDEA should go over well. Tie-up with the most popular soda fountain for a combination ticket good for a certain number of sodas. Say a ticket is good for ten sodas and after each the ticket is punched. This combination ticket is sold for the regular price of ten sodas at the fountain. In the center of each ticket is copy mentioning that when the entire ticket is punched it is good for one admission at the theater. In addition to this the theater’s ad is carried on the back of each ticket.

—Haberdashery Tie-Up—

HERE IS ONE THAT WILL GIVE YOU A great display in your local men’s shop windows. After decorating the window with star stills and other accessories, have an attractive polka dot tie placed in the center of the display. A neat card informs the public that a free ticket good for the evening performance awaits the one who guesses the correct number of dots on the tie. As this tends to bring people into the store the merchant will be glad to devote part of his window for an attractive display.

—Lingerie—

STYLE SHOPS OR DEPARTMENT STORES CAN be used to great advantage in this tie-up. Arrange with either store to have on display in your lobby a number of their latest lingerie creations at a special matinee for ladies. This idea should be used in connection with a picture that has a strong feminine appeal and shows plenty of lingerie. Work it up about three days in advance of the showing. Place neat cards on a few of the garments mentioning that these are the same as worn by the star in your picture. Plenty of window display space will result from this stunt.

—Newspaper Aid—

IN A SMALL TOWN WHERE THE MANAGER knew most of his patrons, it was possible to tie-up with the newspaper in collecting local news items. This resulted in not only securing the paper’s good-will but reacted favorably with patrons. On the screen the theater mentioned the fact that persons desiring to contribute personal items for the paper may hand them in at the box-office. The newspaper had a man collect the items each evening. Editors will appreciate this service and where possible give the theater the break in publicity.

—Vacation Trips—

THIS IDEA HAS BEEN WORKED ON MANY occasions, co-operation coming from either merchants or your newspaper. It is a voting contest in which the winner gets a two week’s vacation to a nearby resort. For your transportation the railroad or steamship agent will co-operate for the space the newspaper devotes to the stunt and the hotel accommodations a due bill can be secured for mention in your program or on the screen. With every admission each patron receives a ticket good for one vote. The newspaper gives away a certain number of votes with each six month’s subscription. The contest is run from May until about June 15. If merchants co-operate they pitch in with other prizes and are allowed to give votes with each purchase of a dollar or more made in their store. The newspaper comes in with daily breaks on publicity also running the standings of the various contestants.

—Puzzles—

MOST PRODUCERS OFFER CROSS-WORD AND anagram puzzles for tie-ups in their press sheets. If you have one for your picture make a tie-up with the newspaper to offer tickets for the correct solutions. Another stunt can be put over with merchants by arranging to have a letter of the star’s last name in each window. With each purchase from the store the customer gets a coupon entitled them to enter the contest. For the correct answer to the star’s name free tickets are offered. Mention of the stunt can be carried in your weekly program. It is also possible to have the puzzles run in your program.

—Dress Contest—

INVITE ALL GIRLS UNDER 14 YEARS OF age to attend your theater on a Saturday morning and compete in a doll dressing contest. A tie-up can be effected with a store selling material, thread, etc, whereby a woman from the store will attend the contest and show the girls how to plan their costumes. Suitable gifts or tickets can be offered the winners. This same idea can be extended to cover dresses for personal wear as well. In this case you might be able to secure the assistance of sewing class teachers from your local school. The stunt will meet the approval of parents and will get you free space on the women’s pages in your newspapers.
DESIGNED BY the Academy of Motion Picture Arts and Sciences, Technical Bureau, with the co-operation of technicians from all interested parts of the industry. 

Adopted by major producing and distributing companies and put into effect in 1930.

(Some changes in the “Standard Release Print” are now being considered by the Academy of M. P. Arts and Sciences)

STANDARD MAINTENANCE

Responsibility of the Exchange

Exchange employees handling prints are expected to be familiar with the standard specifications and to make sure that every print inspected conforms exactly to them. Prompt attention should be given to any report from a theater that prints received do not conform to the standard.

1. If the synchronous leader becomes damaged or mutilated in any way, a complete new leader should replace it. Patches will destroy the precision of the change-over. Similarly, there should be no patches in the final twelve feet of picture which contain the change-over and motor cues.

2. The protective leader and the protective trailer, attached to the front and end of the leader and run-out respectively, are intended to facilitate threading and to protect the rest of the print. When either of these has been whipped down to four feet, the exchange inspector should restore the length to six feet before the reel is run out again.

3. The words STANDARD PRINT MAKE-UP should be stamped or printed on the band of every reel which fulfills the standard specifications.

If the exchange does its part in maintaining the standard by careful inspection, there will be no need for the projectionist to mark or alter the print in any way. The elimination of these marks should reduce materially the number of replacements.

Makeup of Reels in the Studio

The standard print will be a distinct convenience to the studio cutter and in the handling of negatives through the dubbing processes.

1. While each reel division involves an individual problem in cutting it is recommended that picture action start and finish on fades wherever possible. Otherwise significant sound should be kept at least five feet from the start and finish of the picture. This extra footage insures steadying down of the projector carrying the incoming reel before significant sound is reproduced and also allows a margin of safety on the change-over.

2. In the case of change-over on a fade, the fade itself is considered as “picture” in the terms of the specifications. The change-over cue will be put 12 feet and the motor cue one foot from the end of the fade. The six feet of opaque run-out trailer is in addition to the fade.

3. The line across both the picture area and sound track twenty frames ahead of the start mark frame will serve as the base for all matching of sound track and picture in making up the original negative.

4. The protective leader and the protective trailer of course apply specifically to the release print. However, these lengths of either transparent or raw stock can with advantage be carried through most of the studio operations.

5. The form of the part title is definitely specified. The part title is to occupy at least the first 32 frames of the Identification Leader. It may be extended to the entire four feet if desired. Otherwise the second 32 frames may be left blank or provide space for cueing or other instructions according to individual studio policy.

6. As the synchronizing leader is uniform for all prints it is only necessary for the cutting department to specify it to the laboratory. If these leaders are applied by the cutting departments to sample prints, care should be exercised to see that the synchronizing leader has been retained in its full length.

7. The visible signal will show as a black dot against light background and as a white circle against dark background. No special cutting is necessary on account of the signal.
USE OF THE STANDARD
IN PROJECTION

On the next page is a chart of the standard print. Study it. Notice the leader lengths and change-over cues. Every reel which you receive from the exchanges marked STANDARD PRINT MAKE-UP should be exactly in accordance with the chart. If upon inspection you find that it is not, notify the exchange at once.

Change-over System

The studio will start and finish picture action on fades whenever possible. Otherwise significant sound will be kept at least five feet from the start and finish of the picture. This insures steady down of the incoming projector before significant sound is reproduced, and also allows a margin of safety on the change-over.

The standard uses visible signals for motor and change-over cues. The visible signal will show as a round black dot against light background and as a white circle against dark background.

The motor cue consists of the standard visible signal printed in the upper right-hand corner of four consecutive frames. The first of these frames is exactly twelve feet from the end of the picture. This distance, like the length of the synchronizing leader, was designed to accommodate the variety of pick-up speeds among machines in use.

The change-over cue is a mark like the motor cue on four consecutive frames, the first of which is one foot from the end of the picture. In placing the change-over in this position, it was assumed that half a second is the average time it takes an alert projectionist to see the cue on the screen and throw the douser switch. It is essential that the projectionist throw the change-over switch immediately the cue flashes on the screen if the change-over is to be perfect.

When you see the motor cue, start the incoming projector.

When you see the change-over cue, throw the douser switch.

Differences in Motor Pick-up Speed

The motor cue is twelve feet from the end of the picture on the outgoing reel. At ninety feet per minute, these twelve feet take eight seconds to run out. Your problem is to determine how many feet of leader your incoming projector will pick up in these eight seconds. This is the "actual change-over footage" for that particular projector. It will not be the same for all projectors, because the motor pick-up speed is always the same for any one projector, so that you can determine the actual change-over footage once and for all for each projector.

Finding Your Actual Change-over Footage

Plan to spend fifteen or twenty minutes' rehearsal per projector when you receive your first standard print, in order to determine your "actual change-over footage." Place the footage frame numbered 11 in the aperture of the incoming projector. Then change-over according to the cues, starting the motor of your incoming machine the instant you first see the start motor cue and throwing the douser switch the instant you see the change-over cue. If there is a lapse between the two reels showing on the screen try it again by placing the footage frame number 10 in the aperture of the incoming machine. Continue this process with the same machine trying footage frame numbers 9, 8, 7 and so on until you have found the foot, and the frame in the foot, which when threaded up at the aperture will give you the exact change-over. This frame then marks your exact change-over footage for that machine. Suppose, for example, it is the third frame ahead of the 7 mark. Then you know that on every standard print, if you place the third frame ahead of the 7 mark in the aperture of that incoming projector, the change-over will be perfect.

Repeat this process for each projector you have, as there is often a difference between the pick-up speed of projectors even in the same projection room.

Checking Synchronism

In projecting sound on film if you wish to test the length of your loops to insure synchronism, thread up so that the start frame, or any other numbered footage frame, is at the aperture. A diamond mark should show at the sound gate, as the diamonds are placed twenty frames ahead of each footage numeral. You can then turn down to have the correct frame in the aperture for the change-over.

Threading for Disc

Set the needle on the disc at the synchronizing mark, and thread the start mark frame into the picture aperture of the projector. Then turn down the projector until the correct frame for change-over appears at the picture aperture. While turning down, note the number of revolutions of the turntable, so that you can short-cut this process next time.

Note: Partial Exceptions to the Standard—The dubbing process of some producers releasing on disc necessitates the use of more than twelve feet of leader between the start frame and the action. These prints will be standard in other respects, and, as the footage will be numbered at every foot up to the start frame, the projectionist can readily see the length of his leader without measuring.
Standard Specifications

**PROTECTIVE LEADER**
Either transparent or raw stock. When the protective leader has been reduced to a length of four feet it is to be restored to a length of six feet.

**IDENTIFICATION LEADER** (Part Title)
Shall contain not less than 32 frames in each of which is plainly printed in black letters on white background, type of print (See Nomenclature), part number (Arabic numeral not less than 1/4 of frame height), and picture title.

**SYNCHRONIZING LEADER**
First section shall be opaque. Start mark shall be one frame in which is printed START (inverted) in black letters on white background 1/2 of frame height. A white line 1/32 inch wide upon which is superimposed a diamond 1/4 inch high by 1/16 inch wide shall be printed across the picture and sound track area at a point exactly 20 frames ahead of the center of the start frame. Beginning 3 ft. from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least 1/2 frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive. This section shall be opaque and contain frame lines throughout entire length which do not cross sound track area. At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) 1/8 inch high by 1/16 inch wide.

**PICTURE**
It is recommended that picture action start and finish on fades wherever possible, otherwise significant sound should be kept at least five feet from the start and finish of the picture.

**MOTOR CUE**
Shall be circular opaque marks with transparent outline printed from the negative which has had four consecutive frames punched with a serrated edge die .094 inch in diameter. The center of these holes is to be half-way between the top and second sprocket holes .281 inch from the right-hand edge of the film with heads up and emulsion toward the observer.

**CHANGE-OVER CUE**
Shall be the same as Motor Cue.

**RUNOUT TRAILER**
Shall be opaque.

**IDENTIFICATION TRAILER** (End-of-part title)
Shall contain not less than 32 frames in each of which is plainly printed in black letters on white background: End of Part, part number (Arabic numeral not less than 1/4 of frame height), and picture title.

**PROTECTIVE TRAILER**
Same as protective leader.
A complete listing of both the sound and silent theaters in the U. S. and Canada, designating closed houses and major circuit theaters as of Jan. 1, 1933. Also a list of circuits with four or more houses showing the theaters each circuit controls.
## THEATER STATISTICS FOR THE UNITED STATES and CANADA

### UNITED STATES

<table>
<thead>
<tr>
<th>State</th>
<th>Total Theaters</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired Closed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>233</td>
<td>168</td>
<td>127</td>
<td>41</td>
<td>65</td>
</tr>
<tr>
<td>Arizona</td>
<td>83</td>
<td>50</td>
<td>42</td>
<td>8</td>
<td>33</td>
</tr>
<tr>
<td>Arkansas</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>California</td>
<td>586</td>
<td>424</td>
<td>348</td>
<td>6</td>
<td>162</td>
</tr>
<tr>
<td>Colorado</td>
<td>277</td>
<td>175</td>
<td>152</td>
<td>23</td>
<td>102</td>
</tr>
<tr>
<td>Connecticut</td>
<td>39</td>
<td>27</td>
<td>25</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Delaware</td>
<td>49</td>
<td>49</td>
<td>49</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>259</td>
<td>202</td>
<td>170</td>
<td>32</td>
<td>57</td>
</tr>
<tr>
<td>Florida</td>
<td>221</td>
<td>136</td>
<td>136</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>Idaho</td>
<td>162</td>
<td>104</td>
<td>83</td>
<td>21</td>
<td>58</td>
</tr>
<tr>
<td>Illinois</td>
<td>1,077</td>
<td>806</td>
<td>701</td>
<td>105</td>
<td>271</td>
</tr>
<tr>
<td>Indiana</td>
<td>586</td>
<td>424</td>
<td>348</td>
<td>76</td>
<td>162</td>
</tr>
<tr>
<td>Iowa</td>
<td>277</td>
<td>175</td>
<td>152</td>
<td>23</td>
<td>102</td>
</tr>
<tr>
<td>Kansas</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Kentucky</td>
<td>277</td>
<td>175</td>
<td>152</td>
<td>23</td>
<td>102</td>
</tr>
<tr>
<td>Louisiana</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Maine</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Maryland</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Michigan</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Minnesota</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Mississippi</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Missouri</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Montana</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Nebraska</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Nevada</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>New Jersey</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>New Mexico</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>New York</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>North Carolina</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>North Dakota</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Ohio</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Oregon</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>South Carolina</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>South Dakota</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Tennessee</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Texas</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Utah</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Vermont</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Virginia</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Washington</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>West Virginia</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td>Wyoming</td>
<td>208</td>
<td>136</td>
<td>120</td>
<td>16</td>
<td>72</td>
</tr>
<tr>
<td><strong>Total, United States</strong></td>
<td><strong>18,533</strong></td>
<td><strong>14,405</strong></td>
<td><strong>12,480</strong></td>
<td><strong>1,925</strong></td>
<td><strong>4,128</strong></td>
</tr>
<tr>
<td><strong>Alaska</strong></td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### CANADA

<table>
<thead>
<tr>
<th>Province</th>
<th>Total Theaters</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired Closed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alberta</td>
<td>102</td>
<td>77</td>
<td>68</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>British Columbia</td>
<td>118</td>
<td>85</td>
<td>75</td>
<td>10</td>
<td>33</td>
</tr>
<tr>
<td>Manitoba</td>
<td>100</td>
<td>79</td>
<td>57</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>New Brunswick</td>
<td>43</td>
<td>29</td>
<td>28</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>Newfoundland</td>
<td>9</td>
<td>7</td>
<td>7</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Nova Scotia</td>
<td>58</td>
<td>45</td>
<td>39</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Ontario</td>
<td>324</td>
<td>280</td>
<td>272</td>
<td>8</td>
<td>44</td>
</tr>
<tr>
<td>Prince Edward Island</td>
<td>184</td>
<td>128</td>
<td>114</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>Quebec</td>
<td>126</td>
<td>73</td>
<td>48</td>
<td>25</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total, Canada</strong></td>
<td><strong>1,072</strong></td>
<td><strong>807</strong></td>
<td><strong>712</strong></td>
<td><strong>95</strong></td>
<td><strong>265</strong></td>
</tr>
</tbody>
</table>
A list of motion picture theaters in the United States, Alaska and Canada is included in the following pages. Based on the annual reports of the Film Boards of Trade and checked with other available records, this list is as complete and accurate as a theater guide can be.

Due to the rapidly changing complexion of the theater field, it is obviously impossible to compile a theater list that will be strictly accurate for more than a short time. Those who wish to keep this guide up-to-date may do so by making the changes published in THE FILM DAILY each month under the heading “Theater Changes.” These are also supplied by the Film Boards of Trade.

Explanation of Symbols

Asterisk (*) indicates that the house was not wired for sound pictures on January 1, 1933; CI shows that the theater was temporarily closed on the same date. Figures after the theater names are approximate seating capacities.

A new feature of the list is the symbol letter used to indicate the major circuit theater. These can be recognized as follows: F Fox West Coast Service; L Loew’s Inc.; P Publix Theaters; R Radio-Keith-Orpheum; and W Warner Bros. Theaters.

### ALABAMA

Population: 2,646,248

<table>
<thead>
<tr>
<th>TOTAL THEATERS, 233</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired 168</td>
</tr>
<tr>
<td>Wired Open 127</td>
</tr>
<tr>
<td>Wired Closed 41</td>
</tr>
<tr>
<td>Unwired 65</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALABAMA CITY—8,544</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ritz 300</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABBEVILLE—2,047</th>
</tr>
</thead>
<tbody>
<tr>
<td>Van Sam 200*CI</td>
</tr>
<tr>
<td>Liberty 250*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBANY—15,593</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deale 250*CI</td>
</tr>
<tr>
<td>Princess 1100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBERTVILLE—2,716</th>
</tr>
</thead>
<tbody>
<tr>
<td>Princess 400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALEXANDER CITY—4,519</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peoples 100*CI</td>
</tr>
<tr>
<td>Ritz 400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALTOONA—1,098</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aestas 200*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANDALUSIA—5,154</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberty 400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANNISTON—22,345</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyric 300*CI</td>
</tr>
<tr>
<td>Noble 150*CI</td>
</tr>
<tr>
<td>Ritz 180*CI</td>
</tr>
<tr>
<td>Roxy C</td>
</tr>
<tr>
<td>Theatro 350*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ASHLAND—1,476</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand 285*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ASHVILLE—369</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand 175*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATHENS—4,238</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixie 400*CI</td>
</tr>
<tr>
<td>Ritz 612</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATMORE—3034</th>
</tr>
</thead>
<tbody>
<tr>
<td>New 400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATTALLA—4,585</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberty 430</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AUBURN—2,713</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiger 430</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BAY MINETTE—1,545</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixie 230</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BAYOU LABATRE—600</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playhouse 210</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BESSEMER—20,721</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elgin 140*CI</td>
</tr>
<tr>
<td>Grand 600</td>
</tr>
<tr>
<td>Imperial 250*CI</td>
</tr>
<tr>
<td>Liberty 150*CI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BIRMINGHAM—259,678</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama 3000</td>
</tr>
<tr>
<td>Avon 520*CI</td>
</tr>
<tr>
<td>Cameo 350</td>
</tr>
</tbody>
</table>
## ARIZONA

**Population:** 435,573

<table>
<thead>
<tr>
<th>Total Theaters, 83</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired ............... 50</td>
</tr>
<tr>
<td>Wired Open .......... 42</td>
</tr>
<tr>
<td>Wired Closed ....... 8</td>
</tr>
<tr>
<td>Unwired .............. 33</td>
</tr>
</tbody>
</table>

- **AJO**—3,355
  - Oasis .......... 400 Cl
- **BENSON**—925
  - Benson ......... 150
- **BISBEE**—8,023
  - Lyric ....... 1000 F
- **BUCKEYE**—1,077
  - Variety ....... 350
- **BOWIE**—538
  - Bowie .......... 150 Cl
- **CAMP VERDI**—3,355
  - Oasis 400 Cl
- **BENCY**—925
  - Benson 150
- **BISBEE**—8,023
  - Lyric 1000 F
- **BUCKEYE**—1,077
  - Variety 350
- **BOWIE**—538
  - Bowie 150 Cl
- **CAMP VERDI**—3,355
  - Oasis 400 Cl
- **BENCY**—925
  - Benson 150
- **BISBEE**—8,023
  - Lyric 1000 F
- **BUCKEYE**—1,077
  - Variety 350
- **BOWIE**—538
  - Bowie 150 Cl

## ARKANSAS

**Population:** 1,854,482

<table>
<thead>
<tr>
<th>Total Theaters, 208</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired ............... 136</td>
</tr>
<tr>
<td>Wired Open .......... 120</td>
</tr>
<tr>
<td>Wired Closed ....... 16</td>
</tr>
<tr>
<td>Unwired .............. 72</td>
</tr>
</tbody>
</table>

- **ALMYRA**—287
  - Pastime .......... 300 Cl
- **ARKADELPHIA**—3,380
  - Co-ed .......... 400 Cl
  - New Royal ........ 500
- **ATKINS**—1,364
  - Royal ............ 300
- **AUGUSTA**—2,243
  - Laura .......... 250
- **BATESVILLE**—4,684
  - Landers .......... 500
- **BEARDEN**—1,147
  - Grand ............ *Cl
  - Pastime .......... 200
- **BEAUXITE**—1,527
  - Beauretie ........ 1000
- **BEEBE**—3,445
  - Radio .......... 300
  - Benton .......... 400 Cl
- **BENTON**—3,445
  - Imp ............. 600
- **BENTONVILLE**—2,293
  - Meteor .......... 600
  - Royal ............ 500
- **BERRYVILLE**—1,286
  - Ozark .......... 250
- **BOONVILLE**—2,099
  - Palace .......... 250
- **BRADFORD**—363
  - Bradford .......... 200 Cl
- **BRADLEY**—363
  - Princess ........... *Cl
- **BRANCH**—318
  - Electric .......... 200 Cl
- **BRYANT**—3,046
  - Imperial .......... 400
- **CALICO ROCK**—659
  - Gem ............... 200 Cl
MONROVIA—10,890
Singer
2,500
National
800
Strand
1,700
MONROVIA—10,890
Colony
700*C
Lyric
1,100
Mission
1,300*C
MONTEBELLO—5,498
Star
280*C
MONTEREY—9,141
Golden State
1,700
Monterey
1,150
MONTEREY PARK—6,406
Monterey
750
MONTROSE—8,000
Montrose
525
MOORPARK
Moorpark
150
MORGAN HILL—908
Granada
300
MORRO BAY—712
Woods
280*C
MOUNT SHASTA—1,009
Shasta
350
MOUNT VIEW—3,301
Mount View 275
NAPA—6,437
Fox Hippodrome, 1250 (F)
State
500
NATIONAL CITY
National
765
NAVARRO—316
Navarro
250*C
NEEDLES—3,144
Needles
700
NEVADA CITY—1,701
Broadway
300
NEWARK—510
Peterson
200*C
NEWCASTLE—896
Community
230*C
NEWMAN—1,269
Newman
500
NEWPORT BEACH—2,203
Allison's
300*C
Newport
300
NILES—1,672
Niles
500
NORTH HOLLYWOOD
El Portal
1346
Pilto
350
NORTH LONG BEACH
Oriental
500
NORTH SACRAMENTO—2,097
El Paso
800
Norwalk
646*C
NU BEIBER
Nu Belcher
200
OAKDALE—2,112
Strand
390
OAKLEY—410
Peterson
220*C
OAKLAND—284,063
Allendale (38th & Liebe)
389
American Arabian (Market)
1600
Capitol (Foothill Blvd.)
750
Century (Broadway)
1200
Claremont (F)
1400
Fox Oakland (Telegraph)
1500(F)
Dimond (Foothill Blvd.)
1600
Eastmont (Foothill Blvd.)
1700
Franklin (E. 14th)
1900
Golden State (S. Paso)
2000
Granada (E. 14th)
2100
Grand Lake
2200
Imperial (Broadway)
250
Lincoln (7th Ave.)
2700
New Fruitvale
2800
New Piedmont (Piedmont)
2900
New State (14th & Broadway)
3000
Orpheum (Broadway)
3200
Palace (23rd Ave.)
350
Paramount (20th & Broadway)
3700(F)
Park (E. 12th) 700(C)
3800
Park (Park Blvd.)
400
Peralta (14th & Peralta)
420
Plaza (San Pablo)
450
Premier (12th St.)
470
Royal (14th St.)
490
Roe (17th & Telegraph)
510
Regent (Broadway)
530
Rialto (San Pablo)
550
State T. & D. (11th & Broadway)
570
Uptown (College)
590
OCEAN PARK
Strand
449
OCEAN PARK
Dome
2213(F)
Rosemary
1454(C)
OCEANSIDE—3,508
Palomar
800
OJAI—1,468
Ojai
245
ONTARIO—13,583
California
650(C)
Granada
974(F)
ORANGE—8,066
Colonial
490(C)
Orange
1000
ORLAND—1,199
Orland
320
OROVILLE—3,698
Rex
510
State
500
OWNESMOUTH
Madrid
500
OXNARD—6,285
Boulevard
590
Oxnard
852
Strand
450(C
PACIFIC GROVE
5,558
Grove
900
PALM SPRINGS—1,433
El Paso
900
Palm Springs
200
PALO ALTO—13,652
California
400
Fox Stanford
1424(F
Fox Varsity
975(F
PASADENA—73,086
Colorado
1706(F)
Fair Oaks
444
Flaucence
797(C
Park
270
Pasadena
1194(F
Raymond
2200(C
Strand
782(F
Tower
570
United Artists
912(F
Washington
900
PASO ROBLES—2,573
Paso Robles
265
PATTERSON—905
Patterson
200
PETALUMA—8,234
California
1100
Mystic
532(C
Patterson
650
PINEOLE—781
Pineole
300(C
PISTOIA—951
True Love
500(C
Payne's
400
PITTSBURG—9,610
California
1300
Palace
300
PLACENTIA—5,606
Valencia
250(C
PLACERVILLE—2,352
Empire
550
PLEASANTON—1,237
Lincoln
396
POINSETTIA—3,685
New Area
150
POINT REYES—311
Jimmies
500
PONOMA—29,804
Belvedere
480(F
California
1275(C
Fox
1500(F
Sun Kissed
888(F
PORT CHICAGO—1225
Angeles
300(C
PORTERVILLE—5,305
Crystal
230
Pomona
860(F
PORTOLA—712
New Setah
200
QUINCY—700
Quincy
240
RAMONA—450
Ramona
200
RANDBURG—443
White House
250*C
RED BLUFF—5,147
State
850
REDDING—4,189
Redding
790
REDSLANDS—1,177
Liberty
490(C
Majestic
650(C
Redlands
1505(F
REDDONDO—9,347
Capitol
1300(C
Redondo
1305(F
REEDWOOD CITY—9,862
Old Sequoia
700(F
Sequoia
700(F
REEDLEY—2,589
Star
309
RICHMOND—20,093
California
1200(F
Richmond
600
RIO NIDO
Rio Nido
900(C
RIO VISTA—1,309
Vista
810
RIVERSIDE—39,969
Gold State
500
Riverside
1550(F
Rubidoux
420
RODEO—564
Rodeo
200(C
ROSEVILLE—6,542
Roseville
1000
ST. HELENA—1,582
Liberty
300
SACRAMENTO—93,750
Alhambra
1990(F
California
800
Capitol
1101
Hippodrome
1743(F
Liberty
530
Mexico
300
Mission
650
Nippon
380
Oak Park
494
Plaza
993(C
Rialto
650
Senator
1705
Sierra
1600
Sutter
1800
SALINAS—10,253
Fox California
1210(F
Crystal
600
SAN ANDREAS—750
San Andreas
120(C
SAN ANSELMO—4,650
Tamalpais
900
SAN BERNARDINO—37,481
California
1855(F
Columbia
370(C
Fox
1855(F
Rialto
890
Ritz
750(W
Tompie
700
West Coast
1272(C
SAN BRUNO—3,510
El Camino
750
SAN DIEGO—147,995
Avalon
500(C
Aztec
650
Balboa
1608(F
Broadway
700
Cabrillo
700
California
2021(F
Carteri
45
Casino
45
Diana
500
Egyptian
821(F
Fairmont
761(F
Fox
2878(F
Hillcrest
460
Hippodrome
1000(Holywood
600(C
Key-O
500(C
714
COLORADO

Population: 1,035,791

TOTAL THEATERS, 277

Wired 175 Wired Open 152 Wired Closed 23 Unwired 102

AGUILAR—1,383
Colorado . . . . . 290
AKRO—1,135
Variety . . . . . 252
ALAMOSA—5,175
Rialto . . . . . 390
ANTONITO—858
Opera House . . 9,250 C1
ARRIBA—337
Empress . . . . . 200 C1
ARVADA—1,270
Arvada . . . . . 350
ASPEN—705
Isis . . . . . 200 C1
AULT—732
Prince. . . . . . 400 C1
AVONDALE
School . . . . . *C1
BERTHOUD—809
Moon . . . . . 360 C1
BERWIND—550
Y. M. C. A. . . 550 C1
BINKLEMAN
Lyric . . . . .
BONANZA
Ritz . . . . . 300 C1
BOULDER—11,268
Isis . . . . . 799 (F)
State . . . . . 350

VENICE—19,260
California . . . 960 (F)
Venice . . . . . 250 C1
VENTURA—11,432
American . . . 800 (F)
Apollo . . . . . 900 (F)
Mission . . . . 436
Ventura . . . . 1130 C1
VICTORVILLE—
2,164
Victor . . . . . 320
VISALIA—7,263
Bijou . . . . . 800
Fox Visalia . . 784 (F)
WALNUT CREEK—
1,014
Ramona . . . . 300
WALNUT GROVE—
450
Imperial . . . . 200 C1
WALNUT PARK—
8,553
Lyric . . . . . 973 C1
WASCO—1,581
Wasso . . . . . 600
WATSONVILLE—
8,344
Appleton . . . . 946 C1 (F)
Fox California . . . 1128 (F)
Pajaro . . . . . 350
WATTS—8,000
Large . . . . . 1000
Watts . . . . . 500 C1
WEAVERVILLE—
950
Victory . . . . . 200 C1
WEED—4,500
Weed . . . . . 350
WEOT
Weott . . . . . 150 C1
WESTMORELAND
Casino . . . . 450 C1
WESTWOOD—4,600
Westwood . . . 600
WESTWEG VIL-
LAGE—1,825
Fox Village . . 1489 (F)
WILLIAMS—851
Williams . . . . 300
WHITTIER—14,822
Scenic . . . . . 1200 (F)
Strand . . . . . (F)
Wardmans . . . . 900
Whitther . . . . 1016 (W)
WILLITS—1,424
Majestic . . . . 400
WILLOW GLEN—4,167
Willow Glen . . . 400
WILLOWBROOK—
3,000
Willowbrook . . . 450
WILLWS—2,024
Rialto . . . . . 575
WILMINGTON—
14,907
Avalon . . . . . 450 C1
Granada . . . . 994 (F)
WINTERS—896
Legion . . . . . 200 C1
WOODLAND—5,542
National . . . . 800
Woodland . . . 500 C1
YOSEMITE—150
Yosemite Camp &
Curry Co. . . . 400
YREKA—2,126
Broadway . . . . 500
Peters . . . . . 400 C1
YUBA CITY—3,605
Smith’s . . . . . 601

AGUILAR—1,383
Colorado . . . . 290
AKRO—1,135
Variety . . . . . 252
ALAMOSA—5,175
Rialto . . . . . 390
ANTONITO—858
Opera House . . 9,250 C1
ARRIBA—337
Empress . . . . . 200 C1
ARVADA—1,270
Arvada . . . . . 350
ASPEN—705
Isis . . . . . 200 C1
AULT—732
Prince . . . . . 400 C1
AVONDALE
School . . . . . *C1
BERTHOUD—809
Moon . . . . . 360 C1
BERWIND—550
Y. M. C. A. . . 550 C1
BINKLEMAN
Lyric . . . . .
BONANZA
Ritz . . . . . 300 C1
BOULDER—11,268
Isis . . . . . 799 (F)
State . . . . . 350

CHEYENNE WELLS
Rialto . . . . . 595

COLORADO SPRINGS
—33,223
America . . . . 1000 (F)
Broadmoor Hotel . . 315 C1
High School . . . 450
Liberty . . . . . 450
Paramount . . . . 1363 (F)
Rialto . . . . . 964 (F)
Stratton Home . . . 850

CORTEZ—910
Muse-U . . . . . 200

CRAIG—1,400
Victory . . . . . 450

CRAWFORD—149
Crawford . . . . 200 C1

CRESTED BUTTE—
1,251
Princess . . . . . 250 C1

CROOK—232
School Auditorium . . *C1

DEER TRAIL—390
High School . . . 150 C1

DEL NORTE—1,408
Princess . . . . . 420 C1

DELTA—2,938
Egyptian . . . . 684 (F)

DENVER—287,861
Aladin . . . . . 1400
Alpine . . . . . 645
Annex . . . . . 500 C1
Bidaue . . . . . 420
Bluebird . . . . 561
Cameron . . . . 800 C1
Colorado . . . . 416
Comet . . . . . 450
Donham . . . . . 1292
Denver . . . . . 2312 (P)
Egyptian . . . . 650 (F)
Empress . . . . . 1600
Federal . . . . . 804
Fitzsimmons Hospital . . 344 (F)
Folly . . . . . 344 (F)
Gem . . . . . 900
Granada . . . . 518
Haithwa . . . . 788
Isis . . . . . 1818 (F)
Jazz . . . . . 498 (F)
Jewell . . . . . 500
Majestic . . . . 350
Mayan . . . . . 969 (F)
Mission . . . . 591
Navajo . . . . . 375
Oregon . . . . . 1223
Oriental . . . . . 1100 (F)
Orpheum . . . . . 2650
Palace . . . . . 417
Paramount . . . . 2096 (F)
Plaza . . . . . 948
Rex . . . . . 500
Rialto . . . . . 878
Rivoli . . . . . 2300
Santa Fe . . . . . 1000
State . . . . . 1150

1976
DELWARE

Population:
238,380

TOTAL THEATERS, 39

BETHANY BEACH — 118
Bethany ......... 250*Cl
BRIDGEVILLE — 987
Bridgeville ..... 500
Opera House ... 300*Cl
CLAYMONT — 420
Green Lantern ... 350
DELMAR — 838
Elcora ............ 445*Cl
DOVER — 4,800
Capital ............ 900
Temple ............ 400
FRANKFORD — 450
Opera House ... 250*Cl

GEORGETOWN — 1,763
Ryons ................ 390
GREENWOOD — 527
Greenwood .... 200*Cl
HARRINGTON — 1,812
Reese, O. H. .... 500
LAUREL — 2,277
New Walker .... 600
LEWES — 1,923
Auditorium ... 430
MIDDLETOWN — 1,247
Everett ............ 500
 MILFORD — 3,719
Plaza .............. 700
MILLSBORO — 479
Opera House ... 235

MILTON — 1,130
Fox .............. 400*Cl

NEWARK — 3,899
State ............ 700
NEW CASTLE — 2,245
Re Colonial ........ 400*Cl
REHOBETH BEACH — 795
Blue Hen ........ 325

SEAFORD — 2,468
New .............. 400
SELBYVILLE — 661
Hudson O. H. .... 225*Cl
Selby ............ 300*Cl

SMYRNA — 1,958
Como ............. 300*Cl
Strand ............ 300

WILMINGTON — 106,597
Aldine ........ 1,819(W)
Arcadia ........ 1,394(W)
Avenue .......... 700*Cl
Broadway ...... 500
Garrick .......... (W)
Grand O. H. .... 1000(W)
Loew's .........1,000(L)
Queen ..........1,675(W)
Rialto ......... 700
Savoy ............ 700(W)
Strand .......... 800*Cl

DISTRICT OF COLUMBIA

Population:
486,869

TOTAL THEATERS, 49

WASHINGTON — 486,869
Alamo ......... 203
Ambassador .... 1457(W)
Apollo ........ 998(W)
Avalon ......... 794(W)
Ave Grand .... 899(W)
Booker T ....... 500
Broadway ...... 500
Carolina ....... 400
Central ....... 851(W)
Circle .......... 500

Colony ........ 1073(W)
Criterion .......... 350
Dunbar .......... 450
Dunbar ........ 343
Earle ........ 2240(W)
Empress .......... 400
Fairlawn ........ 400
Family ......... 600
Gem ........... 250
Hippodrome ...... 300
Home ............ 650(W)
Howard ........ 1290
Jesse ............ 534
Jewell .......... 300
Keiths R. K. O. .... 1500(R)
Leader ........ 510
Lincoln ...... 1534
Little .......... 350
Loew's Columbia,1000(L)
Loew's Fox .... 3433
Loew's Palace ... 2700(L)
M. Street .... 300
Metropolitan .... 2000(W)
Mid City ........ 200
Mott ........ 400
Palace ....... 350
Princess .......... 350
Raphael .......... 400
Republic ....... 1100
Rialto .......... 2000
Rosalia .......... 350
Savoy .......... 1093(W)
Stanton .......... 500
Strand .......... 550
Sylvan .......... 500
Takoma .......... 742
Tivoli .......... 1975(W)
Victoria ....... 300
York .......... 935(W)
<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLORIDA</td>
<td>1,468,211</td>
<td>202</td>
<td>170</td>
<td>32</td>
<td>57</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>APALACHICOLA</td>
<td>3,150</td>
<td>400</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APOPKA</td>
<td>1,734</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCADIA</td>
<td>4,082</td>
<td>584</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AUBURNDALE</td>
<td>1,849</td>
<td>403*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AVON PARK</td>
<td>3,355</td>
<td>590</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAGGAD</td>
<td>500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BARTOW</td>
<td>5,269</td>
<td>663</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOUNSTOWN</td>
<td>1,270</td>
<td>1,300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONIFAY</td>
<td>1,292</td>
<td>300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOWLING GREEN</td>
<td>1,025</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRADENTON</td>
<td>5,986</td>
<td>6,663</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BROOKSVILLE</td>
<td>1,405</td>
<td>300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUNNELL</td>
<td>671</td>
<td>400*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUSHNELL</td>
<td>591</td>
<td>400*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARRABELLE</td>
<td>520</td>
<td>1,500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CEDAR KEYS</td>
<td>1,066</td>
<td>250*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHEROKEE</td>
<td>1,878</td>
<td>250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAINESVILLE</td>
<td>10,465</td>
<td>800</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GROVELAND</td>
<td>470</td>
<td>200</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAINES CITY</td>
<td>3,037</td>
<td>800</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JACKSONVILLE</td>
<td>129,549</td>
<td>625</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JACKSONVILLE BEACH</td>
<td></td>
<td>400</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JASPER</td>
<td>1,724</td>
<td>300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEY WEST</td>
<td>12,831</td>
<td>794</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KISSIMMEE</td>
<td>3,163</td>
<td>500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAKE BUTLER</td>
<td>886</td>
<td>465*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAKELAND</td>
<td>18,554</td>
<td>1,191</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAKE CITY</td>
<td>4,416</td>
<td>465*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAKESHORE</td>
<td>3,401</td>
<td>300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAMBDA</td>
<td>5,940</td>
<td>450</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LARGO</td>
<td>1,429</td>
<td>315*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEESBURG</td>
<td>4,113</td>
<td>440</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVE OAK</td>
<td>2,734</td>
<td>600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYNN HAVEN</td>
<td>996</td>
<td>175*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MADISON</td>
<td>2,234</td>
<td>250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MANATEE</td>
<td>3,219</td>
<td>400*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARIANNA</td>
<td>3,372</td>
<td>450</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCCLENNY</td>
<td>355</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MELBOURNE</td>
<td>2,677</td>
<td>150*CI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIAMI</td>
<td>110,637</td>
<td>1,400</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIAMI BEACH</td>
<td>409</td>
<td>200</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIAMI BEACH</td>
<td>409</td>
<td>200</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIAMI</td>
<td>110,637</td>
<td>1,400</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIAMI</td>
<td>110,637</td>
<td>1,400</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Balfour—706
Capitol
BARNESVILLE—3,236
Gem
BAXLEY—2,122
New
BLACKSHEAR—1,817
Royal
BLAKELY—2,106
Blakeley
BOWDON—1,024
Dixie
150*C1
BREMEN
Bremen
160*C1
BRUNSWICK—14,022
Bijou
Ritz
BUFORD—3,357
Colonial
250
CAIRO—3,169
Victory
150
CALHOUN—2,371
Gem
150*C1
CAMILLA—2,025
Camilla
400*C1
CANTON—2,892
Haven
250
CARRINGTON—5,652
Carroll
150*C1
CARTERSVILLE—5,250
Strand
150*C1
CLAYTON—798
Rabun
252*C1
COCHRAN—2,267
Princess
180*C1
COOLIDGE—832
Gala
1,043
COLUMBUS—43,131
American
200*C1
Dixie
350*C1
Gala
500
Grand
2,800
Liberty
1,200
Lyric
450*C1
Palace
400
Pastime
1,200
Rialto
625
Royal
2,800
COMMERCIAL—3,002
Colonial
200*C1
CORDELE—6,880
Cordell
300*C1
Woods
300
CORNELIA—1,542
Dixie
235
COVINGTON—3,203
Strand
300
CUTTAWAY—67
Lee
280
DALLAS—1,410
Strand
200
DALTON—8,160
Crescent
600
Shadowland
300*C1
DAVISBORO—654
Rex
180*C1
DAWSON—3,827
Lee
450
DECatur—13,276
DeKalb
800
DOERUN—719
Dorris
200*C1
DONALSONVILLE—1,183
Olive
218*C1
DOUGLAS—4,206
Rivoli
650
DOUGLASVILLE—2,316
Alpha
200
DUBLIN—6,681
Crystal
500*C1
Ritz
500
EASTMAN—3,022
Princess
300
EAST POINT—5,912
Fairfax
400
EATONTON—1,876
Dixie
250
ELBERTON—4,650
Strand
600
Fitzgerald—6,412
Grand
800
Ritz
450
FOLKSTON—505
Paxton
300*C1
FORSYTH—2,277
Forsyth
250
FORT GAINES—1,272
Lyric
250*C1
FORT VALLEY—4,560
Peach
350
GAINESVILLE—8,624
Alamo
300*C1
Royal
832
State
567
GLENN—1,703
State
150*C1
GREENSBORO—2,125
Greenland
330
GRiffin—10,321
Imperial
700
Liberty
250*C1
Rex
500
Roxy
400
HARLEM—784
Star
150*C1
HARTWELL—2,048
Princess
200
HAWKINSVILLE—2,484
Princess
388
HAZLEHURST—1,304
Princess
150*C1
HOGANSVILLE—2,677
Community
500
HOMERVILLE—1,150
Liberty
350*C1
JACKSON—1,776
Lyric
250
Avenue
300
Jasper
372*C1
JEFFERSON—1,869
Reliance
375*C1
JESUP—2,303
Strand
310
LAFOLETTE—2,809
Palace
400
LARGE—20,131
Fairfax
450*C1
Family
775
Iabel
400
LaGrange
995
Princess
400
Three Points
681
LAVONIA—1,511
Franklin
175*C1
LAWRENCEVILLE—2,156
Colonial
200
LINCOLNTON
Starland
200*C1
LINDALE
Auditorium
712
LITHONIA—1,457
DeKalb
175*C1
Universal
200
LOUISVILLE—1,650
Shadowland
200
LUMBER CITY—1,043
New
150*C1
LYONS—1,445
Lyonian
175*C1
McCAYSVILLE—1,969
Capitol
150*C1
McRae—1,314
National
200
MACON—53,829
Capitol
950
Criterion
600*C1
Doughnut
200
Grand
1,200*C1
Rialto
850*C1
Ritz
825
MADISON—1,966
Madisonian
250
MANCHESTER—3,745
Y. M. C. A.
250
MARIETTA—7,638
Strand
400
MILLEDGEVILLE—5,534
Colonial
350
Dixie
200*C1
MILLEN—2,527
Princess
300*C1
MONTGOMERY—3,706
Cherokee
750
MONTZUMA—2,284
Grand
350
MOULTRIE—8,027
Moultrie
937
NASHVILLE—1,672
Majestic
450*C1
NEWTON—6,386
Alamo
280
Ritz
300*C1
OCEAN—2,034
Dreamland
2,000*C1
PELHAM—2,762
Dixie
375
PERRY—1,398
Star
200
QUITMAN—4,149
Ilex
350
RAYMOND—2,889
Grand
300*C1
RICHARDSON—1,577
Grand
300*C1
ROCKMART—3,264
Joy
330
ROME—21,843
DeSoto
1,200
Rivoli
564
ROSSELLE—1,432
Community
300*C1
ROYSTON—1,447
Royston
150*C1
SANDERSVILLE—3,011
Pastime
240
SAVANNAH—85,024
Arcadia
750
Bijou
1,211
Dubnar
600
Lucas
1,790
Odeon
700
Savannah
1,330
SPARTEA—1,613
Grand
350
STATESBORO—3,996
Amusse
300*C1
State
600
STONE MOUNTAIN—4,127
Fox
200*C1
SUMMERVILLE—933
Royal
385
SWAINSBORO—2,442
Rex
250
SYLVIANA—1,781
Strand
200
SYLVESTER—1,984
Sylvia
220*C1
TALLAPOOSA—2,417
Amusse
300
TATE
Auditorium
635
THOMASTON—4,922
Community
100*C1
Five Points
250
Palace
300*C1
Ritz
250
Silvertown
750
THOMASVILLE—11,733
Rose
800
THOMSON—1,914
Knox
250
TIFTON—3,390
Ritz
547
Strand
240
TOCCOA—4,602
Star
700
VALDOSTA—13,482
Palace
1,593
Ritz
600
Strand
650*C1
VIDALIA—3,583
Pal
1,650
VIENNA—1,888
Woods
200
VILLA RICA—1,304
Amusse
300*C1
WASHINGTON—3,158
Strand
200
WAYCROSS—15,510
Lyric
886
Orpheum
900
WAYNESBORO—3,922
Grand
250
WEST POINT—2,146
Riviera
700*C1
WINDER—3,283
Strand
375
WRIGHTSVILLE
Palace
285*C1
**IDAHO**

**Population:**
445,032

<table>
<thead>
<tr>
<th>TOTAL THEATERS, 162</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired .................. 104</td>
</tr>
<tr>
<td>Wired Closed .......... 21</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABERDEEN—646</th>
<th>Duncan 250</th>
<th>Ward Hall 200Cl</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBION—262</td>
<td>Earl Garrison 130Cl</td>
<td></td>
</tr>
<tr>
<td>ALMO—316</td>
<td>Aimo 200Cl</td>
<td></td>
</tr>
<tr>
<td>AMERICAN FALLS—1,280</td>
<td>Iris 500</td>
<td></td>
</tr>
<tr>
<td>ARCO—572</td>
<td>Walker 250</td>
<td></td>
</tr>
<tr>
<td>ASHTON—1,003</td>
<td>Star 300</td>
<td></td>
</tr>
<tr>
<td>BANCROFT—403</td>
<td>Harris 350</td>
<td></td>
</tr>
<tr>
<td>BELLEVUE—250 Park 250Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACKFOOT—3,199 New Mission 350Cl</td>
<td>Nuart 300</td>
<td></td>
</tr>
<tr>
<td>BOISE—21,544 Fox 1200P</td>
<td>Grandra 432P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lyric 350</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pinney 1000P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kialto 500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>U. S. Vets Hospital 200</td>
<td></td>
</tr>
<tr>
<td>BONNERS FERRY—1,418 Rex 350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUNEAU—363</td>
<td>Idletime 250Cl</td>
<td></td>
</tr>
<tr>
<td>BURNS—1,883</td>
<td>Cozy 300</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ramona 500</td>
<td></td>
</tr>
<tr>
<td>BURLEY—3,826 Burley 680</td>
<td>Orpheum 300</td>
<td></td>
</tr>
<tr>
<td>CAVALL—5,106 American 500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMBRIDGE—404 Community 300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAREY—767</td>
<td>Care Ward 200</td>
<td></td>
</tr>
<tr>
<td>CASCADE—726</td>
<td>Cascade 150Cl</td>
<td></td>
</tr>
<tr>
<td>CHALLIS—418</td>
<td>Challis 300Cl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dodge Hall 284Cl</td>
<td></td>
</tr>
<tr>
<td>CLEVELAND—412</td>
<td>Cleveland 150Cl</td>
<td></td>
</tr>
<tr>
<td>CLIFTON—217</td>
<td>Ward Hall 200Cl</td>
<td></td>
</tr>
<tr>
<td>CŒUR D'ALENE—8,297</td>
<td>Dream 900</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liberty 500</td>
<td></td>
</tr>
<tr>
<td>COTTONWOOD—519</td>
<td>Orpheum 150</td>
<td></td>
</tr>
<tr>
<td>COUNCIL—388</td>
<td>Council 200Cl</td>
<td></td>
</tr>
<tr>
<td>DECLO—196</td>
<td>Opera House 100</td>
<td></td>
</tr>
<tr>
<td>DOWNEY—553</td>
<td>Downey 200Cl</td>
<td></td>
</tr>
<tr>
<td>DRIGGS—719</td>
<td>Orpheum 250</td>
<td></td>
</tr>
<tr>
<td>DUBOIS—312</td>
<td>Theo 200Cl</td>
<td></td>
</tr>
<tr>
<td>EDEN—409</td>
<td>Eden 300Cl</td>
<td></td>
</tr>
<tr>
<td>EMMETT—2,763</td>
<td>Ideal 350</td>
<td></td>
</tr>
<tr>
<td>ERWIN—1,418 Ward Hall 350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIRFIELD—306 Liberty 200Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FELT—396</td>
<td>School House 300Cl</td>
<td></td>
</tr>
<tr>
<td>FILER—1,011 Gem 200Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIRTH—236</td>
<td>Melba 300Cl</td>
<td></td>
</tr>
<tr>
<td>FRANKLIN—531</td>
<td>Ward Hall 225Cl</td>
<td></td>
</tr>
<tr>
<td>GENESSEE—555</td>
<td>Cozy 225Cl</td>
<td></td>
</tr>
<tr>
<td>GILMORE—400</td>
<td>Peice 125Cl</td>
<td></td>
</tr>
<tr>
<td>GLENS FERRY—1,414</td>
<td>Opera House 300</td>
<td></td>
</tr>
<tr>
<td>GOODING—1,592</td>
<td>Schubert 500</td>
<td></td>
</tr>
<tr>
<td>GRACE—626</td>
<td>Opera House 400</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grand View 137</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nelson Bros. 300</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blue Fox 346</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grangeville 1,439</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hagerman 327</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hailey 973</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harrison 674</td>
<td></td>
</tr>
<tr>
<td>HAYBURN—201</td>
<td>Liberty 200Cl</td>
<td></td>
</tr>
<tr>
<td>HAZLETON—150Cl</td>
<td>Ward Hall 150Cl</td>
<td></td>
</tr>
<tr>
<td>HOLBROOK—255</td>
<td>Circuit 100Cl</td>
<td></td>
</tr>
<tr>
<td>HOMEDALE—225 Homedale 250Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDAHO CITY—187 Weigel 250Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDAHO FALLS—9,429 Broadway 500</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fox 700F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gayety 390</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paramount 1500F</td>
<td></td>
</tr>
<tr>
<td>IONA—386</td>
<td>Iona 300Cl</td>
<td></td>
</tr>
<tr>
<td>JEROME—1,976</td>
<td>Rialto 500</td>
<td></td>
</tr>
<tr>
<td>KAMIAH—653</td>
<td>Cozy 150Cl</td>
<td></td>
</tr>
<tr>
<td>KELLOGG—4,124</td>
<td>Liberty 500</td>
<td></td>
</tr>
<tr>
<td>KENDRICK—522</td>
<td>Kendrick 200</td>
<td></td>
</tr>
<tr>
<td>KIMBERLY—648</td>
<td>Star 350Cl</td>
<td></td>
</tr>
<tr>
<td>KUNA—398 Kuna Circuit 300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAVA HOT SPRINGS—544</td>
<td>Resort 300</td>
<td></td>
</tr>
<tr>
<td>LEADORE—250 Leadore 200Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEWISTON—9,403 Granada 600</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liberty 800</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rex 400</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Temple 800Cl</td>
<td></td>
</tr>
<tr>
<td>LEWISVILLE—285</td>
<td>Lewisville 300Cl</td>
<td></td>
</tr>
<tr>
<td>MCALEE—651</td>
<td>Page’s Electric 200</td>
<td></td>
</tr>
<tr>
<td>MCMAMMON—497</td>
<td>Opera House 250Cl</td>
<td></td>
</tr>
<tr>
<td>MAKAY—777</td>
<td>American 500</td>
<td></td>
</tr>
<tr>
<td>MALAD—2,535</td>
<td>Cozy 500Cl</td>
<td></td>
</tr>
<tr>
<td>MALTA—494</td>
<td>Malta 500Cl</td>
<td></td>
</tr>
<tr>
<td>MENAN—384</td>
<td>Menan 200Cl</td>
<td></td>
</tr>
<tr>
<td>MERIDIAN—1,004</td>
<td>Meridan 200Cl</td>
<td></td>
</tr>
<tr>
<td>MOUTOUR—219</td>
<td>Moutour 175Cl</td>
<td></td>
</tr>
<tr>
<td>MONTPELIER—2,436</td>
<td>Gem 500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rich 600</td>
<td></td>
</tr>
<tr>
<td>MOUNTAIN HOME—1,644</td>
<td>Orpheum 500</td>
<td></td>
</tr>
<tr>
<td>MULLAN—1,891</td>
<td>Liberty 300</td>
<td></td>
</tr>
<tr>
<td>MOSCOW—4,476</td>
<td>Kenworthy 923</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vandal 325</td>
<td></td>
</tr>
<tr>
<td>NAMPA—8,206</td>
<td>Liberty 800</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Majestic 600</td>
<td></td>
</tr>
<tr>
<td>NEW MEADOWS—220</td>
<td>LaFoy 200Cl</td>
<td></td>
</tr>
<tr>
<td>NEW PLYMOUTH—510</td>
<td>Ideal 275Cl</td>
<td></td>
</tr>
<tr>
<td>NEZ PERCE—677</td>
<td>Wigwam 150</td>
<td></td>
</tr>
<tr>
<td>OAKLEY—882</td>
<td>Playhouse 225</td>
<td></td>
</tr>
<tr>
<td>OROFINO—1,078</td>
<td>Rex 200</td>
<td></td>
</tr>
<tr>
<td>OXFORD—303</td>
<td>Ward Hall 150Cl</td>
<td></td>
</tr>
<tr>
<td>PARIS—825</td>
<td>Novelty 350</td>
<td></td>
</tr>
<tr>
<td>PARKER—286 Parker 300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL—363</td>
<td>Paul 225Cl</td>
<td></td>
</tr>
<tr>
<td>PAYETTE—2,616</td>
<td>Ritz 500</td>
<td></td>
</tr>
<tr>
<td>POCATELLO—16,471 Auditorium 500Cl</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capitol 480</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rialto 500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orpheum 1000F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rex 400</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strand 500F</td>
<td></td>
</tr>
<tr>
<td>POTLATCH—2,522</td>
<td>Potlatch 250Cl</td>
<td></td>
</tr>
<tr>
<td>PRESTON—3,381</td>
<td>Oak 225Cl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grand 452</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Iza 600</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second Ward 225Cl</td>
<td></td>
</tr>
<tr>
<td>PRIEST RIVER—545</td>
<td>Cozy 150Cl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rex 200</td>
<td></td>
</tr>
<tr>
<td></td>
<td>REXBURG—3,048</td>
<td>Rex 650</td>
</tr>
<tr>
<td></td>
<td>Eik 700Cl</td>
<td></td>
</tr>
<tr>
<td>RICHFIELD—193</td>
<td>American 200Cl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ward Hall 200Cl</td>
<td></td>
</tr>
</tbody>
</table>
ILLINOIS

Population: 7,630,654

TOTAL THEATERS, 1,077

| Wired | 806 | Wired Open | 701 | Wired Closed | 105 | Unwired | 271 |

ABINGDON—2,762
Bijou .......................... 450

ALBANY—550
Community ....................... 125*C1

ALBION—1,666
Majestic ......................... 350

ALEDO—2,203
Aledo O. H. ...................... 400

ALEXIS—787
Melba .................................. 310C1

ALLENTOWN—450
Community ..................... 125*C1

ALSEY—229
Alsey ............................ 200*C1

ALTAMONT—1,225
Alta .................................. 350

ALTON—3,151
Gem .................................. 300
Grand .................................. 1117(P)
Hippodrome .................. 700*C1
Princess .................. 600(P)
Temple .......................... 1100

ALVIN—386
Shadows ......................... 200*C1

AMBOY—1,972
Amboy ............................ 280

ANNA—3,019
Yale .................................. 450

ANNAWAN—415
Coliseum ......................... 429

ANTIOCH—775
Antioch .................. 300C1
Crystal .......................... 300C1

APPLE RIVER—484
Opera House .................. 200*C1

ARCOLA—1,686
Arcola ......................... 400*C1

ARGO—5,000
Grand ......................... 461

ARLINGTON HEIGHTS—4,986
Arlington ...................... 400

ARMO—
Avon .................................. *C1

ARTHUR—998
Garden .......................... 300

ASHLEY—751
Public School .................. 200*C1

ASHLAND—1,106
Ashland .......................... *C1

ASHTON—866
Pastime ......................... 200*C1

ASSUMPTION—1,852
Scenic .......................... 270

ASTORIA—1,340
Colonial ......................... 284

ATHENS—1,218
Opera House .................. *C1
Com. High School ............ 1000

ATKINSON—689
Princess ......................... 220*C1

AUBURN—2,660
American ......................... 500
Capitol .......................... 220*C1

AUGUSTA—1,085
Heslep .......................... 200*C1

AURORA—46,589
Paramount .................... 2016(P)
Tivoli .......................... 1160(P)

AVON—797
Avonia .......................... *C1

BARRINGTON—3,293
Catlow’s Aud. .................. 499

BARRY—1,490
Star ............................ 300

BATAVIA—5,031
Vanity .......................... 500

BAYLIS—388
Baylis .......................... 200*C1

BEARDSTOWN—7,311
Princess ......................... 600

BECKMEYER—850
Princess .......................... 267*C1

BELLEVILLE—28,425
Lincoln ......................... 1500(F)
Rex .......................... 250
Ritz .......................... 400
Scott Field .......................... 1200
Washington .................. 1000C(P)

BELVIDERE—8,114
Apollo .......................... 936

BEMENT—1,517
Avalon .......................... 250

BENDL—3,316
Grand .......................... 390

BENSONVILLE—1,676
Center .......................... 310C1

BENTON—7,191
Carol .................................. 500
Rex .......................... 200*C1

BERRY—47,005
Berwyn .......................... 2000
Ritz .......................... 1500
Roosevelt ..................... 900
Roxo .......................... 800

BENTHANY—842
Bijou .......................... 250C1

BLOOMINGTON—30,915
Orpheum ......................... 798(P)
Rosy .......................... 382

BLUE ISLAND—16,509
Grand .......................... 700C(P)
Lyric .......................... 928(P)

BLUFFS—953
Bluffs .......................... 300C1
Marvel .......................... *C1

BLUEFORD—165
Universal ......................... 100*C1

BONE GAP—455
Bluefront ....................... 200*C1

BOWEN—640
Opera House .................. 200*C1

BRAIDWOOD—1,161
Pastime .......................... 180*C1

BREEZE—2,399
Grand .......................... 300

BRIDGEPORT—2,229
Anatole .......................... 300

BRIMFIELD—617
Community ...................... 600*C1

BROADLANDS—500
Broadlands ...................... 200*C1

BROOKFIELD—10,915
Strand .......................... 299

BROOKLYN—1,098
Crystal .......................... 175*C1
Cozy .......................... *C1

BUCKLEY—461
Buckley .......................... 150*C1

BUCKNER—1,827
Cozy .......................... 250C1

BUDA—769
Opera House .................. 200*C1

724
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>ZIP Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illinois</td>
<td>Building 1</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 2</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 3</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 4</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 5</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 6</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 7</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 8</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 9</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 10</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 11</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 12</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 13</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 14</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 15</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 16</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 17</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 18</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 19</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 20</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 21</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 22</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 23</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 24</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 25</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 26</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 27</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 28</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 29</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 30</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 31</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 32</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 33</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 34</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 35</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 36</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 37</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 38</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 39</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 40</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 41</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 42</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 43</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 44</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 45</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 46</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 47</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 48</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 49</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 50</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 51</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 52</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 53</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 54</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 55</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 56</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 57</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 58</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 59</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 60</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 61</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 62</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 63</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 64</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 65</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 66</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 67</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 68</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 69</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 70</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 71</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 72</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 73</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 74</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 75</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 76</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 77</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 78</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 79</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 80</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 81</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 82</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 83</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 84</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 85</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 86</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 87</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 88</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 89</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 90</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 91</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 92</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 93</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 94</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 95</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 96</td>
<td>60604</td>
</tr>
<tr>
<td>Illinois</td>
<td>Building 97</td>
<td>60604</td>
</tr>
<tr>
<td>Imperial</td>
<td>Building 98</td>
<td>60604</td>
</tr>
<tr>
<td>Independence</td>
<td>Building 99</td>
<td>60604</td>
</tr>
<tr>
<td>International</td>
<td>Building 100</td>
<td>60604</td>
</tr>
</tbody>
</table>

This is a list of places in the United States, including cities, streets, and other locations. Each entry includes the name of the place, the address, and the ZIP code. The list is sorted alphabetically by the name of the place.
<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRYSTAL LAKE</td>
<td>3,724</td>
<td>900</td>
</tr>
<tr>
<td>CULLOM</td>
<td>850</td>
<td>200*CI</td>
</tr>
<tr>
<td>DALLAS CITY</td>
<td>1,140</td>
<td>150C</td>
</tr>
<tr>
<td>DAVENPORT</td>
<td>36,765</td>
<td>365*CI</td>
</tr>
<tr>
<td>DECATUR</td>
<td>57,510</td>
<td>600</td>
</tr>
<tr>
<td>DE KALB</td>
<td>8,536</td>
<td>600</td>
</tr>
<tr>
<td>DELAND</td>
<td>Business Men's Assn., *CI</td>
<td></td>
</tr>
<tr>
<td>DE PUE</td>
<td>2,200</td>
<td>1,084</td>
</tr>
<tr>
<td>DES PLAINES</td>
<td>8,959</td>
<td>1,014</td>
</tr>
<tr>
<td>DIXON</td>
<td>7,997</td>
<td>700</td>
</tr>
<tr>
<td>DOWELL</td>
<td>883</td>
<td>500</td>
</tr>
<tr>
<td>DOWNERS GROVE</td>
<td>8,971</td>
<td>500</td>
</tr>
<tr>
<td>DWIGHT</td>
<td>2,533</td>
<td>500</td>
</tr>
<tr>
<td>EARLVILLE</td>
<td>1,027</td>
<td>500</td>
</tr>
<tr>
<td>EAST MOLINE</td>
<td>8,675</td>
<td>500</td>
</tr>
<tr>
<td>EAST ST LOUIS</td>
<td>74,349</td>
<td>500</td>
</tr>
<tr>
<td>EDINBURG</td>
<td>823</td>
<td>250*CI</td>
</tr>
<tr>
<td>EDWARDSVILLE</td>
<td>9,235</td>
<td>936(P)</td>
</tr>
<tr>
<td>EFFINGHAM</td>
<td>4,524</td>
<td>800</td>
</tr>
<tr>
<td>ELMHURST</td>
<td>13,579</td>
<td>1,500</td>
</tr>
<tr>
<td>EL PASO</td>
<td>1,564</td>
<td>350</td>
</tr>
<tr>
<td>ELMWOOD</td>
<td>1,166</td>
<td>300</td>
</tr>
<tr>
<td>EMDEN</td>
<td>Community, *CI</td>
<td></td>
</tr>
<tr>
<td>EQUITY</td>
<td>1,330</td>
<td>300*CI</td>
</tr>
<tr>
<td>ERIE</td>
<td>8,888</td>
<td>350CI</td>
</tr>
<tr>
<td>EUREKA</td>
<td>1,531</td>
<td>1,800CI</td>
</tr>
<tr>
<td>EVANSTON</td>
<td>61,760</td>
<td>650</td>
</tr>
<tr>
<td>EVANSVILLE</td>
<td>575</td>
<td>1000</td>
</tr>
<tr>
<td>FARMINGTON</td>
<td>2,260</td>
<td>250CI</td>
</tr>
<tr>
<td>FAIRBURY</td>
<td>2,305</td>
<td>350</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,574</td>
<td>325</td>
</tr>
<tr>
<td>FAIRMOUNT</td>
<td>870</td>
<td>500CI</td>
</tr>
<tr>
<td>FARMER CITY</td>
<td>1,611</td>
<td>400</td>
</tr>
<tr>
<td>FARMVILLE</td>
<td>553</td>
<td>1000</td>
</tr>
<tr>
<td>FORT PIERCE</td>
<td>915</td>
<td>190*CI</td>
</tr>
<tr>
<td>FORRESTON</td>
<td>907</td>
<td>1200</td>
</tr>
<tr>
<td>FOX RIVER GROVE</td>
<td>640</td>
<td>425</td>
</tr>
<tr>
<td>FRANKFORT HEIGHTS</td>
<td>3,423</td>
<td>300</td>
</tr>
<tr>
<td>FRANKLIN</td>
<td>525</td>
<td>300</td>
</tr>
<tr>
<td>FREEBURG</td>
<td>1,594</td>
<td>300CI</td>
</tr>
<tr>
<td>FULTON</td>
<td>2,653</td>
<td>230CI</td>
</tr>
<tr>
<td>GALATIA</td>
<td>863</td>
<td>250CI</td>
</tr>
<tr>
<td>GALENA</td>
<td>3,871</td>
<td>285</td>
</tr>
<tr>
<td>GALESBURG</td>
<td>2,872</td>
<td>500</td>
</tr>
<tr>
<td>GENEVA</td>
<td>4,592</td>
<td>800</td>
</tr>
<tr>
<td>GENOA</td>
<td>1,168</td>
<td>250CI</td>
</tr>
<tr>
<td>GEORGETOWN</td>
<td>2,961</td>
<td>250CI</td>
</tr>
<tr>
<td>GIBSON CITY</td>
<td>2,161</td>
<td>700</td>
</tr>
<tr>
<td>GILLESPIE</td>
<td>5,111</td>
<td>500CI</td>
</tr>
<tr>
<td>GILMAN</td>
<td>1,448</td>
<td>500</td>
</tr>
<tr>
<td>GIRARD</td>
<td>2,387</td>
<td>400</td>
</tr>
<tr>
<td>GLASGOW</td>
<td>671</td>
<td>300CI</td>
</tr>
<tr>
<td>GLASGOW</td>
<td>235</td>
<td>250CI</td>
</tr>
<tr>
<td>GLEN ELLYN</td>
<td>7,268</td>
<td>900</td>
</tr>
<tr>
<td>GLEN CARBON</td>
<td>1,340</td>
<td>250CI</td>
</tr>
<tr>
<td>GOLDEN</td>
<td>563</td>
<td>200CI</td>
</tr>
<tr>
<td>GOLCONDA</td>
<td>1,242</td>
<td>348</td>
</tr>
<tr>
<td>GRANITE CITY</td>
<td>25,127</td>
<td>1000</td>
</tr>
<tr>
<td>GRANVILLE</td>
<td>949</td>
<td>400</td>
</tr>
</tbody>
</table>

*CI indicates capacity is not specified.
Riviera 350
Spencer Sq. 1000(F)

ROODHOUE—2,928
State 400

ROSEVILLE—975
Isis 235C1

ROSCIOLARE—1,522
American 350C1
Capitol 200

ROSSVILLE—1,452
Idle Hour 300C1

ROYALTON—2,043
Palace 350C1
Royal 300

RUSHVILLE—2,275
Princess 450

SADORUS—413
Crown 150C1

ST. ANNE—1,078
Opera House 250C1

ST. CHARLES—5,354
Arcadia 500

ST. DAVID—977
Opera House 300C1

ST. JACOB—485
Star 250C1

ST. MARIE—351
Liberty 200C1

SALEM—3,457
Lyrio 500(F)

SANDWICH—3,597
Avalon 350

SAVANNA—5,085
Web 700
Orpheum 600

SAYBROOK—746
Princess 250
Scales Mound 450
Opera House 200C1

SCHFIELD
Pekin *C1

SEATON—297
Opera House 400C1

SEATONVILLE
Fox 200C1

SENECA
Dreamland 250C1

SESSER—2,841
Opera House .360C1(F)

SHABBODA—545
Opera House 300C1

SHAWNETOWN—1,368
Hobo 250C1

SHEFFIELD—936
Opera House 250C1
Sheffield Movies 450C1

SHELBYVILLE—3,568
Playhouse 424
West End Lyric 300C1

SHELDON
Family 275

SHERARD
Opera House 200C1

SIDNEY—538
Pastime 225C1

SIMPSON—178
Gem 150C1

S. STANDARD—300
Standard 200C1

SO. WILMINGTON
White 230

SPARLAND—437
Strand 150C1

SPARRA—3,340
Grand 420

SPRINGFIELD—71,857
Capital 335
Empress 300
Lincoln 800(F)
Majestic 992C1(R)
Orpheum 2766(R)
Pantheon 380
Palace 500C1
Savoy 350
Senate 930
Tivoli 621C1(F)
Vandette 500C1

SPRING VALLEY—5,272
Liberty 700C1
Valley 900

STAUNTON
Labor Temple 700

STAWN
Community 250C1

STEELVILLE—702
Auditorium 250

STEGER—2,986
Grand 400C1

STERLING—10,013
Hill 650
Sterling 900

STEWARDSON—731
Liberty 200C1

STOCKTON—1,505
Stockton 350C1

STRAWN—220
Community 250C1

STREATOR—14,712
Majestic 1000C1(F)
Plumb 986C1(F)

STRONGHURST—734
Strand 500C1

SULLIVAN—2,338
Grand 564

SACMORE—4,013
Fargo 800

TAMPOCO—692
Tampico 200C1

TAYLORVILLE—7,229
Capitol 1200C1
Elks 600
Hogan (F)

THAYER—813
Opera House *C1

THEBES—857
Lafayette 250C1

THOMSON—200
Opera House 250C1

TILDEN—1,137
Electric 300C1

TIPTON
Diana 150C1

TISKILVA—897
Star *C1

TOLUCA—1,413
Coliseum 500C1
Isis 400

TOULON—1,413
Empire 180C1

TOVEY—913
Tovey 150C1

TRENTON—1,200
Royal 250C1

TROY—1,312
Opera House 300C1

TUSCOLA—2,569
Lyric 300
Strand 350

ULLIN—652
Amusco 300C1

URBANA—13,038
Colonial 450C1
Princess 400

VANDALIA—3,316
Liberty 3,500

VERMONT—1,078
Princess 250

VERSAILLES—515
Rex 225C1

VICTORIA—415
Playhouse 350C1

VIENNA—907
Cozy 250

VILLA GROVE—2,000
Star 2,000

VII LA PARK—6,215
Park 450C1
Villard 750

VIOLA—564
Viola 500C1

VIRDEN—3,011
Gaitey 500

VIRGINIA—1,494
Rita 325

WALNUT—832
Electric 200

WARREN—1,176
Warren 200C1

WARSAW—2,031
Vivo 385

WASHBURN—830
Opera House 400C1

WATERLOO—1930
Capitol 400

WATSEKA—3,280
Watseka 670

WAUCONDA—554
Wanconda 490C1

WAUKEGAN—33,434
Academy 1250(P)
Genesco 1,150(P)
Rialto 500C1(P)
Uptown 250

WAVERLY—1,388
Bijou 400C1

WELDON
Palace 168C1

WENONA—1,065
Scope 250C1

WEST CHICAGO—3,471
West Chicago 500C1

WEST FORT KNOX
10,772
Rea 700C1(F)
Playhouse 170C1(F)
State 770(F)
Strand 700(F)

WESTMOUNT—2,730
Cass 500C1

WEST SALEM—946
Puritan 400C1

WEST UNION—536
Dixie 220C1

WESTVILLE—3,000
Eagle 500
Orpheum 300

WHEATON
Paramount 800

WHITE HALL—2,954
Princess 550

WILMETTE—15,171
Teatro Del Lago 500
Wilmot 500

WILMINGTON—1,740
Opera House 500C1

WILSONVILLE—837
Wilsonville 250C1

WINCHESTER—1,540
Lyric 250

WINDSOR—1,000
Electric 200C1

WINNEBAGO—586
Town Hall *C1

WINNETKA—12,084
Community Hall 600

WINSLOW—359
Opera House 250C1

WITT—2,443
DeLuxe 325C1

WOOD RIVER—8,500
Kilkara 579C1
Wood River 1072(P)

WOODSTOCK—5,466
Miller 800

WORDEN—1,252
Lanae 250C1

WYANET—860
Metro 300C1

YORKTOWN
Opera House 200C1

YORKVILLE—441
Rialto 150C1

ZIEGLER—2,338
Empire 863C1(F)
INDIANA
Population:
3,238,503

TOTAL THEATERS, 586

<table>
<thead>
<tr>
<th>Wired Closed</th>
<th>76</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired</td>
<td>424</td>
<td>348</td>
</tr>
</tbody>
</table>

AKRON—930
Madrid          250
ALBANY—1,413
Strand          200*Cl
ALBION—1,142
Mystic          190*Cl
ALEXANDRIA—4,172
Family          360*Cl
Liberty         436
ANDERSON—39,804
Crystal          Cl
Granada          900*Cl
Indiana          272*Cl
Kay-Bee          485
Lyric            260*Cl
Orpheum          155*Cl
Palace           210*Cl
Paramount        150*Cl
Regent           230
Ritz             206
Rivera           800*Cl
State            1518
ANGOLA—2,685
Broskey         350
Strand           400
Opera House      275*Cl
ARCADIA—900
Bee-Pint        200*Cl
ARGOS—1,111
Princess         200
ATTICA
Messner          250
Wabasg          200*Cl
AUBURN—4,650
Court            375
Empire           200*Cl
AURORA—4,299
Palace           760
BAINBRIDGE—475
Amuzu           200*Cl
BARGERSVILLE—290
Airdome         150*Cl
BATESVILLE—2361
Gibson           300
BEDFORD—13,140
Indiana          1000(P)
Lawrence         900*Cl(P)
Von Ritz        875*Cl
BEECH GROVE—1459
Palace           246
BERNE—1,537
Princess        192*Cl
BICKNELL—5,210
Colonial        580
Indiana          600
Lyric           200*Cl
BLANFORD—233
Star            150*Cl
BLOOMFIELD—1872
Cited            600
BLOOMINGTON—18,214
Harris-Grand     .1200Cl(P)
Indiana          1000
Princess        918(P)
Roxy            450
BLUFFTON—5,391
Grand            750
BOONSVILLE—4451
Forrest          555
Opera House      175*Cl
BORDEN—434
Pihols          150*Cl
BOSWELL—880
Roxy             258*Cl
BRAZIL—9293
Lark             800
Sourwine         850
BREMEN—2084
Playhouse        297*Cl
BRISTOL—568
Mosier          200*Cl
Opera House      150*Cl
BROOK—975
Majestic         250
BROOKSTON—815
Paramount        100*Cl
BROOKEVILLE—2,148
American         290
BROWNSTOWN—1554
Royal            230
BUTLER—1745
Butler            300
CAMBRIDGE CITY—2113
Grand            275
CAMPBELLSBURG—659
Campbellsville   150*Cl
CANNELTON—2008
Irvin            300
CARBON—572
Crescent         175*Cl
CARLISLE—973
Lyric            350*Cl
Star             200*Cl
CAYUGA—933
Princess         300*Cl
CHESTERTON—2230
Palace           400
CHRISNEY—495
Liberty          150*Cl
CHURUBUSCO—916
Busco            300
CLAY CITY—1226
Feeder Dam Park  *Cl
Photoplay        240
CLINTON—10,062
Capitol          900
Columbia         300
Wabash            696
CLOVERDALE—678
Joy              200*Cl
COAL BLUFF—Star   200*Cl
COALMONT—762
Palace         200*Cl
COLFAX—793
Arcade          190*Cl
COLUMBIA CITY
Columbia         694
COLUMBUS—9,832
American         650
Crumpl's         1000
CONNERSVILLE—12,859
Auditorium       744
Lyric           400*Cl
Vaudette        560
COLUMBUS—272
Gem              200*Cl
CORYDON—1,785
Dream           300
COVINGTON—1,945
American         382
CREAMING—10,319
Joy            175
Strand          1100(P)
CREMEN
Rialto          300*Cl
Joy                175
Joy           1174
CROMWELL—420
Cromwell        150*Cl
CROTHERSVILLE—1,131
Grand           250*Cl
CROWN POINT—3,232
Palace           400
CURVING—1,080
Culver Military  900
Academy           300
Home              300
Palace            350*Cl
CYNTHIANA—568
American         200*Cl
DALE—770
Star             185
DANA—884
Iris            223
DANVILLE—1,729
New Royal        300
DARLINGTON—823
Sunshine         200*Cl
DECatur—4,762
Adams            500
Cort             293
DECKER—800
Decker          125*Cl
DELPHI—2,087
Arc              225
DISSIBORO—100*Cl
DUGGER—1,679
Majestic      212*Cl
DUNKIRK—2,532
Rex             400
EARL PARK—542
Riveria         225*Cl
EAST CHICAGO—54,660
Forsythe        1000
Twin City        500*Cl
EAST HAMMOND
Maywood        700*Cl
EATON—1,214
Princess        180*Cl
EDINBURGH
Playhouse        300
ELIZABETHTOWN—313
Community        200*Cl
ELKHART—33,195
Bandbox          200
Bucklin          900*Cl(W)
Family        300*Cl
Orpheum        650Cl(W)
Warner          2200(W)
ELLETTSVILLE—721
Oriental       200*Cl
ELWOOD—10,790
Alhambra        341
Elwood           587
Princess         220
ENGLISH—350
English          350
ETNA GREEN—357
Business Men's  Ass'n       200*Cl
EVANSVILLE—102,249
Alhambra        384
American       635
Columbia        300
Franklin       650
Fulton       100*Cl
Grand          1400
Loew's Victory    2100(L)
Majestic       1000
Ohio           350
Rosedale        712
Royal           500
Woodlawn        600
FAIRLAND—561
Community Club  400*Cl

Population: 3,238,503
MILLERSBURG—385
Rogers .......... 200*C1
MILLTOWN—615
Community .......... 615*C1
MISHAWAKA—28,628
Mishawaka .......... 750
Tivoli .......... 700
MITCHELL—3,025
Orpheum .......... 280*C1
MONON
Strand .......... 350
MONROE-CITY—530
Donaldson .......... 460*C1
MONROEVILLE—864
Haven .......... 160*C1
MONROVIAN—460
Community .......... 3*C1
MOORES HILL—285
High School .......... 100*C1
MONTICELLO—2,536
Liberty .......... 250*C1
Strand .......... 450*C1
MONTPELIER—2,297
Palace .......... 400
MORGANTOWN—831
Community House .......... 46*C1
MOROCCO—1,064
Clavendon .......... 200*C1
MOUNT VERNON—5,824
Empress .......... 300*C1
Vernon .......... 350
MUNCIE—46,517
Liberty .......... 480
Rivoli .......... 1800*C1
Royal .......... 200*C1
Star .......... (P)
Strand .......... 400*C1(P)
Uptown .......... 300
Vaudelle .......... 250
Wisor-Grand .......... 1000(P)
NAPANEE—2,678
Auditorium .......... 650*C1
Fairy .......... 273
NASHVILLE—325
Melodion Hall .......... 350*C1
NEW ALBANY—25,825
Elks .......... 984
Grand .......... 1000
Indiana .......... 710
Kerrigan .......... 706*C1
NEWBURGH—1,295
Princess .......... 288*C1
NEW CARLISLE—699
Cosmo .......... 200*C1
NEWCASTLE—14,627
Ideal .......... 239
Princess .......... 572(P)
Royal .......... 375
Starete .......... 325
NEW HAVEN—1,237
Broadway .......... 200
NEWPORT—703
Holly .......... 250*C1
NEW ROSS—351
New Ross .......... 3*C1
NEW WASHINGTON
Masonic .......... 250
NOBLESVILLE—4,758
Logan .......... 429
Olympic .......... 600
Opera House .......... 360
NORTH JUDSON—1,180
Gayble .......... 650
N. MANCHESTER—3,711
Ritz .......... 300
NORTH VERNON—3,084
Amuzu .......... 300*C1
Family Airdrome .......... 200*C1
Jennings .......... 560
OAKLAND CITY—2,844
Amuzu .......... 415
Storm .......... 500
OAKTOWN—779
Real Art .......... 200*C1
Star .......... 200*C1
ODOM—985
Star .......... 250*C1
OOLITIC—883
Dixie .......... 250
Oolitic .......... 200
ORELANS—1,408
Orleans .......... 400*C1
ORSGOOD—1,093
Damm .......... 385
OTTAWA—724
Strand .......... 200
OTTERBEIN—702
Princess .......... 200*C1
OTTO—364
Otto .......... 200*C1
OTWELL—364
Princess .......... 200*C1
OWENSBURG—469
Star .......... 200*C1
OWENSVILLE—1,239
Star .......... 250*C1
PAOLI—1,520
Strand .......... 400
PARIS CROSSING—400
Montgomery .......... 150*C1
PATRIOT—289
New Patriot .......... 250*C1
PENDLETON—1,244
Pendleton .......... 250
PERRYSVILLE
Commercial Club
PERU—12,410
Colonial .......... 365
Grand .......... 250
Roxy .......... 1288
PETERSBURG—2,677
Lincoln .......... 620
Lyric .......... 450*C1
PIERCE TON—1,018
Liberty .......... 200*C1
PLAINFIELD—1,373
Prewitt .......... 350
PLYMOUTH—4,338
Gem .......... 300
Rialto .......... 620
PORTLAND—5,958
Crystal .......... 250
Hines .......... 850
Princess .......... 350*C1
POSEYVILLE—881
New Marian .......... 200
PRINCETON—7,132
Grand .......... 450*C1
Roxy .......... 427
Princeton .......... 700
REDKEY—1,336
Lyric .......... 210*C1
REELSVILLE—223
Hillerest .......... 150*C1
REMINGTON—879
Legion .......... 225
RENSSALAER—2,912
Palace .......... 350
RICHMOND—32,493
Hudson .......... 412
Lawrence .......... 698*C1(P)
Lyric .......... *C1
Pastime .......... 200
Ritz .......... 740*(P)
Tivoli .......... 1198(P)
RISING SUN—1,411
Columbia .......... 400
ROACHDALE—846
Rochdale Hall .......... 300*C1
ROANOKE—760
Bon Ton .......... 200*C1
ROCHESTER—3,720
Char Bell .......... 780
Paramount .......... 250*C1
ROCKPORT—2,501
Alhambra .......... 300
ROCKVILLE—1,968
Ritz .......... 688
ROSEDALE—655
Rosedale .......... 150*C1
RUSHVILLE—5,722
Castle .......... 400*C1
Princess .......... 600
ST. BER NICE—210
Orpheum .......... 200*C1
ST. PAUL—1,049
St. Paul .......... 250
SCOTTSBURG
Indiana .......... 350
SALEM—2,836
Indiana .......... 400
Washington .......... 100*C1
SELLERSBURG—913
Empire .......... 300*C1
SEYMOUR—7,348
Majestic .......... 800
Princess .......... 290
SHARPSVILLE—726
Airdome .......... 250*C1
SHEL BURN—1,814
Opera House .......... 350*C1
SHELBYVILLE—9,701
Alhambra .......... 509
Strand .......... 750
SHERIDAN—1,761
Hippodrome .......... 430
SHIRLEY—474
Shirley .......... 250*C1
SHOALS—1,034
Crystal .......... *C1
Green Lantern .......... *C1
Opera House .......... *C1
SMITHVILLE—421
Oriental .......... *C1
SOLS BERRY—218
Star .......... 100*C1
SIOUX CENTER—1,497
Legion ...250*C1
SIOUX CITY—79,183
Capitol ...1300(P)
Garden ...275
Granada ...600
Hipp ...500
Iowa ...700
Loop ...300
New West ...400
Orpheum ...2500(P)
Park ...500
Princess ...1200(P)
Rialto ...650
World ...550C1
SIOUX RAPIDS—1,080
Star ...200
SLATER—569
Lyceum ...200*C1
SLOAN—608
Sloan ...200*C1
SOLDIER—281
Palm ...*C1
SPENCER—5,028
Fraser ...350
Spencer ...650
SPIRIT LAKE—1,178
Royal ...250
STACYVILLE—529
Lyric ...200*C1
STALL—42
Lincoln ...*C1
STATE CENTER—1,009
Sun ...250C1
STORM LAKE—4,157
Empire ...600
Princess ...277
STORY CITY—1,435
Grand ...1500C1
STRATFORD—699
Stratford ...*C1
STRAWBERRY POINT—1,126
Orpheum ...300
STUART—1,620
Princess ...240
SUMNER—1,561
Opera House ...400
SUTHERLAND—8,021
Opera House ...500
SWEA CITY—693
Iris ...200
TABOR—1,017
Iris ...250C1
TAMA—2,625
Mills Opera House ...410C1
Sinka ...300
TERRIL—440
Rialto ...200C1
THOMPSON—538
Princess ...*C1
THORNTON—385
Thornton ...200C1
THURMAN—341
Portal ...300
TINGLEY—358
Community ...*C1
TIPTON—2,142
Hardacre ...336
TITONKA—473
Titonka ...*C1
TOLEDO—1,825
Whiting ...240
TORONTO—113
Coliseum ...117
TRAER—417
Trager ...200
TRACY
I.O.O.F. Hall ...250C1
TRIPOLI—891
Opera House ...250C1
TRURO—361
Corso ...150C1
UNION—221
Electric ...*C1
URBANA—354
I.O.O.F. Hall ...*C1
UTE—580
Star ...300
VAIL—631
Cozy ...190C1
VALLEY JUNCTION—4,278
Lyric ...600
VAN METER—400
Cozy ...150*C1
VARINA—184
Liberty ...*C1
VICTOR—794
Strand ...7250C1
VILLISCA—2,032
Rialto ...250
VINTON—3,370
Palace ...650
VOLGA CITY—417
Opera House ...*C1
WADEAN—309
Airdome ...*C1
WALCOTT—414
Liberty ...*C1
WALKER—456
Midway ...200
WALL LAKE—737
Opera House ...200
WALNUT—1,300C1
Walnut ...200C1
WAPello—1,502
Keck ...200
WASHINGTON—4,807
Foss ...375
State ...500
WASHITA—508
Iowa ...175*C1
WATERLOO—46,191
Columbia ...250C1
Crystal ...250C1
New Iowa ...1,700
Palace ...698C1(P)
Paramount ...2000(P)
Strand ...1063(1)
WATERloo ...1050C1
WAUCOMA—415
Star ...150C1
WAUKON—2,526
Cota ...372
WAVERLY—3,649
Palace ...1,350
WEBSTER CITY—7,024
Granada ...400
Iris ...400
KANSAS
TOTAL THEATERS, 392

WELDON—298
Pastime ...150*C1
WELLMAN—852
Welman ...220
WESLEY—462
Bell ...*C1
WEST LIBERTY—1,665
Strand ...227
WEST POINT—536
Opera House ...400
WEST SIDE—341
Gem ...*C1
WEST UNION—2,055
Princess ...350
WHAT CHEER—1,308
Masonic ...500
WHEATLAND—537
Amuzu ...150*C1
WHITING—625
Opera House ...200
WILLIAMS—500
Strand ...175*C1
WILLIAMSBURG—1,219
Latona ...25C1
WILTON JUNCTION—1,094
Wilson ...250C1
WINFIELD—902
Pratt ...52C1
WINTERSET—128
Iowa ...150*C1
WOODEN—258
Wooden ...100*C1
WOODBINE—348
Woodbine ...21F
WOOLSTOCK—317
Empress ...150*C1
WYOMING—634
Opera House ...*C1
YETTER—114
Community ...125*C1

ABILENE—5,960
Lyric ...400
Seelye ...690
AGRA—400
Electric ...250C1
ALEXANDER—200
Cozy ...115*C1
ALLEN—334
Allen ...350C1
ALMA—800
Colonial ...185C1
ALMENA—674
Raboume ...350
ALTON—383
Pastime ...160*C1
ALTOONA—432
Star ...265C1
ANTHONY—3,000
Palace ...250C1
Novelty ...300
ARCADIA—925
Rex ...250C1
ARGONIA
Commercial ...300
ARKANSAS CITY—14,000
Burkford ...1200(F)
5th Ave. ...1000*C1
Iris ...300C1
Strand ...675(F)
Star ...400*C1
ARLINGTON—501
Gem ...250*C1
ARM—2,004
Empress ...480C1
ASHLAND—1,247
Ritz ...250
ATCHISON—13,024
Madrid ...350
Orpheum ...800(F)
Royal ...692(F)
Baldwin—1,100
Gem ...300
BANCROFT—355
Empress ...150*C1
BETHLEHEM—500
Alma ...250C1
BLACK HAWK—650
Empress ...350C1
BLOOMFIELD—1,000
Light ...250C1
BLOOMINGTON—400
Strand ...200C1
B penetrated the page.
KENTUCKY

TOTAL THEATERS, 426

Population: 2,614,589

APLEX—361
Af lex ..... 100*C1
ALBANY—852
Albany ..... 100*C1
ALLAIS
Columbia ..... 150*C1
ALVA—300
Casino ..... 150*C1
ANCHORAGE—564
High School ..... 100*C1
ANCO
Anco ..... 100*C1
ARJAY
New Carolina ..... 150*C1
ASHLAND—29,074
Capitol ..... 900
Columbia ..... *C1
Edison ..... 200
Family ..... 350
Grand ..... 500
Lyric ..... 350
Paramount ..... 300
AUBURN—821
Auburn ..... *C1
AUGUSTA—1,675
Odeon ..... 300
AYXIER—420
Auxier ..... *C1
BARBOURSVILLE—2,380
National ..... 500
BANDANA
Bandana ..... 100*C1
BARDSTOWN—1,717
Masonic ..... 300*C1
Crystal ..... 315
BARDWELL—1,120
Miwain ..... 250
School ..... 100*C1
VERMILLION—300
Lone Star ..... 250*Cl
VICTORIA—637
Rex ..... *C1
WAKEENY—1,406
Kelly ..... 540
WAKEFIELD—531
Wakefield ..... 151
WALDRON—182
Electric ..... 200
WAMEGO—1,600
Columbia ..... 700
WASHINGTON—1,360
Majestic ..... 240
WATERVILLE—698
Ips ..... 250*C1
WAVERLY—593
Bailey ..... 350
WEIR—1,115
Star ..... 300
WELLINGTON—7,405
Regent ..... 400*(F)
Majestic ..... 500*C1*(F)
WELLSVILLE—709
Liberty ..... 200*Cl
WESTMORELAND—500
Mayer ..... 325*C1
WESTMORE—450
Opera House ..... 250*Cl
WICHITA—111,110
Crawford ..... 800
Kansas ..... 500
Miller ..... 2250*(F)
Novelty ..... 300*C1
Orpheum ..... 1619*(F)
Winfred—340
Idle Hour ..... 200*Cl
WILSON—1,030
Screenland ..... 250
WINFIELD—9,398
New Regent ..... 770*(F)
Novelty ..... *(F)
Zimmer ..... 450*(F)
YATES CENTER—2,000
Temple ..... 325
ZENDA—223
Eureka ..... 200*C1
ZURICH—264
Community ..... *C1

CATLETTSBURG—5,025
Douglas ..... *C1
Reel ..... 326*C1
CAVE CITY—773
Lyric ..... *C1
CAWOOD
Mary's ..... 150*C1
CENTERTOWN—343
Opera House ..... 100*C1
CENTRAL CITY—4,321
Pastime ..... 500
CHINNIVILLE—316
Pastime ..... 100*C1
CHRISTOWN
St. Josephs ..... *C1
CLAY—1,551
E. M. B. ..... 100*C1
Palace ..... 200*C1
CLEATON—218
Electric ..... 100*C1
CLINTON—1,204
Star ..... 200*C1
CLOVERPORT—1,324
Arcade ..... 300
COLUMBIA—1,195
Paramount ..... *C1
Rialto ..... 200
COLUMBUS—513
Jolly ..... 100*C1
COMBS—275
Combs ..... 300*C1
CORBIN—8,036
Hippodrome ..... 800*C1
Kentucky ..... 500
COVINGTON—65,247
Broadway ..... 700

1,741
<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henderson</td>
<td>11,668</td>
</tr>
<tr>
<td>Audubon</td>
<td>297</td>
</tr>
<tr>
<td>Grand</td>
<td>250</td>
</tr>
<tr>
<td>Kentucky</td>
<td>500</td>
</tr>
<tr>
<td>Princess</td>
<td>200</td>
</tr>
<tr>
<td>Henry Clay</td>
<td>200</td>
</tr>
<tr>
<td>Hickman</td>
<td>321</td>
</tr>
<tr>
<td>Fort Thomas</td>
<td>300</td>
</tr>
<tr>
<td>Highland</td>
<td>300</td>
</tr>
<tr>
<td>Fullerton</td>
<td>1,237</td>
</tr>
<tr>
<td>Garrett</td>
<td>300</td>
</tr>
<tr>
<td>Fulton</td>
<td>3,502</td>
</tr>
<tr>
<td>Orpheum</td>
<td>480</td>
</tr>
<tr>
<td>State Palace</td>
<td>250</td>
</tr>
<tr>
<td>Garrett</td>
<td>200</td>
</tr>
<tr>
<td>Gladdiff</td>
<td>136</td>
</tr>
<tr>
<td>Georgetown</td>
<td>4,229</td>
</tr>
<tr>
<td>Rialto</td>
<td>500</td>
</tr>
<tr>
<td>Gillesville</td>
<td>329</td>
</tr>
<tr>
<td>Miles</td>
<td>500</td>
</tr>
<tr>
<td>Aspley</td>
<td>500</td>
</tr>
<tr>
<td>Glendale</td>
<td>163</td>
</tr>
<tr>
<td>High School</td>
<td>100</td>
</tr>
<tr>
<td>Gloomawr</td>
<td>347</td>
</tr>
<tr>
<td>Golden Pond</td>
<td>74</td>
</tr>
<tr>
<td>Pastime</td>
<td>100</td>
</tr>
<tr>
<td>Graham</td>
<td>360</td>
</tr>
<tr>
<td>Greenberg</td>
<td>770</td>
</tr>
<tr>
<td>Bowen</td>
<td>400</td>
</tr>
<tr>
<td>Greenup</td>
<td>1,125</td>
</tr>
<tr>
<td>Theatorium</td>
<td>225</td>
</tr>
<tr>
<td>Greenville</td>
<td>2,451</td>
</tr>
<tr>
<td>Mecca</td>
<td>300</td>
</tr>
<tr>
<td>Haldeman</td>
<td>218</td>
</tr>
<tr>
<td>Haldeman Opera Hse</td>
<td>100</td>
</tr>
<tr>
<td>Harbursley</td>
<td>397</td>
</tr>
<tr>
<td>Recreation</td>
<td>200</td>
</tr>
<tr>
<td>Hardingsville</td>
<td>810</td>
</tr>
<tr>
<td>Lyric</td>
<td>300</td>
</tr>
<tr>
<td>Hardy</td>
<td>809</td>
</tr>
<tr>
<td>Hardy</td>
<td>200</td>
</tr>
<tr>
<td>Harlan</td>
<td>3,322</td>
</tr>
<tr>
<td>Cumberland</td>
<td>250</td>
</tr>
<tr>
<td>Margie Green</td>
<td>600</td>
</tr>
<tr>
<td>New Harlan</td>
<td>600</td>
</tr>
<tr>
<td>Harrodsburg</td>
<td>4,029</td>
</tr>
<tr>
<td>Opera House</td>
<td>580</td>
</tr>
<tr>
<td>Hartford</td>
<td>1,106</td>
</tr>
<tr>
<td>Opera House</td>
<td>150</td>
</tr>
<tr>
<td>Star Sch.</td>
<td>522</td>
</tr>
<tr>
<td>Harveyton</td>
<td>227</td>
</tr>
<tr>
<td>Harveton</td>
<td>150</td>
</tr>
<tr>
<td>Hainesville</td>
<td>790</td>
</tr>
<tr>
<td>Select</td>
<td>180</td>
</tr>
<tr>
<td>Haymond</td>
<td>91</td>
</tr>
<tr>
<td>Haymond</td>
<td>200</td>
</tr>
<tr>
<td>Hazard</td>
<td>7,021</td>
</tr>
<tr>
<td>Family</td>
<td>1,025</td>
</tr>
<tr>
<td>Virginia</td>
<td>700</td>
</tr>
<tr>
<td>HEBRON</td>
<td>132</td>
</tr>
<tr>
<td>Hebron</td>
<td>100</td>
</tr>
<tr>
<td>Jefferson</td>
<td>1,675</td>
</tr>
<tr>
<td>Elwood</td>
<td>100</td>
</tr>
<tr>
<td>Playhouse</td>
<td>200</td>
</tr>
<tr>
<td>KENVIR</td>
<td>1,212</td>
</tr>
<tr>
<td>Black Mountain</td>
<td>250</td>
</tr>
<tr>
<td>KEVIL</td>
<td>261</td>
</tr>
<tr>
<td>Lewis Tent Show</td>
<td>100</td>
</tr>
<tr>
<td>KILDAY</td>
<td>19</td>
</tr>
<tr>
<td>Kildav</td>
<td>883</td>
</tr>
<tr>
<td>Kuttawa</td>
<td>300</td>
</tr>
<tr>
<td>Opera House</td>
<td>100</td>
</tr>
<tr>
<td>KYROCK</td>
<td>525</td>
</tr>
<tr>
<td>Kyrock</td>
<td>200</td>
</tr>
<tr>
<td>Lackey</td>
<td>175</td>
</tr>
<tr>
<td>LaGrange</td>
<td>1,060</td>
</tr>
<tr>
<td>Griffith</td>
<td>300</td>
</tr>
<tr>
<td>Lancaster</td>
<td>1,630</td>
</tr>
<tr>
<td>Dixie</td>
<td>200</td>
</tr>
<tr>
<td>Grand</td>
<td>680</td>
</tr>
<tr>
<td>Langley</td>
<td>100</td>
</tr>
<tr>
<td>Holy</td>
<td>100</td>
</tr>
<tr>
<td>LATONIA</td>
<td>1,935</td>
</tr>
<tr>
<td>Darby</td>
<td>500</td>
</tr>
<tr>
<td>Latonia</td>
<td>500</td>
</tr>
<tr>
<td>Lawrenceburg</td>
<td>1,811</td>
</tr>
<tr>
<td>Lyric</td>
<td>300</td>
</tr>
<tr>
<td>LEBANON</td>
<td>3,239</td>
</tr>
<tr>
<td>Arista</td>
<td>250</td>
</tr>
<tr>
<td>LEBANON JCT.</td>
<td>1,267</td>
</tr>
<tr>
<td>Hollywood</td>
<td>150</td>
</tr>
<tr>
<td>New Masonic</td>
<td>100</td>
</tr>
<tr>
<td>LEITCHFIELD</td>
<td>950</td>
</tr>
<tr>
<td>Ritz</td>
<td>250</td>
</tr>
<tr>
<td>LEWISBURG</td>
<td>523</td>
</tr>
<tr>
<td>Palace</td>
<td>100</td>
</tr>
<tr>
<td>LEWISPORT</td>
<td>572</td>
</tr>
<tr>
<td>O'Keeffe</td>
<td>100</td>
</tr>
<tr>
<td>LEXINGTON</td>
<td>45,723</td>
</tr>
<tr>
<td>Ada Marigold</td>
<td>750</td>
</tr>
<tr>
<td>Ben Ali</td>
<td>1,400</td>
</tr>
<tr>
<td>Dixie</td>
<td>230</td>
</tr>
<tr>
<td>Kentucky</td>
<td>1,276</td>
</tr>
<tr>
<td>Lincoln School</td>
<td>750</td>
</tr>
<tr>
<td>Opera House</td>
<td>285</td>
</tr>
<tr>
<td>Orpheum</td>
<td>250</td>
</tr>
<tr>
<td>Strand</td>
<td>1150</td>
</tr>
<tr>
<td>State Hospital</td>
<td>88(1)</td>
</tr>
<tr>
<td>LIBERTY</td>
<td>549</td>
</tr>
<tr>
<td>High School</td>
<td>150</td>
</tr>
<tr>
<td>LIVERMORE</td>
<td>1,573</td>
</tr>
<tr>
<td>Green River</td>
<td>300</td>
</tr>
<tr>
<td>LONDON</td>
<td>1,950</td>
</tr>
<tr>
<td>Southland</td>
<td>250</td>
</tr>
<tr>
<td>LOOKOUT</td>
<td>410</td>
</tr>
<tr>
<td>Henry Clay</td>
<td>100</td>
</tr>
<tr>
<td>LORETTO</td>
<td>455</td>
</tr>
<tr>
<td>Holy Cross Church</td>
<td>100</td>
</tr>
<tr>
<td>LOCKHART</td>
<td>225</td>
</tr>
<tr>
<td>Pauline</td>
<td>250</td>
</tr>
<tr>
<td>LOULEN</td>
<td>200</td>
</tr>
<tr>
<td>LOUISA</td>
<td>2,011</td>
</tr>
<tr>
<td>Garden</td>
<td>350</td>
</tr>
<tr>
<td>LOUISVILLE</td>
<td></td>
</tr>
<tr>
<td>Alamo (S. 4th St.)</td>
<td>991</td>
</tr>
<tr>
<td>Artisto</td>
<td>591</td>
</tr>
<tr>
<td>Baxter</td>
<td>952</td>
</tr>
<tr>
<td>Brown</td>
<td>1,491</td>
</tr>
<tr>
<td>Capitol (S. 2nd Preston St.)</td>
<td>830</td>
</tr>
<tr>
<td>Crescent</td>
<td>514</td>
</tr>
<tr>
<td>Cozy</td>
<td>350</td>
</tr>
<tr>
<td>Louie</td>
<td>280</td>
</tr>
<tr>
<td>Downs</td>
<td>300</td>
</tr>
<tr>
<td>East Broadway</td>
<td>1,138</td>
</tr>
<tr>
<td>Grateton</td>
<td>655</td>
</tr>
<tr>
<td>Gentry</td>
<td>400</td>
</tr>
<tr>
<td>Hillton (Frankfort &amp; Pope St.)</td>
<td>475</td>
</tr>
<tr>
<td>Hippodrome (2nd &amp; Market St.)</td>
<td>300</td>
</tr>
<tr>
<td>Ideal</td>
<td>1,187</td>
</tr>
<tr>
<td>Kentucky</td>
<td>796</td>
</tr>
<tr>
<td>Linton</td>
<td>677</td>
</tr>
<tr>
<td>Lyric</td>
<td>700</td>
</tr>
<tr>
<td>Loew's State</td>
<td>900(L)</td>
</tr>
<tr>
<td>Mary Anderson</td>
<td>1,493</td>
</tr>
<tr>
<td>National</td>
<td>2,230</td>
</tr>
<tr>
<td>Neighborhood House</td>
<td>300</td>
</tr>
<tr>
<td>Norman (21st &amp; Portland)</td>
<td>398</td>
</tr>
<tr>
<td>Oak</td>
<td>750</td>
</tr>
<tr>
<td>Open Air</td>
<td>50</td>
</tr>
</tbody>
</table>
MONTECILLO—1,514
Wayne .................. 345
MOREHEAD—825
Cozy ........................ 350
MORGANFIELD—
2,551
Princess .......................... 500*C1
MORGANTOWN—552
Princess .......................... 150*C1
MORTON'S GAP—1,061
Grand ............................ 250*C1
MORTONVILLE—217
Kozy ............................... 250*C1
MT. OLIVET—419
Gem .............................. 180*C1
MT. STERLING—4,350
Tabb .............................. 800
MT. VERNON—939
Boowayne ........................ 100*C1
MUNFORDVILLE—649
Aspley ............................ 100*C1
High School ..................... 100*C1
MURRAY—2,891
Capitol ............................ 500
Opera House ..................... 200
Woodruff .......................... 216*C1
NEW CASTLE—447
New Castle ........................ 250*C1
NEW HAVEN—558
High School ........................ 100*C1
NEWPORT—29,740
Hippodrome ...................... 1980
Music Hall ........................ 450
Strand ............................. 800*C1
Temple ............................. 900*C1
NICHOLASVILLE—
3,128
Model ............................. 300
NORTONVILLE—773
Kozy .............................. 100*C1
OLIVE HILL—1,148
OLIVE ..................... 400*C1
OUTWOOD
U. S. Vet. Hos. ........................ 550*C1
OWNESBORO—22,765
Beigh .......................... 853*C1
Dixie .............................. 650
Empress .......................... 500*C1
Kentonuk .......................... 200
Queen ............................. 500*C1
OWENTON—971
Dixie ............................. 400*C1
Pastime ........................... 700*C1
OWINGSVILLE—933
Majestic .......................... 268*C1
PADUCAH—33,541
Arcade .............................. 11185
Colonia ............................. 450
Orpheum .......................... 756
PAINTSVILLE—2,411
Arcade .............................. 300
Sipp ................................. 300
BOURBON—709
Bourbon ........................... 700*C1
PETERSBURG—331
Ideal ............................... 150*C1
PIKEVILLE—3,376
Liberty ............................. 600
PINE MOUNTAIN
P M Settlement .................... *C1
PINEVILLE—3,567
Gaines ............................. 3450
PINSFORD FORK
Pinson Fork ........................ 100*C1
PORT ROYAL—152
Port Royal ........................ *C1
PRAISE—821
Princess ........................... 100*C1
Unique ............................. 350
PRTNCIN—4,764
Rex ................................. 200
Savoy .............................. 366*C1
State ............................... 100*C1
PROVIDENCE—4,742
Dreamland .......................... 200
RICHMOND—6,495
Madison ............................. 987
State Nor. Sch. ..................... 485*C1
ROCKPORT—650
Liberty ............................. 150*C1
RUSSELL—2,084
Regent .............................. 400*C1
RUSSELL SPRINGS—
11,767
Rutten ............................. 150*C1
VICTOR ............................. 220
SEBREESE—940
City Hall ............................ 150*C1
Nelson .............................. 100*C1
SECO—1,150
Seco ................................. 250*C1
SHELBYVILLE—4,030
Bon Ton ............................. 250
Strand ............................... 370
SHEPHERDSCILE—
633
Frat. Hall ........................... 100*C1
SHOWN—313
Loyal ............................ 250*C1
SILVER GROVE—825
Universal .......................... 500*C1
SMALLEY—180
Martin ............................. 100*C1
SOMERSET—5,506
Kentucky .......................... *C1
Virginia ............................. 750
SPRINGFIELD—1,329
Lyric .............................. 100*C1
Majestic ............................ 200
MAITAILS .......................... 150*C1
STAMPS GROUNDS—335
Kentucky .......................... 150*C1
STANFORD—1,544
Opera House ...................... 400*C1
ST. CHARLES—604
San Carlos' ........................ 100*C1
ST. MATHENS
Evelyn .............................. 500*C1
STEARNS—315
Stearns ............................. 315
STITHTON—320
Camp Knox ........................ 100*C1
STONE—996
Stone .............................. 400*C1
STRAIGHT CREEK—
225
Y. M. C. A. ........................ 250*C1
STURGIS—2,154
Princess ........................... 250
TELL CITY
Rialto .............................. *C1
THREE POINT
Akers .............................. *C1
TOLLESBORO—427
Tollesboro .......................... 100*C1
TOMPKINSVILLE—
850
American ........................... 200*C1
TRENTON—524
Trenton ............................. 150*C1
VANCEBURG—1,353
Strand ............................... 350
VAN LEAR—2,338
Van Lear ............................. 310
VERDA—260
Verda ............................... *C1
VERSAILLES—2,244
Lyric ............................... 250*C1
VICCO—350
Pastime ............................. 350
VIRGE—135
Virgie .............................. 200*C1
WALLIS CREEK—
900
Wallis .............................. 260*C1
WALTON—854
Unique .............................. 200*C1
WARSW—800
Lyric ............................... 250*C1
WATER VALLEY—351
Arcade .............................. 100*C1
WAYLAND—2,436
Wayland ............................. 250*C1
WEEKSBURY—1,509
Weeksbury ........................... 172*C1
WEST LIBERTY—569
Rex ................................. 235
WHEATCROFT—705
E. M. B. A. .......................... 150
Enloc .............................. 100*C1
St. Mary's .......................... 900*C1
WHEELRIGHT—
1,822
Wheelwright ........................ 262*C1
WHITESBURG—804
Kentucky ............................ 175
WHITESVILLE—104
St. Mary's .......................... 100*C1
WHITLEY CITY—45
Hollis .............................. 100*C1
WICKLIFFE—1,108
Coyz ................................. 200*C1
WILLIAMSBURG—
1,826
Dixie ................................. 250
WILLIAMSTOWN—
917
Idle Hour ............................ 250
WINCHESTER—8,233
Leeds ............................... 600
WINGO—479
Wingo .............................. 150*C1
WOLFPIT—40
Wolfit .............................. 150*C1
YANCEY—250
Yancey .............................. 250*C1
ZACHARIAH—41
Mary Wade ........................ 100*C1
ABBEVILLE—4,356
Franks ............. 500

ALLEN—J. E.
Albany ............. 375

ALEXANDRIA—23,010
Liberty ............. 500Ci
Saenger ............. 500
U. S. V. Hospital ............. 800

ALGIERS—9,000
Folly ............. 1830

AMITE—2,536
Amite ............. 500

ARCADIA—1782
Dixie ............. 500Ci

ARNAUDVILLE—483
American ............. 160Ci

BASTROP—5,076
Rose ............. 350

BATON ROUGE—30,729
Bayou Goula ............. 1,060

BERNICE—965
Royal ............. 175Ci

BERWICK—1,693
Electric ............. 175

BOGALUSA—14,086
Redwood ............. 840Ci
State ............. 800

BOSSIER CITY—4,003
Dixieland ............. 400

BOYCE—500
Boyce ............. 110Ci

BREAU BRIDGE—1,171

CONRAD—350

CROUSSARD—806
Broussard ............. 175

BUCKIE—2,564
Bailey ............. 600

BURAS—500
Goodlyn ............. 160Ci

BURRWOOD—225
Burrow ............. 150Ci

CARVILLE—300
U. S. Marine Hospital ............. 300

CHURCH POINT—1,037
Bijou ............. 250Ci

CLOUTIERVILLE—500
St. John's Church ............. 375

COLFAX—1,141
Apollo ............. 250Ci

COTTONTOWN—1,015
Peoples ............. 163Ci

COVINGTON—3,208
Majestic ............. 750

CROWLEY—7,656
Arcadia ............. 600
Opera House ............. 150

CUTOFF—476
Cutoff ............. 210

DELHI—1,043
Delphi ............. 250Ci

DENHAM SPRINGS—1,002
Leslie ............. 250Ci

DE QUINCY—3,587
Strand ............. 500

DE RIDDER—3,707
Reaart ............. 500

DONALDSONVILLE—3,788
Grand ............. 608
Palace ............. 300Ci

DUBACH—608
Palace ............. 300Ci

EDGARD—300

ELIZABETH—1,000
Paramount ............. 300Ci

EUNICE—3,597
Liberty ............. 500

FARMERSVILLE—352
Palace ............. 185

FAIRFIELD—2,502
Mel-Ark ............. 200

FRANKLIN—3,271
Opera House ............. 400

FRANKLINTON—964
Waverly ............. 300Ci

GARYVILLE—1,000
Pictureland ............. 350Ci

GISOU—1,090
Palace ............. 225Ci

GILLIAM—200
Rialto ............. 150Ci

GLENMORA—1,875
Rialto ............. 300

GOLDEN MEADOW—300
Golden Meadow ............. 300

GOOD GROVE—462
Bourque ............. 150Ci

GOOD PINE—518
Good Pine ............. 250

GRAMERCY—300
Colonial ............. 200Ci

GRETNA—584
Hollywood ............. 500

GUDEVYAN—1,313
Lions ............. 450

HAMMOND—6,072
Avalon ............. 450Ci
Columbia ............. 1198
Rialto ............. 308Ci

HARVEY—340
Victory ............. 175

HAYES—500Ci

HAYNESVILLE—2,541
Milba ............. 450

Homer—2,909
Houma—6,533

JACKSONVILLE—5,700

Jeanerette—2,228
Avalon ............. 600

LAFFAYETTE — 1,276
Atherton ............. 400

LABADIEVILLE—500
Royal ............. 165Ci

LAKE CHARLES—15,753
Arcade ............. 1200
Louisiana ............. 350
Paramount ............. 600

LAKE PROVIDENCE—2,867

Ace—300

LAPLACE—300

LAROSE—300

LAROSE—1,174

LATCHER—1,174

LATCHER—1,481
Lutcher ............. 225
West End—600

MANDEVILLE—1,130
Elks ............. 600Ci

MAMMOUTH—714
Liberty ............. 165Ci

MANSFIELD—3,636
De Soto ............. 450

MANY—1,239
Crystal ............. 400

MARKSVILLE—1,527
Palace ............. 400

McDONOUGHVILLE—1,700

McELVIE—1,541
Amus .. ............. 350Ci

MARRERO—1,175
Jefferson ............. 350Ci

MERRYVILLE—2,626
Pastime ............. 300Ci

MINDEN—5,622
Scout ............. 600

MONROE—26,002
Capitol ............. 700
Liberty ............. 350Ci
Paramount ............. 1200
Sierra ............. 650

MORGAN CITY—5,985
Jewell ............. 400
Opera House ............. 300

MORGANZA—608
Columbia ............. 225

NAPOLEONVILLE—1,171
Victory ............. 350

NATCHITOCHES—9,338

Amus .. ............. 550

NEW IBERIA—8,093

NEW ORLEANS—250Ci

Arcade ............. 1148
Ashton ............. 600
Avenue ............. 600
Bell ............. 200
Bijou ............. 300
Capitol ............. 1250
Carrollton ............. 762
Casino ............. 500
Coliseum ............. 450
Cortez ............. 600
Cosmopolitan ............. 870Ci
Crescent ............. 1000Ci
Dixie ............. 350Ci
Dreamland ............. 960
Escoiar ............. 785
Famous ............. 400
Fern ............. 750Ci
Fine Arts ............. 735
Fioretto’s Dream ............. 450
Galgito ............. 350
Granada ............. 1174
Happy Hour ............. 900
Imperial ............. 850
Isis ............. 350
Jefferson ............. 1250
Lafayette ............. 1000
Laurel ............. 600
Liberty ............. 1250Ci

POPULATION: 2,101,593

TOTAL THEATERS, 234

Wired ............. 189
Wired Open ............. 159
Wired Closed ............. 30
Unwired ............. 45

234 THEATERS
<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>EAGLE LAKE</td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>ELLSWORTH</td>
<td>3-557</td>
<td>700</td>
</tr>
<tr>
<td>FRANKFORT</td>
<td></td>
<td>1,797</td>
</tr>
<tr>
<td>FREEDOM</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>GORHAM</td>
<td>1-088</td>
<td>400</td>
</tr>
<tr>
<td>GRAY</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>GREENVILLE</td>
<td>1-550</td>
<td>3,454</td>
</tr>
<tr>
<td>GREENVILLE JCT</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>GUILFORD</td>
<td>1-687</td>
<td>700</td>
</tr>
<tr>
<td>HALLEWELL</td>
<td>2-675</td>
<td>400</td>
</tr>
<tr>
<td>HARTFORD</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>HARRINGTON</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>HARRISON</td>
<td>Bungalow</td>
<td>300</td>
</tr>
<tr>
<td>HARTLAND</td>
<td>Opera House</td>
<td>300</td>
</tr>
<tr>
<td>GOODWILL</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>HOLLIS CENTER</td>
<td>3-06</td>
<td>300</td>
</tr>
<tr>
<td>HOUTON</td>
<td>6-191</td>
<td>300(P)</td>
</tr>
<tr>
<td>HOWLAND</td>
<td>Town Hall</td>
<td>350</td>
</tr>
<tr>
<td>ISLEBOR</td>
<td>Town Hall</td>
<td>200</td>
</tr>
<tr>
<td>JACKMAN STATION</td>
<td>Strand</td>
<td>400</td>
</tr>
<tr>
<td>JONESBORO</td>
<td>Town Hall</td>
<td>400</td>
</tr>
<tr>
<td>JONESPORT</td>
<td>2-129</td>
<td>400</td>
</tr>
<tr>
<td>KEZAR FALLS</td>
<td>Lyric</td>
<td>349</td>
</tr>
<tr>
<td>KINGSFORD</td>
<td>Eldridge</td>
<td>275</td>
</tr>
<tr>
<td>KINGMAN</td>
<td>Grange</td>
<td>250</td>
</tr>
<tr>
<td>LAKESIDE</td>
<td>Long Pond</td>
<td>200</td>
</tr>
<tr>
<td>LEE</td>
<td>Elmwood</td>
<td>200</td>
</tr>
<tr>
<td>LEWISTON</td>
<td></td>
<td>34,948</td>
</tr>
<tr>
<td>LEMOINE</td>
<td></td>
<td>1,506</td>
</tr>
<tr>
<td>LINDSAY</td>
<td></td>
<td>660</td>
</tr>
<tr>
<td>LISBON</td>
<td></td>
<td>4,091</td>
</tr>
<tr>
<td>LISBON FALLS</td>
<td></td>
<td>2,300</td>
</tr>
<tr>
<td>LIVERMORE FALLS</td>
<td></td>
<td>2,200</td>
</tr>
<tr>
<td>LONG POND</td>
<td>Lakeside</td>
<td>200</td>
</tr>
<tr>
<td>LOWELL</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>LUBEC</td>
<td></td>
<td>3,371</td>
</tr>
<tr>
<td>MT. VERNON</td>
<td>Odd Fellows</td>
<td>300</td>
</tr>
<tr>
<td>MACHIAS</td>
<td></td>
<td>2,152</td>
</tr>
<tr>
<td>MADAWASKA</td>
<td></td>
<td>1,933</td>
</tr>
<tr>
<td>MADISON</td>
<td></td>
<td>3,036</td>
</tr>
<tr>
<td>MALABE</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>MAPLETON</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>MARS HILL</td>
<td></td>
<td>1,783</td>
</tr>
<tr>
<td>MECHANIC FALLS</td>
<td></td>
<td>1,614</td>
</tr>
<tr>
<td>MILLBROOK</td>
<td></td>
<td>1,196</td>
</tr>
<tr>
<td>MILLINOCKET</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>MILO</td>
<td></td>
<td>2,894</td>
</tr>
<tr>
<td>MONMOUTH</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>MONROE</td>
<td></td>
<td>225</td>
</tr>
<tr>
<td>MONSON</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>NAPLES</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>NEW HARBOR</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>NEWPORT</td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>NORRIDGEWORK</td>
<td></td>
<td>1,750</td>
</tr>
<tr>
<td>NO. BELGRADE</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>NO. E. HARBOUR</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>NO. FRYEBURG</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>NO. HAVEN</td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>NO. JAY</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>NORWAY</td>
<td></td>
<td>446</td>
</tr>
<tr>
<td>OLD ORCHARD</td>
<td></td>
<td>1,164</td>
</tr>
<tr>
<td>OLD TOWN</td>
<td></td>
<td>7,266</td>
</tr>
<tr>
<td>ORONO</td>
<td></td>
<td>1,133</td>
</tr>
<tr>
<td>OXORD</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>PASSADUMKEAG</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>PATTERN</td>
<td></td>
<td>1,498</td>
</tr>
<tr>
<td>PEAKS ISLAND</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>PHILLIPS</td>
<td></td>
<td>734</td>
</tr>
<tr>
<td>PITTSFIELD</td>
<td></td>
<td>3,075</td>
</tr>
<tr>
<td>PLYMOUTH</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>POLAND SPRGS</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>PORTAGE</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>PORTLAND</td>
<td></td>
<td>760</td>
</tr>
<tr>
<td>PRINCETON</td>
<td></td>
<td>1,091</td>
</tr>
<tr>
<td>PRESQUE ISLE</td>
<td></td>
<td>1,662</td>
</tr>
<tr>
<td>RANGLEY</td>
<td></td>
<td>866</td>
</tr>
<tr>
<td>RICHMOND</td>
<td></td>
<td>107</td>
</tr>
<tr>
<td>ROBBINSON</td>
<td></td>
<td>2,940</td>
</tr>
<tr>
<td>ROCHESTER</td>
<td></td>
<td>9,875</td>
</tr>
<tr>
<td>RUMFORD</td>
<td></td>
<td>700</td>
</tr>
<tr>
<td>SABATTUS</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>SACE</td>
<td></td>
<td>7,233</td>
</tr>
<tr>
<td>SANDFORD</td>
<td></td>
<td>10,691</td>
</tr>
<tr>
<td>SANGERVILLE</td>
<td></td>
<td>1,225</td>
</tr>
<tr>
<td>SEDGECOM</td>
<td></td>
<td>2,955</td>
</tr>
<tr>
<td>SHERMAN MILLS</td>
<td></td>
<td>1,28</td>
</tr>
<tr>
<td>SHERMAN STATIO</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>SKOHEGAN</td>
<td></td>
<td>5,981</td>
</tr>
<tr>
<td>SMOKEY MILLS</td>
<td></td>
<td>1,683</td>
</tr>
<tr>
<td>SO. BERKSHIRE</td>
<td></td>
<td>1,561</td>
</tr>
<tr>
<td>SO. PARIS</td>
<td></td>
<td>1,691</td>
</tr>
<tr>
<td>SO. PORTLAND</td>
<td></td>
<td>13,840</td>
</tr>
<tr>
<td>SO. ORRINGTON</td>
<td></td>
<td>150</td>
</tr>
<tr>
<td>SO. W. HARBOR</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>SO. WINDHAM</td>
<td></td>
<td>330</td>
</tr>
<tr>
<td>SORRENTO</td>
<td></td>
<td>325</td>
</tr>
<tr>
<td>SPRINGVALE</td>
<td></td>
<td>2,320</td>
</tr>
<tr>
<td>STICKNEY</td>
<td></td>
<td>353</td>
</tr>
<tr>
<td>STONINGTON</td>
<td></td>
<td>1,323</td>
</tr>
<tr>
<td>STRATTON</td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>STRATTON</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>THOMASTON</td>
<td></td>
<td>2,019</td>
</tr>
<tr>
<td>TINKER</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>UNION</td>
<td></td>
<td>1,133</td>
</tr>
<tr>
<td>VANCEBORO</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td>VANCEBORO</td>
<td>Armstrong</td>
<td>200</td>
</tr>
</tbody>
</table>
INDIAN HEAD—1,243
Recreation Hall .200*CI

INDEPENDENCE
American Legion

KITZMILLERSVILLE—587
Maryland .225CI

LA PLATTE
Town Hall

LAUREL—2,532
Laurel .499

LEONARDTOWN—697
Duke

LIBERTYTOWN—589
Town Hall .100*CI

LONACONING—3,426
San Toy .800

LUKE—1,064
Devon Club .400*CI

MANCHESTER—643
New .200

MIDDLETOWN—818
Memorial Hall .575*CI

MIDLAND—865
Valley

MILLINGTON—221
Town Hall .825

MT. AIRY—860
Masonic Hall .350

MT. LAKE—322
Park . *CI

MT. RANION—3,832
Cameo .500

MT. SAUGE—3,100
New .300

NEW WINDSOR—503
New Windsor .300CI

NORTHEAST—1,412
New. O. H. .300

OAKLAND—1,583
Maryland .500

OAKLAND MILLS—182
Millville .450

OCEAN CITY—946
Capital .350

OVERlea

OVERlea

Pen Mar

Pen Mar .250*CI

POCOMOKO CITY

2,609

Marva .600

POOLESVILLE—107
Waverly Hall .285

PORT DEPOSIT—963
Riverside .250

PRINCESS ANNE—975
New Preston .500

PRINCE FREDERICK
Town Hall

REISTERTOWN—640
Reistertown .300

RIDGLEY—703
Community .300

RISING Sun—565
Firemans Hall .225

ROCK HALL—714
Mechanics Hall .225

ROCKVILLE—1,422
Arcade .400

ST. MICHAELS—1,306
Marada .300

SALISBURY—10,997
Arcade .950

New .450

Ulman’s .300

SHADY SIDE—125
W. G. Nowell .300

SHARPSBURG—818
Potomac .150*CI

SILVER SPRINGS—200
Saco .300

SMITHSBURG—598
Potomac .150*CI

SNOW HILL—1,640
Opera House .350

SOLOMON’S ISLAND
Parish Hall .200

SPARROWS PT.
Lyceum .500

SYKESVILLE—529
New .300

Melville .500*CI

TANETOWN—938
Shriners .214

TILGHMAN’S IS.
Talbott .250

TOWSON
Towson .530

THURMONT—1,185
Gem .300

UNION BRIDGE—867
Carlton .250

WASHINGTON GROVE—129
Auditorium .*CI

WESTERNPORT—3,440
Star .350CI

WESTMINSTER—4,463
Opera House .500

State .450

WILLARDS—217
Fireman’s Hall .225*CI

WILLIAMSPORT—1,775
Princess .200

WOODBINE—385
Opera House .200*CI

WOODBINE—375
Howard Hall .150*CI

ADAMS—13,325
Atlas .200
Photoplay .650
Summer St .500*CI

ALDENVILLE
Midway .600CI

ALLERTON
Bayside .550

ALLSTON
Allston .1400(P)
Capitol .1749(P)

AMESBURY—11,229
Strand .850(W)

AMHERST—5,580
Community .794(P)
Amherst .900(P)

ANDOVER—10,291
Colonial .494

ARLINGTON—36,089
Capital .1618
Regent .800

ASHBURNHAM
Bijou .300*CI

ASHFIELD—1,800
Community .450

ATHOL—9,461
Capital .1219(P)
Lyric .750
York .1139(P)

ATTLEBORO—21,760
Rates .1000
Columbia .850
Union .1000

AVON
Enterprise .200*CI

AYER—3,052
Camp Devens’ .1500
Strand .475

BALDWINSVILLE
Fraternity .450*CI

BARRE—3,357
Town Hall .500

BEVERLY—25,086
Larcom .1300CI
Waverly .1200

BOWLING—1,750
St. Mary’s .270*CI

BOSTON—781,188
Apollo .700
(Beijing St.)

Beacon .787(P)
(Tremont St.)

Beijing Dream .1021(R)
(Washington St.)

Bowdoin Sq .1400
(Bowdoin St.)

Cohb .700
(Washington St.)

Columbia .2200(L)
(Washington St.)

Exeter Sq .1000
(Exeter St.)

Fenway .1361(P)
(Massachusetts Ave.)

Fine Arts .750
(Norway St.)

Gaiety .1800
(Washington St.)

Globe .1437(L)
(Washington St.)

Grand Opera House .1000CI
(Washington St.)

Howard .1500
(Howard St.)

Keith Albee .2900(R)
(Washington St.)

Keith Memorial .3500(R)
(Washington St.)

Lancaster .1380
(Causeway)

Loew’s Orpheum.3100(L)
(Washington St.)

Loew’s State .3700(L)
(Massachusetts Ave.)

Majestic .1550
(Tremont St.)

Metropolitan .4330(P)
(Tremont St.)

Modern .741
(Washington St.)

National .1200(P)
(Tremont St.)

Paramount .1797(P)
(Washington St.)

Park .1600
(Washington St.)

Repertory .1000
(Huntington Ave.)

Rialto .365
(Scollay Sq.)

Scollay Sq. Olympia .2542(P)
Scollay Sq. Strand .900
South Station Terminal .500

Stuart .458
(Washington St.)

Strand .800
(Hunt Ave.)

Tremont .1500
(Tremont St.)

Uptown .1702(P)
(Huntington Ave.)

Walgreens Casino .1500
(Hanford St.)

Washington .607(P)
(Washington St.)

Washington Olympic .1959(P)
(Washington St.)

BOURNE—2,330
Capital .1400
Lyric .750

BRANT ROCK—1,379
Brant Rock .350CI

TOTAL THEATERS, 533

Population:

4,249,614

Wired .454
Wired Closed .67
Unwired .387

748
MICHIGAN

Population:
4,842,325

TOTAL THEATERS, 596

Wired ............ 568 Wired Open ............ 493
Wired Closed .......... 75 Unwired ............ 28

ADDISON—550
Maryland ............ 190
ADRIAN—13,000
Croswell ............ 1074
Family ............ 423
ALABAMA—650
Grange ............ 200*CI
ALBION—9,000
Bohm ............ 800
ALGONAC—300
Algate ............ 400
ALLEGAN—4,500
Regent ............ 588
ALMA—7,500
Alma ............ 336
Strand ............ 919
ALMONTE—1,000
Star ............ 1,160*CI
ALPENBROOK—18,000
Lyric ............ 264*CI
MALTON—400
Malz ............ 1200
AMASHER—819
Pioneer ............ 200*CI
ANN ARBOR—26,872
Michigan ............ 1500
Majestic ............ 1463
Wuerth ............ 1027
ANVIL—34
Opera House ............ *CI
BAD AXE—2,800
Bad Axe ............ 500
BALDWIN—475
Baldwin ............ 280
BANGOR—1,300
Regent ............ 275
BARAGA—1,045
Baraga ............ 180
BATTLE CREEK—43,573
Bijou ............ 1053
Elite ............ 250
Post ............ 902*CI
Regent ............ 965
Rex ............ 240
Snd ............ 384
BAY CITY—47,355
Bay ............ 776
Rivoli ............ 850
Lafayette ............ 750
Regent ............ 1300
State ............ 900

WEYMOUTH—20,799
Weymouth ............ 667
WHITINSVILLE—4,500
Prospect ............ 792
State ............ 146
Empire ............ 700
WHITTEN—37,137
Grand ............ 1,200
WILLIAMANSETT—1,400
Willow ............ 750
WILLIAMSTOWN—3,707
Walden ............ 529
WILMINGTON
Wilmington ............ 600*CI
WINCHESTER—5,904
Capital ............ 3,004
WINTHROP—16,968
State ............ 800
Winthrop ............ 500
WOODBURY—1,420
Strand ............ 800(W)
WOLLASTON—4,787
Wollaston ............ 1,300
WORCESTER—195,311
Capital ............ 2000(P)
Family ............ 1000
Fox Elm St ............ 1700
Fox Palace ............ 3228
Majestic ............ 1490
Michigan .......... 346*CI
Olympia ............ 1176
Plymouth ............ 1500(L)
Rialto ............ 1283
Ritz ............ 1300
Royal ............ 800
Warner ............ 1600(W)
Worcester ............ 2000*CI

CARO—2,850
Strand ............ 400
CARSON CITY—975
Dreamland ............ 243
CASPIAN—1912
Perfect ............ 300
State ............ 250*CI
CASS CITY—1,275
Pastime ............ 300
CASSOPOLIS—1,400
Colony ............ 476*CI
CEDAR SPRINGS—Kent ............ 300*CI
CHAMPION—2,500
Champion ............ 250*CI
CHANDLER—515
Liberty ............ 300*CI
CHARLEVOIX—2,800
Palace ............ 2,558
CHARLOTTE—5,800
Eaton ............ 473
CHEBOYGAN—6,500
Kingston ............ 1063
CHELSEA—5,800
Princess ............ 245
CHESSAN—1,600
Crystal ............ 250
CLARE—1,600
Ideal ............ 400
CLIO—1,300
Gem ............ 300
COLDWATER—7,500
Community ............ 400
Tibbits ............ 722
COLLOMB—293
Coloma ............ 275
COLON—850
Booster ............ 240*CI
CONSTANTINE—1,450
Royal ............ 165
CROSSLAND—1,700
Maxine ............ 586
CRYSTAL FALLS—3,394
Ejay ............ 600
DAUGHERTY—321
Palace ............ 200*CI
DEARBORN—50,000
Calvin ............ 1200
Fordson ............ 450
Ford Grand ............ 400
DECATURE—1,480
Decatur ............ 215
DECKERVILLE—800
Regent ............ 200
DEERFIELD—600
Deerfield ............ 200
DETOUR—612
Joy ............ 800
DETROIT—1,573,983
Am'lant ............ 1770
Allhambra ............ (Woodward Ave.) 1472(P)
Aloma ............ (Charlevoix) 1073
Ambassador ............ (John R. St.) 810
Annex ............ (Grand River).1824(P)
Ato (Grand River).350
Amsterdam ............ (Grand River) 400
Arcade ............ (Woodings St.) 430
Arcadia ............ (Gratiot Ave.) 517
Astor ............ (Twelfth St.) 732
Avenue ............ (Woodward) 1465
Avalon ............ (F Linwood Ave.) 1972
Beechwood ............ (W. Warren) 399
Bijou ............ (Monroe Ave.) 314
Birmingham ............ (Buchanan Ave.) .300
Blackstone ............ (Michigan Ave.) 288
Boulevard ............ (Grand River).400
Broadway Strand ............ (Broadway) 1600
Brooklyn ............ (Michigan Ave.) 300
Buchanan ............ (Buchanan Ave.) 796
Burney ............ (Moodrow Av).250*CI
Cameo ............ (Mile Rd. & Russell) 500

751
MISSISSIPPI

Population: 2,009,821

TOTAL THEATERS, 160

Wired 103 Wired Open 85 Wired Closed 18 Unwired 57

ABERDEEN—3,925
Temple 500
ACKERMAN—1,264
Gem 200*C1
AGRICULTURAL COLLEGE—1,000
Picturedale 750*C1
ALCORN—670
A. & M. 100*C1
AMHERST—112
Mingo 446
ASHLAND—228
Henderson 100*C1
BACK BAY—175
Back Bay 100*C1
BALDWYN—1,106
Lyric 280
BARD—
Barth 320
BATESVILLE—1,050
Strand 200*C1
BAY ST. LOUIS—3,725
A. & G. 600*C1
BENTON—150*C1
BENOIT—445
Auditorium 100*C1
BERNICE—
Gem 150*C1
BELZONI—2,735
Crescent 400
BILoxi—14,850
Gaiety 750*C1
Saenger 1300
BLUE MOUNTAIN—654
Nu 250*C1
BOONEVILLE—1,703
Princess 250
BROOKHAVEN—5,288
Arcade 499
SRphi 600*C1
BRUCE—112
Gem 200*C1
BUDE—1,378
Amusu 300*C1
CALHOUN CITY—375
Star 375
CANTON—4,225
Canton 450
WASECA—3,815
State 300*(P)
WATERTOWN—534
Rex 300*C1
WATERVILLE—1,419
New Gem 400
WAYZATA—1,000
Wayzata 300
WELLS—1,795
State 500

WEST CONCORD—613
Concord 350
WESTBROOK—554
Star 200
WHEATON—1,337
Grand 350
WHITE BEACH—2,600
Avalon 500
WILLMAR—6,173
Dreamland 600*C1
Rialto 500*(P)
WILL RIVER—253
Willow River 250
WINDOM—2,123
Wonderland 600
WINNEBAGO—1,641
Princess 300
WINONA—20,850
Broadway 500
State 1186*(P)
West End 450
Winona 922*(P)
WINTHROP—1,037
Rex 400*C1
WORTHINGTON—3,879
New Grand 485
ZUMBROTA—1,350
State 300

CARTHAGE—998
Carthage 175*C1
CENTERVILLE—1,344
Picto 195
CHARLESTON—2,014
Superba 600*C1
CLARKSDALE—10,057
Paramount 900
CLEVELAND—3,240
Regent 550
COFFEEVILLE—411
Strand 200*C1
COHAY—1,092
Y. M. C. A. 400*C1
COLUMBIA—4,833
Columbia 500
COLUMBUS—10,749
Princess 1000
State 300
COMO—818
Como 1000*C1
CORIN—6,168
Coliseum 1000
CRENSHAW—575
Crenshaw 100*C1
CRYSTAL SPRINGS—1,395
Crystal 300
Palace 426*C1
DEESON—
Rex 250*C1
DEKALB—888
Alexander 275*C1
DERMA—317
Strand 200*C1
DREW—1,973
Drew 200
DURANT—2,510
Dixie 400
DUCKHILL—
Duck Hill 528*C1
ELECTRIC MILLS—1,084
Alexander 400
ELLISVILLE—2,127
American Legion 200*C1
EUROPA—1,043
Europa 250
FAYETTE—
Jefferson 100*C1

FIRE—2,176
Forest 500
FULTON—929
Dixie 200*C1
GLOSTER—1,139
Gloster 200*C1
GREENVILLE—14,807
Paramount 900
GREENWOOD—11,093
Lyric 285*C1
GRENADA—4,349
Grenada 500
GULFPORT—12,322
Anderson 600*C1
GUNNISON—485
Gunnison 300*C1
GUNTOWN—
Cedar Hill High School 1000
HATTIESBURG—18,601
Rose 930*C1
Saenger 800
Strand 700*C1
HAZELHURST—2,446
Queen 250
HOLLY SPRINGS—2,271
Star 250
HOULKA—803
Readers 1000*C1
HOUSTON—1,477
Houston 300*C1
INDIANOLA—3,117
Regent 400
IVERNESS—561
Renfro 250
IKUKA—1,487
Majestic 200*C1
JACKSON—48,282
Alamo 600
Century 900*C1
ISTRIONE—600
Majestic 980
KOSCIUSKO—3,207
Amusu 400

LAMBERT—800
Eureka 250*C1
LAUREL—18,016
Arabian 1200*C1
Strand 900
LEAKESVILLE—662
Star 500*C1
LELAND—2,419
Temple 485
LEXINGTON—2,576
Star 310
LOUISVILLE—350
Louisville 1000
LUCEDALE—834
Palace 350*C1
MACON—2,195
Dreamland 400
MAGEE—964
Magee 265*C1
MAGNOLIA—1,660
Strand 100*C1
MANTEE—249
Woodland 250
MARKS—1,253
Folly 250
MATHISON—483
Folly 250
Mccomb—10,057
Lyric 150*C1
State 1100
Strand 1300
Mclain—275
Palace 200*C1
MERIDIAN—31,954
Temple 1500
Strand 1750
MOORHEAD—437
Regent 300*C1
MORTON—955
Amusu 300*C1
MOSS POINT—2,453
American 200*C1
MT. BAYOU—803
Lyceum 200*C1
NATCHez—13,388
Baker Grand 1100
Hamilton 500*C1
NEW ALBANY—3,187
Ritz 300
NEWTON—2,012
Palace 250
MISSOURI

Population: 3,629,367

TOTAL THEATERS, 589

<table>
<thead>
<tr>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>451</td>
<td>382</td>
<td>69</td>
<td>138</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADRIAN—1,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adrian</td>
</tr>
<tr>
<td>Rignet</td>
</tr>
<tr>
<td>AMORET—350</td>
</tr>
<tr>
<td>Amoret</td>
</tr>
<tr>
<td>ANDERSON—945</td>
</tr>
<tr>
<td>Anderson</td>
</tr>
<tr>
<td>APPLETON CITY—1,132</td>
</tr>
<tr>
<td>Norris</td>
</tr>
<tr>
<td>ARABELLA—121</td>
</tr>
<tr>
<td>Arabela</td>
</tr>
<tr>
<td>ARCHE—400</td>
</tr>
<tr>
<td>Archie</td>
</tr>
<tr>
<td>ARMSTRONG—516</td>
</tr>
<tr>
<td>Gem</td>
</tr>
<tr>
<td>ASH Grove—1,000</td>
</tr>
<tr>
<td>Gaitey</td>
</tr>
<tr>
<td>AURORA—3,500</td>
</tr>
<tr>
<td>Princess</td>
</tr>
<tr>
<td>AYA—845</td>
</tr>
<tr>
<td>Wilson</td>
</tr>
<tr>
<td>BARNARD—238</td>
</tr>
<tr>
<td>Barnard</td>
</tr>
<tr>
<td>BEARDSTOWN—600</td>
</tr>
<tr>
<td>Princess</td>
</tr>
<tr>
<td>BELTON—899</td>
</tr>
<tr>
<td>City Hall</td>
</tr>
<tr>
<td>BERNIE—1,571</td>
</tr>
<tr>
<td>Elite</td>
</tr>
<tr>
<td>BETHANY—2,200</td>
</tr>
<tr>
<td>Cozy</td>
</tr>
<tr>
<td>BEVIER—1,868</td>
</tr>
<tr>
<td>Rex</td>
</tr>
<tr>
<td>PONTOTOC—2,018</td>
</tr>
<tr>
<td>Joy</td>
</tr>
<tr>
<td>POPLARVILLE—1,290</td>
</tr>
<tr>
<td>Joly</td>
</tr>
<tr>
<td>PORT GIBSON—1,861</td>
</tr>
<tr>
<td>Happyland</td>
</tr>
<tr>
<td>PURVIS—881</td>
</tr>
<tr>
<td>Lamar</td>
</tr>
<tr>
<td>QUITMAN—1,872</td>
</tr>
<tr>
<td>Majestic</td>
</tr>
<tr>
<td>RANDOLPH—195</td>
</tr>
<tr>
<td>Randolph</td>
</tr>
<tr>
<td>RICHTON—950</td>
</tr>
<tr>
<td>Richmond</td>
</tr>
<tr>
<td>RIPLEY—1,468</td>
</tr>
<tr>
<td>New Dixie</td>
</tr>
<tr>
<td>ROLLING FORK—902</td>
</tr>
<tr>
<td>Royal</td>
</tr>
<tr>
<td>ROSEDALE—2,117</td>
</tr>
<tr>
<td>Talisman</td>
</tr>
<tr>
<td>RULEVILLE—1,022</td>
</tr>
<tr>
<td>Ruleville</td>
</tr>
<tr>
<td>SALTILLO—450</td>
</tr>
<tr>
<td>Saltillo</td>
</tr>
<tr>
<td>SARDIS—1,352</td>
</tr>
<tr>
<td>Pastime</td>
</tr>
<tr>
<td>SCHLATER—300</td>
</tr>
<tr>
<td>Callaway</td>
</tr>
<tr>
<td>SENATOBIA—300</td>
</tr>
<tr>
<td>Gloria</td>
</tr>
<tr>
<td>SHAW—1,612</td>
</tr>
<tr>
<td>Ritz</td>
</tr>
<tr>
<td>SHELDY—1,851</td>
</tr>
<tr>
<td>Shelby</td>
</tr>
<tr>
<td>STARKVILLE—3,612</td>
</tr>
<tr>
<td>Rex</td>
</tr>
<tr>
<td>STONEWALL—1,000</td>
</tr>
<tr>
<td>Stonewall</td>
</tr>
<tr>
<td>STURGIS—350</td>
</tr>
<tr>
<td>Sturgis</td>
</tr>
<tr>
<td>SUMNER—1,811</td>
</tr>
<tr>
<td>Strand</td>
</tr>
<tr>
<td>SUMRALL—1,444</td>
</tr>
<tr>
<td>Sumrall</td>
</tr>
<tr>
<td>TCHULA—907</td>
</tr>
<tr>
<td>Tchula</td>
</tr>
<tr>
<td>TISHOMINGO—402</td>
</tr>
<tr>
<td>Tishomingo</td>
</tr>
<tr>
<td>TUNICA—1,032</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>TUPELO—6,361</td>
</tr>
<tr>
<td>Strand</td>
</tr>
<tr>
<td>BRECKENRIDGE—860</td>
</tr>
<tr>
<td>Opera House</td>
</tr>
<tr>
<td>BRONAGH—225</td>
</tr>
<tr>
<td>Ellis</td>
</tr>
<tr>
<td>BROOKFIELD—2,000</td>
</tr>
<tr>
<td>DeGrav</td>
</tr>
<tr>
<td>BROWNING—594</td>
</tr>
<tr>
<td>Electric</td>
</tr>
<tr>
<td>BRUNSWICK—1,411</td>
</tr>
<tr>
<td>Russell</td>
</tr>
<tr>
<td>BUCKNER—538</td>
</tr>
<tr>
<td>Joy-Mor</td>
</tr>
<tr>
<td>BUFFALO—915</td>
</tr>
<tr>
<td>Grand</td>
</tr>
<tr>
<td>BUNKETON—860</td>
</tr>
<tr>
<td>Princess</td>
</tr>
<tr>
<td>BUNKER—726</td>
</tr>
<tr>
<td>Auditorium</td>
</tr>
<tr>
<td>BURLINGTON JUNCTION—880</td>
</tr>
<tr>
<td>Geisler</td>
</tr>
<tr>
<td>BUTLER—2,702</td>
</tr>
<tr>
<td>Opera House</td>
</tr>
<tr>
<td>CABOOL—905</td>
</tr>
<tr>
<td>New Cabool</td>
</tr>
<tr>
<td>CAINSVILLE—857</td>
</tr>
<tr>
<td>Cainsville</td>
</tr>
<tr>
<td>CALHOUN—501</td>
</tr>
<tr>
<td>Calhoun</td>
</tr>
<tr>
<td>CALIFORNIA—2,218</td>
</tr>
<tr>
<td>Opera House</td>
</tr>
<tr>
<td>CAMELON—3,348</td>
</tr>
<tr>
<td>Buxton</td>
</tr>
<tr>
<td>CAMY—1,125</td>
</tr>
<tr>
<td>Lyric</td>
</tr>
<tr>
<td>CANTON—1,494</td>
</tr>
<tr>
<td>Gem</td>
</tr>
<tr>
<td>CAPE GIRARDEAU—14,227</td>
</tr>
<tr>
<td>Broadway</td>
</tr>
<tr>
<td>Cape</td>
</tr>
<tr>
<td>ORPHEUM—723(F)</td>
</tr>
<tr>
<td>CARDWELL—1,043</td>
</tr>
<tr>
<td>Mary Dale</td>
</tr>
<tr>
<td>CARROLLTON—3,500</td>
</tr>
<tr>
<td>Johnson</td>
</tr>
<tr>
<td>CARTERVILLE—4,750</td>
</tr>
<tr>
<td>Horton</td>
</tr>
<tr>
<td>CARTHAGE—10,000</td>
</tr>
<tr>
<td>Crane</td>
</tr>
<tr>
<td>DEPTHS—400</td>
</tr>
<tr>
<td>CARUTHERSVILLE—300 Ci</td>
</tr>
<tr>
<td>Liberty</td>
</tr>
<tr>
<td>CASSVILLE—1,000</td>
</tr>
<tr>
<td>Ozark</td>
</tr>
<tr>
<td>CENTER—2,079</td>
</tr>
<tr>
<td>Community</td>
</tr>
<tr>
<td>CENTRALIA—4,125</td>
</tr>
<tr>
<td>Grand</td>
</tr>
<tr>
<td>ILLINOIS—300(F)</td>
</tr>
<tr>
<td>PRUETT'S—300</td>
</tr>
<tr>
<td>CHAFFEE—3,033</td>
</tr>
<tr>
<td>Paramount</td>
</tr>
<tr>
<td>CHAMOIS—700</td>
</tr>
<tr>
<td>St. Marys</td>
</tr>
</tbody>
</table>

758
<table>
<thead>
<tr>
<th>Population</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,377,963</td>
<td>313</td>
<td>251</td>
<td>62</td>
<td>158</td>
</tr>
</tbody>
</table>

**ABILE—132**  
Parish Hall 200+C1

**ADAMS—574**  
Globe 200+C1

**AINSWORD—1,508**  
Royal 350

**ALBION—1,978**  
Rex 400

**ALEXANDRIA—432**  
Legion 200+C1

**ALLKEN—486**  
Allen 200+C1

**ALLIANCE—6,669**  
Imperial 914(F)

**Rialto 120*CI(F)**

**ALMA—1,056**  
Parrot 210

**ALVA—208**  
Community 150+C1

**AMHERST—259**  
Community 200*C1

**ANGORA—**  
Maryland 120+C1

**ANSELMO—457**  
Community 450

**ANSLEY—775**  
Paramount 200

**ARAPAHOE—1,017**  
Crystal 300

**ARCADIA—745**  
Electric c 250+C1

**ARNOLD—933**  
Wehrly 550+C1

**ARTHUR—104**  
Arthur 225+C1

**ASHBY—130**  
King *C1

**ASHLAND—1,725**  
Gum 300

**ATKINSON—**  
Lyric 200

**AUBURN—2,853**  
Auburn 400

**Booth 390**

**AURORA—2,962**  
East Side 300+C1

**Mazda 400**

**AVOCA—**  
Town Hall 150+C1

**BANCROFT—132**  
Owl 180

**BARNSTON—**  
Jarnst 1,550+C1

**BANDING—132**  
Auditorium 132*C1

**BASSETT—164**  
Jassett 300

**Cozy 200+C1**

**BATTLE CREEK—750**  
Opera House 200+C1

**BAYARD—1,559**  
"alm 331

**tiala 427*C1**

**BAYNARD—400*C1**

**BEATRICE—9,773**  
Fox 800(F)

**Rivoli 828**

**BEAVER CITY**  
Auditorium 900

**BEAVER CROSSING—542**  
Liberty 150*C1

**BEE—228**  
Bee 150*C1

**BEEMER—548**  
Gem 200

**BELGRADE—493**  
New 200*C1

**BELLWOOD—396**  
Community 300*C1

**BELVIDERE—424**  
Belvidere 150*C1

**BENKLEMAN—**  
Zorn 300

**BENNETT—473**  
Community 300+C1

**BENNINGTON—**  
Liberty 150*C1

**BERTRAND—697**  
Bertrand 150

**BLADEN—445**  
Dix 125*C1

**BLAIR—2,702**  
Home 384

**BLOOMFIELD—1,431**  
Star 280*C1

**BLOOMINGTON—503**  
Star 300

**BRADY—400**  
Electric 200*C1

**BRANKER—468**  
Star 150*C1

**BREWSTER—113**  
Rigs Hall 200*C1

**BRIDGEPORT—1,421**  
Bridgeport 400

**Trail 400*C1**

**BROADWATER—368**  
Isis 247*C1

**BROKEN BOW—**  
Lyric 400

**BROWNSVILLE—426**  
Opera House 250*C1

**BRULE—492**  
School 100*C1

**BRUNING—326**  
Opera House 150

**BRUNO—202**  
Opera House 200*C1

**BRUNSWICK—359**  
Rex 160*C1

**BURLINGTON—265**  
Wanderland 300*C1

**BURL—133**  
Burr 150*C1

**BURWELL—2,124**  
Electric 500

**BUSHNELL—341**  
Seaman 100*C1

**BUTTE—593**  
Opera House 250*C1

**CAIRO—427**  
Gem 200*C1

**CALLOWAY—833**  
Star 200

**CAMBRIDGE—1,042**  
Cozy 200

**CAMPBELL—561**  
Community 400

**CARLETON—350**  
Auditorium 200*C1

**CARROLL—448**  
Star 150*C1

**CEDAR BLUFFS—516**  
Opera House 225*C1

**CEDAR RAPIDS—766**  
Ritz 300

**CENTRAL CITY—2,410**  
Dancion 400*C1

**Sun 300**

**State 500**

**CHADRON—4,606**  
Pace 700

**CHAMBERS—256**  
Town Hall 150*C1

**CHAMPION—**  
Champion 150*C1

**CHAPPELL—1,131**  
Lyric 300

**CLARKS—540**  
Lyric 200*C1

**CLARKSON—884**  
Opera House 500

**CLAY CENTER—965**  
Gem 300

**CLEARWATER—479**  
Palace 230*C1

**CODY—408**  
Faubian 200

**COLEBROOK—**  
Faubian 400

**COLEBRIDGE—674**  
Joy 300

**COLUMBUS—5,410**  
Columbus 1000

**Pawnee 370**

**COMSTOCK—**  
Comstock 150

**COOK—360**  
Strand 210

**COTESFIELD—**  
Opera House 450

**COZAD—1,293**  
Rialto 200+C1

**CRAB ORCHARD—278**  
Plaza 300*C1

**CRAIG—418**  
Artwood 200*C1

**CRAWFORD—1,646**  
Elite 240*C1

**CREIGHTON—1,446**  
Lyric 250

**CRETE—381**  
Jewel 300*C1

**CRETE—2,445**  
Igis 430

**Lyric 300**

**CURTIS—1,017**  
Electric 225

**DALTON—**  
Clement 300*C1

**DAVENPORT—495**  
Wolcott 250*C1

**DAVID CITY—2,216**  
City 500

**DAWSON—351**  
Electric 250*C1

**DAYKIN—204**  
Community Hall 240*C1

**DECatur—657**  
Princess 200

**DESHLER—944**  
Aztec 400

**DEWESE—144**  
Opera House *C1

**DEWITT—623**  
Opera House 200*C1

**DICKENS—45**  
Dickens 300*C1

**DILLER—418**  
Diller O. H. 400*C1

**DIXON—241**  
Lyric 300*C1

**DODGE—648**  
Wlatto 200*C1

**DORCHESTER—522**  
Colonial 150*C1

**DUBOIS—332**  
K. P. Hall 200*C1

**DUNBAR—312**  
Opera House 200*C1

**DUNTON—293**  
Gravely 300*C1

**EDDYVILLE—227**  
Opera House 200*C1

**EDGAR—996**  
Lyric 300

**EDISON—315**  
Gem 370*C1

**ELBA—276**  
Martin Leth 200*C1

**ELGIN—854**  
Avalon 260
<table>
<thead>
<tr>
<th>Location</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>LINCOLN</td>
<td>1,750</td>
</tr>
<tr>
<td>GRAND ISLAND</td>
<td>1,500</td>
</tr>
<tr>
<td>GOODYEAR</td>
<td>300</td>
</tr>
<tr>
<td>WYARD</td>
<td>1,200</td>
</tr>
<tr>
<td>NEPTUNE</td>
<td>650</td>
</tr>
<tr>
<td>EAGLE</td>
<td>550</td>
</tr>
<tr>
<td>ABERDEEN</td>
<td>1,050</td>
</tr>
<tr>
<td>HASTINGS</td>
<td>750</td>
</tr>
<tr>
<td>WINTER Springs</td>
<td>1,000</td>
</tr>
<tr>
<td>JOHNSON CITY</td>
<td>1,200</td>
</tr>
<tr>
<td>RINCON</td>
<td>1,500</td>
</tr>
<tr>
<td>BEAVER</td>
<td>400</td>
</tr>
<tr>
<td>MORGAN</td>
<td>1,000</td>
</tr>
<tr>
<td>MORGAN HILL</td>
<td>600</td>
</tr>
<tr>
<td>MINNEAPOLIS</td>
<td>3,000</td>
</tr>
<tr>
<td>MINNEAPOLIS SOUTH</td>
<td>2,000</td>
</tr>
<tr>
<td>JOHNSON</td>
<td>1,500</td>
</tr>
<tr>
<td>STAOUNE</td>
<td>1,000</td>
</tr>
<tr>
<td>RAREWELL</td>
<td>750</td>
</tr>
<tr>
<td>WATKINS</td>
<td>1,200</td>
</tr>
<tr>
<td>WATSON</td>
<td>1,000</td>
</tr>
<tr>
<td>WEAVER</td>
<td>1,500</td>
</tr>
<tr>
<td>WAYNE</td>
<td>1,000</td>
</tr>
<tr>
<td>WINDSOR</td>
<td>1,200</td>
</tr>
<tr>
<td>WINDSOR WEST</td>
<td>1,500</td>
</tr>
<tr>
<td>WOLF CREEK</td>
<td>1,000</td>
</tr>
<tr>
<td>WOODWARD</td>
<td>1,200</td>
</tr>
<tr>
<td>WOODWARD SPRINGS</td>
<td>1,500</td>
</tr>
<tr>
<td>WOODROSE</td>
<td>1,000</td>
</tr>
<tr>
<td>WOODRIDGE</td>
<td>1,200</td>
</tr>
<tr>
<td>WYCKOFF</td>
<td>1,500</td>
</tr>
<tr>
<td>XANADU</td>
<td>1,000</td>
</tr>
</tbody>
</table>
NEVADA

Population: 91,058

TOTAL THEATERS, 40

| Wired | 30 | Wired Open | 21 | Wired Closed | 9 | Unwired | 10 |

| ALAMO—260 | 125 |
| BOULDER CITY—725 | 300 |
| CALIENTE—540 | 1073.49 |
| CARLIN—300 |
| CARSON CITY—2,091 | 500 |
| Carson—250 |
| ELY—2,700 | 440 |
| Ely—500 |
| ELKO—2,175 | 294 |
| Hunter—350 |
| Eureka—1,273 | 300 |
| Fallon—1,700 | 300 |
| GARDEN—1,085 | 1,558 |
| Goldfield—1,558 | 200 |
| HAWTHORNE—300 |
| Desert—300 |
| JARBRIDGE—300 |
| Jarbridge—300 |
| LAKE VIEW—1,199 |
| Roundup—200 |
| LAS VEGAS—2,304 |
| Airdome Follies—500 |
| El Portal—716 |
| Majestic—530 |
| New Palace—500 |
| LOVELOCK—1,000 |
| Lovelock—400 |
| McGILL—2,846 |
| McGill—500 |
| MESQUITE—360 |
| Photophone—150 |
| MINDEN—440 |
| Movies—100 |
| OVERTON—200 |
| High School—100 |
| PANACA—150 |
| Wards—500 |
| PIOCIE—30 |
| Electric—300 |
| RENO—16,000 |
| Granada—1248 |
| Majestic—1000 |
| Reno—500 |
| Wigwam—700 |
| ROUND MOUNTAIN—371 |
| Opera House—150 |
| RUTH—1,560 |
| Sparks—3,500 |
| SPARKS—4,000 |
| TONOPAH—4,000 |
| Butler—700 |
| VIRGINIA CITY—2,600 |
| Virginia—600 |
| WELLS—500 |
| Nevada—200 |
| WINNEMUCCA—500 |
| American—550 |
| YERRINGTON—1,169 |
| Granada—440 |

NEW HAMPSHIRE

Population: 465,293

TOTAL THEATERS, 145

| Wired | 104 | Wired Open | 81 | Wired Closed | 23 | Unwired | 41 |

| ALTON—1,121 | 600 |
| Opera House—900 |
| ALTON BAY—1,224 |
| Bayview—300 |
| ANTRIM—1,052 |
| Town Hall—300 |
| ASHFIELD—300 |
| AShland—300 |
| BARTLETT—1,059 |
| I. O. O. F. Hall—700 |
| BEACHER FALLS—200 |
| Town Hall—200 |
| BELMONT—1,194 |
| Opera House—300 |
| BERLIN—1,191 |
| Albert—1000 |
| Princess—700 |
| BETHLEHEM—866 |
| Colonial—500 |
| BRADFORD—500 |
| Bradford—300 |
| Lyric—300 |
| BRISTOL—1,428 |
| Gem—300 |
| Lyric—300 |
| CANAAN—1,236 |
| Beede's—400 |
| CHARLESTOWN—400 |
| Town Hall—400 |
| CLAPMOUTH—1,524 |
| Latchis—1100 |
| ORPHEUM—959 |
| Magnet—599 |
| TREMONT—300 |
| COLEBROOK—1,811 |
| Halcyon—300 |
| CONCORD—25,228 |
| Auditorium—1,100 |
| Capital—142 |
| Star—1073 |
| COONCOOK—2,832 |
| Town Hall—500 |
| CONWAY—1,102 |
| New Conway—750 |
| DERRY—5,382 |
| Broadway—576 |
| DOVER—13,573 |
| Broadway—235 |
| Lyric—500 |
| ORPHEUM—425 |
| Strand—800 |
| DURHAM—500 |
| Franklin—350 |
| E. JAFFREY—2,303 |
| Park—375 |
| E. MANCHESTER—294 |
| Empire—900 |
| E. ROCHESTER—1,200 |
| Opera House—300 |
| EFFINGHAM—1,346 |
| Town Hall—400 |
| ENFIELD—1,577 |
| Beede—500 |
| Epping—4,276 |
| Liddy's—400 |
| EXETER—900 |
| Opera House—300 |
| FARMINGTON—4,604 |
| Ioka—500 |
| FARMINGVILLE—300 |
| Music Hall—400 |
| Strand—400 |
| FRANKLIN—6,576 |
| Pastime—600 |
| FREEDOM—1,773 |
| Community—1,773 |
| GILMANTOWN—300 |
| Strand—300 |
| GORHAM—2,734 |
| Gorham—400 |
| GREENVILLE—1,346 |
| Sawyer's—300 |
| GROVETON—1,900 |
| Groveton—352 |
| HAVENHILL—3,406 |
| Strand—300 |
| HAMPTON BEACH—600 |
| Casino—600 |
| Olympia—500 |
| HAMPTON—125 |
| The Barn—125 |
| HANOVER—1,551 |
| Nugget—520 |
| HARRISVILLE—1,200 |
| Winn H—250 |
| HENNIKER—1,344 |
| Town Hall—300 |
| HILLSBORO—2,229 |
| Opera House—250 |
| Strand—300 |
| HINSDALE—1,773 |
| Community—300 |
| Grange Hall—300 |
| Monitor—200 |
| Town Hall—200 |
| HILL—450 |
| Woodward—450 |
| KEENE—13,794 |
| Colonial—1036 |
| Latches—1100 |
| Scenic—800 |
| LACONIA—12,471 |
| Colonial—1230 |
| Laconia Gardens—600 |
| Moulton O. H.—800 |
NEW JERSEY

Population:
4,041,334

TOTAL THEATERS, 449

Wired 407 Wired Open 374
Wired Closed 33 Unwired 42

ALLENTOWN—364
Allentown 325

ATHOL—13,200

ATLANTIC CITY—
66,198

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)

Fireman's Hall 300\(\text{Cl}\)
<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASTILE</td>
<td>900</td>
</tr>
<tr>
<td>CASTLETON</td>
<td>2,681</td>
</tr>
<tr>
<td>CATSKILL</td>
<td>5,307</td>
</tr>
<tr>
<td>CATHARUS</td>
<td>395</td>
</tr>
<tr>
<td>CENELON</td>
<td>1,266</td>
</tr>
<tr>
<td>CAZENOVIA</td>
<td>1,776</td>
</tr>
<tr>
<td>CENTRAL BRIDGE</td>
<td>406</td>
</tr>
<tr>
<td>CENTRAL SQUARE</td>
<td>572</td>
</tr>
<tr>
<td>CENTRAL VALLEY</td>
<td>850</td>
</tr>
<tr>
<td>CHERRY VALLEY</td>
<td>760</td>
</tr>
<tr>
<td>CHESTER</td>
<td>136</td>
</tr>
<tr>
<td>CHESTER TOWN</td>
<td>700</td>
</tr>
<tr>
<td>CHICHESTER</td>
<td>665</td>
</tr>
<tr>
<td>CITY ISLAND</td>
<td>1,014</td>
</tr>
<tr>
<td>CLAYTON</td>
<td>1,950</td>
</tr>
<tr>
<td>CLAYVILLE</td>
<td>1,049</td>
</tr>
<tr>
<td>CLIFTON SPRINGS</td>
<td>1,870</td>
</tr>
<tr>
<td>CLEVELAND</td>
<td>416</td>
</tr>
<tr>
<td>CLYDE</td>
<td>2,652</td>
</tr>
<tr>
<td>COHOCTON</td>
<td>860</td>
</tr>
<tr>
<td>COHOES</td>
<td>2,334</td>
</tr>
<tr>
<td>COLD SPRING</td>
<td>1,000</td>
</tr>
<tr>
<td>COOPERSPORT</td>
<td>2,752</td>
</tr>
<tr>
<td>COLUMBUS</td>
<td>2,000</td>
</tr>
<tr>
<td>CUBA</td>
<td>1,496</td>
</tr>
<tr>
<td>CUMBERLAND</td>
<td>2,175</td>
</tr>
<tr>
<td>DANSVILLE</td>
<td>4,569</td>
</tr>
<tr>
<td>DELAVAN</td>
<td>559</td>
</tr>
<tr>
<td>DELMAR</td>
<td>400</td>
</tr>
<tr>
<td>DEPEW</td>
<td>6,122</td>
</tr>
<tr>
<td>DEPOSIT</td>
<td>2,038</td>
</tr>
<tr>
<td>DEWITT</td>
<td>1,163</td>
</tr>
<tr>
<td>DOUGLAS</td>
<td>3,329</td>
</tr>
<tr>
<td>DOVER</td>
<td>850</td>
</tr>
<tr>
<td>DUNDEE</td>
<td>1,163</td>
</tr>
<tr>
<td>E. DURHAM</td>
<td>256</td>
</tr>
<tr>
<td>EAST AURORA</td>
<td>815</td>
</tr>
<tr>
<td>ERIE</td>
<td>1,000</td>
</tr>
<tr>
<td>E. ROCHESTER</td>
<td>6,627</td>
</tr>
<tr>
<td>E. SYRACUSE</td>
<td>5,883</td>
</tr>
<tr>
<td>EDGERTON</td>
<td>5,307</td>
</tr>
<tr>
<td>EDSON</td>
<td>200</td>
</tr>
<tr>
<td>ELMENDORF</td>
<td>200</td>
</tr>
<tr>
<td>ELIZABETH</td>
<td>574</td>
</tr>
<tr>
<td>ELMSTON</td>
<td>750</td>
</tr>
<tr>
<td>EMPIRE</td>
<td>1,000</td>
</tr>
<tr>
<td>EMPIRE CITY</td>
<td>100</td>
</tr>
<tr>
<td>EMPIRE STATE</td>
<td>150</td>
</tr>
<tr>
<td>ERIE</td>
<td>2,038</td>
</tr>
<tr>
<td>ERIE CITY</td>
<td>1,000</td>
</tr>
<tr>
<td>ERIE COUNTY</td>
<td>1,500</td>
</tr>
<tr>
<td>ERIE FALLS</td>
<td>2,000</td>
</tr>
<tr>
<td>ERIE FALLS</td>
<td>2,000</td>
</tr>
<tr>
<td>FARMINGTON</td>
<td>2,000</td>
</tr>
<tr>
<td>FAYETTEVILLE</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
<tr>
<td>FAIRFIELD</td>
<td>2,000</td>
</tr>
</tbody>
</table>
THEATERS IN NEW YORK CITY

**NEW YORK CITY—6,981,927**

Theaters in Greater New York and its suburbs are listed in five groups as follows:

### I—MANHATTAN

- **Academy of Music**: 335 Irving Pl. (E. 14th St.)
- **Acme**: 597 E. 14th St.
- **Adelphi**: 2409 Broadway
- **Alhambra**: 1435 Clary St. (2110 Seventh Ave.)
- **American Movies**: 542 (238 E. 3rd St.)
- **Amidon**: 578 (614 Ninth Ave.)
- **Apollo**: 1788 (126 Clifton St.)
- **Arcade**: 1931 B'way
- **Arcadia**: 484 (903 Third Ave.)
- **Arch**: 299 (430 Third Ave.)
- **Astor**: 953 (623 Eighth Ave.)
- **Audubon**: 2601 (E. 141st St.)
- **B'way**: 3189 (Clayton Pl.)
- **Belmont**: 1550 Clary St. (123 W. 48th St.)
- **Belmore**: 598 E. 80th St. (2028 Third Ave.)
- **Bijou**: 595 (193 Ave. B)
- **Bohemian Annex**: 600 (334 E. 74th St.)
- **Bridge**: 500 (1516 St. Nicholas Ave.)
- **Bunny**: 7 (1338 St. Nicholas Ave.)
- **Bunny Roof**: 622 (3589 B'way)
- **Cameo**: 539 (42nd St. & B'way)
- **Canal**: 2379 (419 Central St.)
- **Cannon**: 562 (112 Cannon St.)
- **Capitol**: 5486 (466 W. 57th St.)
- **Central**: 922 (922 W. 57th St.)
- **Circle**: 591 (312 Eighth Ave.)
- **Chatham**: 1750 (312 Eighth Ave.)
- **Chelsea**: 590 (312 Eighth Ave.)
- **Clarence**: 404 (292 W. 57th St.)
- **Clarence**: 1104 Clary St. (3338 B'way)
- **Clinton**: 1288 (80 Clinton Pl.)
- **Coliseum**: 3095 (4260 B'way)
- **Colony**: 2830 (B'way & 62nd St.)
- **Columbia**: 195 (1521 Clary St.)
- **Columbia**: 1198 (3124 Amsterdam Ave.)
- **Columbia**: 1633 (1981 Eighth Ave.)
- **Comet**: 296 (100 Third Ave.)
- **Commodore**: 1450 (135 10th Ave.)
- **Cosmo**: 1450 (176 E. 116th St.)
- **Cosmos**: 1450 (500 Columbus Circle)
- **Costello**: 600 (22 Ft. Wash. Ave.)
- **Criterion**: 586 (121 E. 51st St.)
- **Delancy**: 1278 (81 Delancy St.)
- **Dyckman**: 1480 (552 W. 207th St.)
- **Eagle**: 1200 (1852 Third Ave.)
- **East End**: 345 (133 E. 3rd St.)
- **Eighth-First**: 2085 (B'way & 81st St.)
- **Eighth-First**: 490 (86th St. & Third)
- **Eighth-First**: 492 (128 E. 86th St.)
- **Eighth-Third**: 2633 (2309 B'way)
- **Empress**: 600 (559 E. 80th St.)
- **Empress**: 600 (1560 Broadway)
- **Essex**: 700 (3408 B'way)
- **Europa**: 253 (154 W. 55th St.)
- **Fifth**: 1000 (1185 Broadway)
- **Fifth**: 264 (66 Fifth Ave.)
- **Fifteenth**: 1316 (134 E. 58th St.)
- **Flore**: 1150 (85 E. 114th St.)
- **Franklin**: 600 (440 Lenox Ave.)
- **Gaiety**: 811 (B'way & 46th St.)
- **Gaiety**: 542 (523 Eighth Ave.)
- **Gem**: 600 (36 W. 113th St.)
- **Globe**: 1416 (158 B'way)
- **Grand Opera**: 2600 (3410 B'way)
- **Gramercy**: 521 (310 Fifth Ave.)
- **Grand Opera**: 1906 (265 Eighth Ave.)
- **Greeley**: 1901 (501 Ninth Ave.)
- **Hamiton**: 1892 (3560 B'way)
- **Harlem Grand**: 1485 (117 E. 12th St.)
- **Harlem King**: 583 (2314 Third Ave.)
- **Harlem Opera**: 1540 (211 W. 125th St.)
- **Heights**: 600 (150 Wadsworth Ave.)
- **Hippodrome**: 2105 (756 Sixth Ave.)
- **Hollywood**: 3105 (555 W. 126th St.)
- **Hollywood**: 1303 (98 Ave. A)
- **Houston**: 546 Clary St.
- **Hudson**: 299 (500 Ninth Ave.)
- **Inwood**: 1860 (132 Dyckman St.)
- **Japanese Garden**: 1579 (2239 B'way)
- **Jefferson**: 1893 (114 E. 14th St.)
- **Jewel**: 600 (11 W. 116th St.)
- **Keystone**: 1042 (2632 B'way)
Population: 3,170,276

<table>
<thead>
<tr>
<th>THEATERS</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>285</td>
<td>197</td>
<td>55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HENDERSONVILLE</th>
<th>5,070</th>
</tr>
</thead>
<tbody>
<tr>
<td>HICKORY</td>
<td>7,363</td>
</tr>
<tr>
<td>HIGHTON</td>
<td>250</td>
</tr>
<tr>
<td>HILLSBORO</td>
<td>1,232</td>
</tr>
<tr>
<td>( C1 )</td>
<td></td>
</tr>
</tbody>
</table>

\[\text{TOTAL THEATERS, 285}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]

\[\text{Princess} \quad \text{250 (C1)}\]

\[\text{Stevenson's} \quad \text{650 (C1)}\]

\[\text{HENDERSONVILLE} \quad \text{5,070 (C1)}\]

\[\text{HICKORY} \quad \text{7,363 (C1)}\]

\[\text{HIGHTON} \quad \text{250 (C1)}\]

\[\text{HILLSBORO} \quad \text{1,232 (C1)}\]
ADA—2,499
Odeon 800....... 280

ADDYSTON—1,448
Pastime 1,700... 150Cl

ADELPHI—329
Family 850....... 100

ADENA—1,286
Pastime 900....... 360

AKRON—25,040
Allen 300....... 1,710
S. Main St. 550
Cameo 1,500
S. Arlington St. 300Cl
Colonial 500
2492 (^L)

ALDEN—710
Civic 700....... 1710

ALGAR—857
Huston 1,069....... 126Cl

ALLENSVILLE—256
High School 1,024....... 100Cl

ALEXANDRIA—415
Aldex 1,000....... 100Cl

ALLIANCE—23,047
Columbia 1,000....... 799
Ideal 1,286....... 300Cl

AMISHC—213
State 1,286....... 1,317
Tidhar 1,000....... 230Cl

AMHERST—2,844
Johnston St. 1,000....... 226

AMSTERDAM—1,171
Star 862....... 300Cl

ANDOVER—906
Ames 862....... 300

ANTIOCH—133
High School 1,171....... 1,100Cl

ANTWERP—1,024
Star 1,000....... 187

ARCHB.—1,311
Ritz 1,171....... 149

ASHLAND—11,141
Ohio 1,171....... 300Cl

ASHLEY—734
Exhibit 1,000....... 160Cl

ASTABULA—23,310
Center 1,000....... 473Cl

ATLANTA—2,784
(strings) 1,000....... 870

ATWOOD—2,500
Palace 1,000....... 650

ATWOOD CITY—400
Palace 1,000....... 100Cl

AVERILL—650
Verona 1,000....... 100Cl

WADE—350
Cozy 1,000....... 350

WALHALLA—650
Opera House 200Cl

WATFORD CITY—100
Lyric 1,000....... 100Cl

WESTBROOK—420
Town Hall 1,000....... 200Cl

WILTON—1,026
Grand 862....... 370

WILDROSE—449
Palace 862....... 200

WILLIAMSPORT—2,000
Centre 1,000....... 650

WINDSOR—2,000
Windsor 1,000....... 300Cl

WING—264
Wing Hall 1,000....... 250

WISCONSIN—1,500
Wisconsin 1,000....... 1,000Cl

WYANDOTTE—500
Lyric 1,000....... 200

BOWLING GREEN—6,688
Cl-Zel 783....... 758

BOWERS—440
Alamo 688....... 177

BOWLING GREEN—6,688
Lyric 758....... 240

BRADFORD—2,356
Strand 250Cl....... 250Cl

BRECKSV—500
New School 1,171....... 165Cl

BREWSTER—1,464
Brewster 375....... 375

BROOKLYN—1,877
B. School 1,000....... 1,000Cl

BRYANT—1,682
Gardens 862....... 212Cl

BROOKSVILLE—2,336
Pastime 2,050....... 200Cl

BRYANT—4,689
Temple 1,000....... 479

BUCHTEL—1,171
Star 1,171....... 150Cl

BUCYRUS—1,027
Southern 1,000....... 531

BUFFALO—415
High School 300Cl....... 300Cl

BURLINGTON—597
Opera House 1,000....... 500Cl

BUTLER—634
Opera House 200Cl....... 200Cl

BYESVILLE—2,775
Luna 640Cl....... 640Cl

CABLE—210
Cable 300Cl....... 300Cl

PASTIME—269
Palace 1,000....... 200Cl

WINTHROP—1,877
Midway 1,000....... 300Cl

WISCONSIN—1,500
Wisconsin 1,000....... 1,000Cl

WYANDOTTE—500
Lyric 1,000....... 200

WYOMING—2,000
Wing Hall 1,000....... 200Cl

XANTHA—300
Palace 1,000....... 300Cl

NEWARK—4,066
Newark 1,000....... 1,000Cl

NEWTON—1,500
Newton 1,000....... 1,000Cl

NORTHGATE—2,000
Northgate 1,000....... 200Cl

OSWego—1,500
Palace 1,000....... 1,000Cl

OHIO

Population: 6,646,697

Wired 766
Wired Open 665
Wired Closed 101
Unwired 226
**OKLAHOMA**

**Population:** 2,396,040

<table>
<thead>
<tr>
<th>Location</th>
<th>THEATERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ada</td>
<td>11,261</td>
</tr>
<tr>
<td>Liberty</td>
<td>300</td>
</tr>
<tr>
<td>McSwain</td>
<td>759</td>
</tr>
<tr>
<td>Ritzy</td>
<td>600</td>
</tr>
<tr>
<td>Alfayon</td>
<td>1,219</td>
</tr>
<tr>
<td>Cozy</td>
<td>217</td>
</tr>
<tr>
<td>ALEX</td>
<td>598</td>
</tr>
<tr>
<td>Rex</td>
<td>1,483</td>
</tr>
<tr>
<td>Majestic</td>
<td>300</td>
</tr>
<tr>
<td>Altus</td>
<td>8,439</td>
</tr>
<tr>
<td>New Empire</td>
<td>600</td>
</tr>
<tr>
<td>Roy</td>
<td>350</td>
</tr>
<tr>
<td>Alva</td>
<td>5,121</td>
</tr>
<tr>
<td>Liberty</td>
<td>600</td>
</tr>
<tr>
<td>Rialto</td>
<td>360</td>
</tr>
<tr>
<td>Anadarko</td>
<td>5,036</td>
</tr>
<tr>
<td>Broadway</td>
<td>4,000</td>
</tr>
<tr>
<td>Cimarron</td>
<td>384</td>
</tr>
<tr>
<td>Moore</td>
<td>500</td>
</tr>
<tr>
<td>Antlers</td>
<td>2,246</td>
</tr>
<tr>
<td>Antlers</td>
<td>250</td>
</tr>
<tr>
<td>Apache</td>
<td>1,302</td>
</tr>
<tr>
<td>Arocho</td>
<td>2,000</td>
</tr>
<tr>
<td>Ardmore</td>
<td>15,741</td>
</tr>
<tr>
<td>Palace</td>
<td>1,000</td>
</tr>
</tbody>
</table>

**WOODSTOCK—336**

<table>
<thead>
<tr>
<th>Location</th>
<th>THEATERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beaver</td>
<td>1,028</td>
</tr>
<tr>
<td>Beegs</td>
<td>1,531</td>
</tr>
<tr>
<td>Binger</td>
<td>400</td>
</tr>
<tr>
<td>A-Mos-Su</td>
<td>300</td>
</tr>
<tr>
<td>Bixby</td>
<td>1,251</td>
</tr>
<tr>
<td>Blackwell</td>
<td>9,521</td>
</tr>
</tbody>
</table>

**TOTAL THEATERS, 337**

<table>
<thead>
<tr>
<th>Wired</th>
<th>310</th>
<th>Wired Open</th>
<th>277</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired Closed</td>
<td>33</td>
<td>Unwired</td>
<td>27</td>
</tr>
</tbody>
</table>
### SOUTH CAROLINA

**Population:** 1,738,765

<table>
<thead>
<tr>
<th>THEATERS</th>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEATERS</td>
<td>104</td>
<td>92</td>
<td>12</td>
<td>22</td>
</tr>
</tbody>
</table>

#### ABBEVILLE—4,114
- Opera House: 500
- Liberty: 800

#### AIKEN—6,033
- State: 550
- Rex: 300*C

#### ALLENDALE—2,066
- Carolina: 300

#### ANDERSON—14,383
- Carolina: 600
- Criterion: 800
- Strand: 600

#### BAMBERG—2,450
- Town: 300

#### BARNWELL—1,834
- State: 350

#### BATESBURG—2,839
- Carolina: 300

#### BEAUFORT—560
- Arcadia: 300

#### BELLTON—1,765
- Sabel: 275

#### BENNETTSVILLE—3,667
- Carolina: 1018
- Lincoln: 200*C

#### BISHOPVILLE—2,249
- Lyric: 200

#### BLACKVILLE—1,284
- Lyric: 300*C

#### BRANCHVILLE—1,089
- Majestic: 200*C

#### CAMDEN—5,183
- Majestic: 450

#### CHARLESTON—62-265
- Academy: 750*C
- Carolina: 350
- Garden: 900
- Gloria: 1800
- Lincoln: 450
- Majestic: 400
- Palace: 500
- Victory: 800

#### CHEROAW—3,573
- State: 400

#### CHESNEE—764
- Community: 300*C

#### CHESTER—5,528
- City: 450

#### CHESTERFIELD—1,030

#### CLEARWATER—450
- Mills: 200*C

#### CLEMSON—1,200
- Y. M. C. A.: 300

#### CLINTON—5,643
- Casino: 325

#### CLOVER—3,111
- Carolina: 100

#### COLUMBIA—51,581
- Central: 250
- Carolina: 1428
- Imperial: 750
- Pacific: 500
- Rex: 800*C
- Royal: 673
- 300*C

#### COWPENS
- Lincoln: 250

#### DARLINGTON—5,556
- Liberty: 800

#### DENMARK—1,713
- Dulanac: 175

#### DILLON—2,731
- Broadway: 600

#### EASLEY—4,886
- Lyric: 400
- Pastime: 300

#### FLORENCE—14,774
- Colonial: 550
- O'Dowd: 850

#### FORT MILLS—2,112
- Majestic: 200

#### FOUNTAIN INN
- 1,264
- Rex: 250*C

#### GEORGETOWN—5,082
- Peerless: 350

#### GRANITEVILLE—2,585
- Graniteville: 350*C

#### GREAT FALLS—3,500
- Republic: 300

#### GREGENTOWN
- 29,154

#### GREENVILLE—11,020
- Carolina: 450

#### GREENWOOD—11,020
- Carolina: 450

#### GRAND RAPIDS—2,419
- Grand: 400
- Rialto: 200

#### HARTSVILLE—567
- Temple: 250

#### HONES PATH—2,740
- Lyric: 350

#### INMAN—969
- Amuzu: 250

#### IVA—1,293
- Iva: 300*C

#### JOHNSTONVILLE—325
- Prosser's: 200*C

#### KERSHAW—1,120
- Kershaw: 175*C

#### KINGSTREE—2,392
- Carolina: 250

#### LAKE CITY—1,942
- Ritz: 450

#### LANCASTER—3,545
- Imperial: 400

#### LANTO—562
- Lanto: 150*C

#### LANDUM—1,212
- Landrum: 200*C

#### LANGLEY MILLS—865
- Mills: 500*C

#### LAURENS—5,443
- Capitol: 800
- Liberty: 150*C

#### LIBERTY—2,128
- Roxy: 300

#### MARION—4,921
- Rainbow: 600

#### MULLINS—3,158
- Mullins: 500

#### NEWBERRY—7,298
- Opera House: 600

#### ORANGEBURG—8,776
- Carolinian: 970
- Reliance: 400
- Ritz: 350*C

#### PELZER—6,675
- Dixie: 400

#### PIEDMONT—4,000
- Star: 400

#### ROCK HILL—11,322
- Aragon Mills: 200*C
- Carolina: 450*C
- Capitol: 300
- College: 800
- Stevenson's: 1000

#### ST. GEORGE—1,639
- Park: 200

#### SENECAL—1,929
- Richardson: 250

#### SPARTANBURG—28,172
- Carolina: 1000
- Dunbar: 300*C
- Rex: 400*C
- Criterion: 350
- Strand: 600

#### SPRINGFIELD—943
- Liberty: 150*C

#### SUMMERVILLE—2,579
- Arcade: 400*C

#### SUMTER—11,780
- Dunbar: 250
- Garden: 200*C
- Lyric: 500*C
- Rex: 450

#### UNION—7,419
- Rialto: 400
- Union: 500

#### VARNEL—969
- Strand: 300*C

#### WAGENER—576
- Cozy: 200*C

#### WALHALLA—5,388
- Strand: 200

#### WALTERBORO—2,592
- New Era: 300

#### WARE SHOALS—3,030
- Y. M. C. A.: 500

#### WARRENVILLE—470
- Community: 200*C

#### WHITMIRE—2,763
- Y. M. C. A.: 350

#### WINNSBORO—2,344
- Carolina: 300

#### WOODRUFF—3,175
- City: 300

#### YORK—2,827
- New: 485
<table>
<thead>
<tr>
<th>Location</th>
<th>Theaters</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABERDEEN</td>
<td>16,465</td>
</tr>
<tr>
<td>ALASKA</td>
<td>Picture Show</td>
</tr>
<tr>
<td></td>
<td>*Ci</td>
</tr>
<tr>
<td>BONGARIO</td>
<td>Barrymore</td>
</tr>
<tr>
<td>ALPENA</td>
<td>521</td>
</tr>
<tr>
<td>ARLINGTON</td>
<td>956</td>
</tr>
<tr>
<td>ARDMORE</td>
<td>272</td>
</tr>
<tr>
<td>ARMOUR</td>
<td>1,045</td>
</tr>
<tr>
<td>ARRSINE</td>
<td>216</td>
</tr>
<tr>
<td>ARLINGTON</td>
<td>1,020</td>
</tr>
<tr>
<td>ELITE</td>
<td>200</td>
</tr>
<tr>
<td>AVON</td>
<td>657</td>
</tr>
<tr>
<td>BELL FOUCHE</td>
<td>2,029</td>
</tr>
<tr>
<td>BELLE</td>
<td>708</td>
</tr>
<tr>
<td>BELMONT</td>
<td>Opera House</td>
</tr>
<tr>
<td></td>
<td>150*Ci</td>
</tr>
<tr>
<td>BERSEFORD</td>
<td>1,460</td>
</tr>
<tr>
<td>EMMERS</td>
<td>300</td>
</tr>
<tr>
<td>BON STONE CITY</td>
<td>Movies</td>
</tr>
<tr>
<td></td>
<td>250*Ci</td>
</tr>
<tr>
<td>BISON</td>
<td>200(Ci)</td>
</tr>
<tr>
<td>BONSTEEL</td>
<td>652</td>
</tr>
<tr>
<td>BOWDE</td>
<td>762</td>
</tr>
<tr>
<td>BOWDE</td>
<td>200(Ci)</td>
</tr>
<tr>
<td>H &amp; H</td>
<td>500(Ci)</td>
</tr>
<tr>
<td>BRANDY</td>
<td>310</td>
</tr>
<tr>
<td>BRADLEY</td>
<td>250(Ci)</td>
</tr>
<tr>
<td>BRIDGEWATER</td>
<td>Strand</td>
</tr>
<tr>
<td></td>
<td>223</td>
</tr>
<tr>
<td>BRISTOL</td>
<td>621</td>
</tr>
<tr>
<td>BURNE</td>
<td>460</td>
</tr>
<tr>
<td>BURKE</td>
<td>150*Ci</td>
</tr>
<tr>
<td>CAMP CROOK</td>
<td>161</td>
</tr>
<tr>
<td>PATTON</td>
<td>300*Ci</td>
</tr>
<tr>
<td>CANTON</td>
<td>2,270</td>
</tr>
<tr>
<td>LOWELL</td>
<td>400</td>
</tr>
<tr>
<td>CARRAGE</td>
<td>663</td>
</tr>
<tr>
<td>CARPAGH</td>
<td>230</td>
</tr>
<tr>
<td>CASTLEWOOD</td>
<td>559</td>
</tr>
<tr>
<td>ORPHEUM</td>
<td>250*Ci</td>
</tr>
<tr>
<td>CENTRELLVILLE</td>
<td>Broadway</td>
</tr>
<tr>
<td></td>
<td>1,168</td>
</tr>
<tr>
<td>CHAMBERLAIN</td>
<td>State</td>
</tr>
<tr>
<td></td>
<td>1,364</td>
</tr>
<tr>
<td>CHANCELLOR</td>
<td>280</td>
</tr>
<tr>
<td>CLARIE CITY</td>
<td>Movies</td>
</tr>
<tr>
<td></td>
<td>193</td>
</tr>
<tr>
<td>CLARK</td>
<td>1,279</td>
</tr>
<tr>
<td>CLEAR LAKE</td>
<td>834</td>
</tr>
<tr>
<td>COLMAN</td>
<td>Majestic</td>
</tr>
<tr>
<td></td>
<td>200</td>
</tr>
<tr>
<td>COLMAN</td>
<td>Rainbow</td>
</tr>
<tr>
<td></td>
<td>250*Ci</td>
</tr>
<tr>
<td>COLOM</td>
<td>Colome</td>
</tr>
<tr>
<td></td>
<td>200</td>
</tr>
<tr>
<td>CONDE</td>
<td>431</td>
</tr>
<tr>
<td>CORSICA</td>
<td>Community</td>
</tr>
<tr>
<td></td>
<td>400</td>
</tr>
<tr>
<td>CORTEA</td>
<td>Circus</td>
</tr>
<tr>
<td></td>
<td>516</td>
</tr>
<tr>
<td>CUSTER</td>
<td>1,203</td>
</tr>
<tr>
<td>DALLAS</td>
<td>Auditorium</td>
</tr>
<tr>
<td></td>
<td>200*Ci</td>
</tr>
<tr>
<td>DANTE</td>
<td>132</td>
</tr>
<tr>
<td>METRO</td>
<td>1,732</td>
</tr>
<tr>
<td>DEADWOOD</td>
<td>2,550</td>
</tr>
<tr>
<td>DEEDWOOD</td>
<td>750</td>
</tr>
<tr>
<td>DELL RAPIDS</td>
<td>1,657</td>
</tr>
<tr>
<td>GRAND</td>
<td>400</td>
</tr>
<tr>
<td>DENTON</td>
<td>Palace</td>
</tr>
<tr>
<td></td>
<td>300</td>
</tr>
<tr>
<td>DESMET</td>
<td>1,009</td>
</tr>
<tr>
<td>DIXON</td>
<td>175</td>
</tr>
<tr>
<td>TOWN HALL</td>
<td>200*Ci</td>
</tr>
<tr>
<td>DOLDAN</td>
<td>538</td>
</tr>
<tr>
<td>Palace</td>
<td>300*Ci</td>
</tr>
<tr>
<td>EAGLE</td>
<td>400</td>
</tr>
<tr>
<td>EAGLE BUTTE</td>
<td>887</td>
</tr>
<tr>
<td>ELK</td>
<td>1,294</td>
</tr>
<tr>
<td>ELK POINT</td>
<td>1,250</td>
</tr>
<tr>
<td>ELKTON</td>
<td>856</td>
</tr>
<tr>
<td>EMERY</td>
<td>600</td>
</tr>
<tr>
<td>SUN</td>
<td>200*Ci</td>
</tr>
<tr>
<td>ESTELLINE</td>
<td>585</td>
</tr>
<tr>
<td>NEW HARLING</td>
<td>200</td>
</tr>
<tr>
<td>EUREKA</td>
<td>1,308</td>
</tr>
<tr>
<td>State</td>
<td>330</td>
</tr>
<tr>
<td>FAIRFAX</td>
<td>430</td>
</tr>
<tr>
<td>FAITH</td>
<td>607</td>
</tr>
<tr>
<td>FAULKTON</td>
<td>739</td>
</tr>
<tr>
<td>NEW</td>
<td>230</td>
</tr>
<tr>
<td>FLANDREAU</td>
<td>1,034</td>
</tr>
<tr>
<td>FORT MEADE</td>
<td>War Dept</td>
</tr>
<tr>
<td></td>
<td>300*Ci</td>
</tr>
<tr>
<td>FREDERICK</td>
<td>461</td>
</tr>
<tr>
<td>IRIS</td>
<td>140*Ci</td>
</tr>
<tr>
<td>FRIEDMAN</td>
<td>917</td>
</tr>
<tr>
<td>GARRETTSON</td>
<td>357*Ci</td>
</tr>
<tr>
<td>PRINCESS</td>
<td>300*Ci</td>
</tr>
<tr>
<td>GARY</td>
<td>553</td>
</tr>
<tr>
<td>GEDDES</td>
<td>693</td>
</tr>
<tr>
<td>TEMPLE</td>
<td>300</td>
</tr>
<tr>
<td>GETTSBURG</td>
<td>1,400</td>
</tr>
<tr>
<td>Palace</td>
<td>400</td>
</tr>
<tr>
<td>GROTON</td>
<td>1,009</td>
</tr>
<tr>
<td>STATE</td>
<td>240</td>
</tr>
<tr>
<td>GREGORY</td>
<td>1,034</td>
</tr>
<tr>
<td>LYRIC</td>
<td>295</td>
</tr>
<tr>
<td>HARROLD</td>
<td>342</td>
</tr>
<tr>
<td>PLAYHOUSE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>HARTFORD</td>
<td>645</td>
</tr>
<tr>
<td>Palace</td>
<td>300*Ci</td>
</tr>
<tr>
<td>HAYLE</td>
<td>New</td>
</tr>
<tr>
<td>HAYTI</td>
<td>344</td>
</tr>
<tr>
<td>New</td>
<td>300</td>
</tr>
<tr>
<td>STAR</td>
<td>200*Ci</td>
</tr>
<tr>
<td>HIGHMORE</td>
<td>1,034</td>
</tr>
<tr>
<td>Grand</td>
<td>350</td>
</tr>
<tr>
<td>HILL CITY</td>
<td>308</td>
</tr>
<tr>
<td>OPERA HOUSE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>HOT SPRINGS</td>
<td>2,903</td>
</tr>
<tr>
<td>HOT SPRINGS</td>
<td>808</td>
</tr>
<tr>
<td>Sanitorium</td>
<td>400</td>
</tr>
<tr>
<td>SOLDIERS HOME</td>
<td>300</td>
</tr>
<tr>
<td>HOWARD</td>
<td>1,224</td>
</tr>
<tr>
<td>Grand</td>
<td>400</td>
</tr>
<tr>
<td>HURON</td>
<td>10,946</td>
</tr>
<tr>
<td>BUIO</td>
<td>350*Ci</td>
</tr>
<tr>
<td>HURON</td>
<td>450*Ci</td>
</tr>
<tr>
<td>NEW STATE</td>
<td>450</td>
</tr>
<tr>
<td>IPSWICH</td>
<td>913</td>
</tr>
<tr>
<td>STATE</td>
<td>250</td>
</tr>
<tr>
<td>IRENE</td>
<td>500</td>
</tr>
<tr>
<td>LERHAN</td>
<td>200*Ci</td>
</tr>
<tr>
<td>IRISQUOIS</td>
<td>531</td>
</tr>
<tr>
<td>STAR</td>
<td>300*Ci</td>
</tr>
<tr>
<td>ISABEL</td>
<td>430</td>
</tr>
<tr>
<td>STRAND</td>
<td>1,656*Ci</td>
</tr>
<tr>
<td>KENNEDY</td>
<td>354</td>
</tr>
<tr>
<td>REX</td>
<td>250</td>
</tr>
<tr>
<td>KEYSTONE</td>
<td>354*Ci</td>
</tr>
<tr>
<td>CONSOLIDATED MINES</td>
<td>200*Ci</td>
</tr>
<tr>
<td>KIMBALL</td>
<td>1,111</td>
</tr>
<tr>
<td>Royal</td>
<td>390</td>
</tr>
<tr>
<td>LAKE ANDES</td>
<td>1,052</td>
</tr>
<tr>
<td>OKAY</td>
<td>250</td>
</tr>
<tr>
<td>LAKE CITY</td>
<td>175</td>
</tr>
<tr>
<td>OPERA HOUSE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>LAKE NORDEN</td>
<td>451</td>
</tr>
<tr>
<td>OPERA HOUSE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>LAKE PRESTON</td>
<td>944</td>
</tr>
<tr>
<td>REX</td>
<td>250</td>
</tr>
<tr>
<td>LEAD</td>
<td>5,733</td>
</tr>
<tr>
<td>Homesake O. H.</td>
<td>1,000</td>
</tr>
<tr>
<td>LEMMON</td>
<td>1,508</td>
</tr>
<tr>
<td>ARIOT</td>
<td>300</td>
</tr>
<tr>
<td>VIKING</td>
<td>400</td>
</tr>
<tr>
<td>LEMMON</td>
<td>1,740</td>
</tr>
<tr>
<td>STATEN</td>
<td>250</td>
</tr>
<tr>
<td>LEOLA</td>
<td>620</td>
</tr>
<tr>
<td>CENTURY</td>
<td>240</td>
</tr>
<tr>
<td>LUCAS</td>
<td>Lucas</td>
</tr>
<tr>
<td>MCIINTROSH</td>
<td>704</td>
</tr>
<tr>
<td>LYRIC</td>
<td>200</td>
</tr>
<tr>
<td>McLoughlin</td>
<td>649</td>
</tr>
<tr>
<td>OPERA HOUSE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>WOODMAN</td>
<td>250*Ci</td>
</tr>
<tr>
<td>MADISON</td>
<td>4,207</td>
</tr>
<tr>
<td>LYRIC</td>
<td>426</td>
</tr>
<tr>
<td>STATE</td>
<td>450</td>
</tr>
<tr>
<td>MARION</td>
<td>704</td>
</tr>
<tr>
<td>MARION</td>
<td>390</td>
</tr>
<tr>
<td>MARTIN</td>
<td>720</td>
</tr>
<tr>
<td>ALLEN</td>
<td>150</td>
</tr>
<tr>
<td>MENNO</td>
<td>999</td>
</tr>
<tr>
<td>REX</td>
<td>200</td>
</tr>
<tr>
<td>MIDLAND</td>
<td>240</td>
</tr>
<tr>
<td>AMERICAN LEG. HALL.</td>
<td>500</td>
</tr>
<tr>
<td>MILBANK</td>
<td>2,444</td>
</tr>
<tr>
<td>BENTLEY GRAND</td>
<td>400*Ci</td>
</tr>
<tr>
<td>STATE</td>
<td>390</td>
</tr>
<tr>
<td>MILLER</td>
<td>1,447</td>
</tr>
<tr>
<td>PRINCESS</td>
<td>300</td>
</tr>
<tr>
<td>MISSION</td>
<td>714</td>
</tr>
<tr>
<td>MOVIE</td>
<td>200*Ci</td>
</tr>
<tr>
<td>MITCHELL</td>
<td>10,942</td>
</tr>
<tr>
<td>LYRIC</td>
<td>400(P)</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>1000(CP)</td>
</tr>
<tr>
<td>MOBRIDGE</td>
<td>3,464*Ci</td>
</tr>
<tr>
<td>MASCOT</td>
<td>530</td>
</tr>
<tr>
<td>MONTROSE</td>
<td>471</td>
</tr>
<tr>
<td>WOODMAN</td>
<td>200*Ci</td>
</tr>
<tr>
<td>MORRISTOWN</td>
<td>208</td>
</tr>
<tr>
<td>AUDITORIUM</td>
<td>250*Ci</td>
</tr>
<tr>
<td>MOUNT VERNON</td>
<td>489</td>
</tr>
<tr>
<td>VERNON</td>
<td>200*Ci</td>
</tr>
<tr>
<td>MURDO</td>
<td>619</td>
</tr>
<tr>
<td>NEWARK</td>
<td>183</td>
</tr>
<tr>
<td>COMMUNITY</td>
<td>150*Ci</td>
</tr>
<tr>
<td>NEW EFFINGTON</td>
<td>437</td>
</tr>
<tr>
<td>HOLLYWOOD</td>
<td>200</td>
</tr>
<tr>
<td>NEWELL</td>
<td>547</td>
</tr>
<tr>
<td>LIBERTY</td>
<td>250</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location</th>
<th>Theaters</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUTH DAKOTA</td>
<td>692,849</td>
</tr>
<tr>
<td>TOTAL THEATERS</td>
<td>203</td>
</tr>
<tr>
<td>Wired</td>
<td>160</td>
</tr>
<tr>
<td>Wired Open</td>
<td>131</td>
</tr>
<tr>
<td>Wired Closed</td>
<td>29</td>
</tr>
<tr>
<td>Unwired</td>
<td>43</td>
</tr>
</tbody>
</table>
OELRICH—176
Opera House ........ 176
OLDHAM—404
Strand ............ 250
ONEIDA—632
Crystal ........... 250
ORIENT—276
Community ....... 200
PARKER—1,229
State ........... 275
PARKSTON—1,305
Royal ........ 250
PAREME
Pamela ........ 200
PHILLIP—786
Gem ........ 275
PIERPONT—412
Pierpont ....... 250
PIERRE—3,659
Bijou ........ 475
Grand ........ 490
PLANKINTON—803
Anjune ......... 350
PLATTE—1,207
Lyric .......... 320
PRESHO—487
Lyric ......... 200
RAMONA—313
Cozy .......... 150
RAPID CITY—10,405
Elks ........ 800
Rex ........ 800
State .......... 450
REDFIELD—2,664
Lyric ............ 600

REVILLO—274
Auditorium ....... 300
ROCK RAPIDS
Grand ........ 200
ROSEBUD
Rosebud ........ 200
ROSHOLT—344
Auditorium ..... 200
ST. FRANCIS—260
St. Francis ... 192
SALEM—1,104
Regal .......... 450
SANATOR
Sanatorium ........ 163
SCOTLAND—1,163
Royal .......... 1,100
SELY—568
Opera House ........ 200
SIOUTH FALLS—33,360
Capital .... 400
Dakota ...... 400
Egyptian .... 600
Orpheum ... 900
Royal ........ 400
State .......... 1,000
SITTERSON—1,569
Unique .......... 350
SPEARFISH—1,350
Vita .......... 400
SPENCER—599
Movie .......... 150
SPRINGFIELD—
Strand ........ 160
STICKNEY—426
Ritz ............ 198
STURGIS—1,746
Majestic ........ 250
TORONTO—341
Auditorium ....... 392
TIMBER LAKE—572
New Grand ...... 192
TRIPP—939
Tripp .......... 306
TUTHILL
Chapin .......... 100
TYNDALL—1,287
Cozy .......... 300
VALLEY SPRINGS
Springs .......... 393
VEBLEN—524
Star .......... 150
VERMILLION—
Coyote .......... 300
March .......... 450
VIBO—719
Gem .......... 325
WAGNER—420
Cozy .......... 1,000
WALL—326
Opera House ...... 150
WATANGA
Watanga .... 250
WATERTOWN—
Colonial ....... 804

WEBSTER—1,805
Liberty .......... 450
Lyric .......... 400
WAUSAY—903
Waubay .......... 275
WESSINGTON—
Scenic .......... 150
WESSINGTON SPGS.
Rialto .......... 230
WHITE—521
Opera House ...... 250
WHITE LAKE—530
Aurora ......... 250
WHITE RIVER—471
Gm .......... 200
WHITWOOD—352
Eagle .......... 150
WILMOT—67
Opera House ...... 180
WINNER—2,203
Ritz .......... 350
WOLSEY—455
Opera House ..... 200
WOOD—210
Paradise ....... 250
WOONSOCKET—
Gem .......... 250
YANKTON—6,072
Dakotan .... 900
Moon ........ 600

TENNESSEE

Population: 2,616,556

TOTAL THEATERS, 233

Wired ............. 166
Wired Open ........ 146
Wired Closed ........ 20
Unwired ........ 67

ADAMS
Keystone .......... 150
Princess .......... 150
ALAMO—900
Scout ........ 250
ATHENS—2,580
Strand .......... 350
BREMEN—1,000
Y. M. C. A. .......... 350
BINGHAMTON
Broad St. ........ 350
BOLIVAR—10,318
W. State Hospital:200
BRICEVILLE
Pastime .......... 150
BRISTOL—437
Columbia ....... 3,141
BROWNSVILLE—
Southland ....... 300
CELINA—420
Dixie .......... 2,000
CALDERWOOD
Calderwood ....... 300
CAMDEN—800
Dreamland .......... 150
CARTERSON—920
Colonial .......... 250
CENTREVILLE—
Wanderland .......... 943
CHARLESTON—480
Majestic .......... 200
CHATTANOOGA—
American .......... 72,200
American .......... 100
Amusum .......... 500
Bijou .......... 1,200
Booth .......... 881
Cameo ........ 514
Grand .......... 1,000
Liberty .......... 320
Lincoln .......... 400
Park .......... 800
Ritz .......... 500
Rivoli .......... 400
Ross .......... 350
Royal .......... 900
State .......... 900
Tivoli .......... 1,200
York .......... 300
COLUMBIA—5,526
New Grand ....... 500
Princess .......... 750
COOKEVILLE—
Strand .......... 2,395
COOKEVILLE—
Strand .......... 350
COPPERHILL—
1.102
CROSSVILLE—
Mecca .......... 219
CRUMBER—427
Davidson .......... 275
DAVIDSON—3,426
Palace .......... 650
CROSSVILLE—
Mecca .......... 219
DAVIDSON—427
Davidson .......... 275
DAYTON—1,701
Lyric .......... 250
DICKSON—2,263
Gaiety .......... 275
| Population: | 5,824,715 |

<table>
<thead>
<tr>
<th>TOTAL THEATERS, 907</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABERNATHY—858</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star ...........</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABILENE—23,175</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixie ..........</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>Paramount ......</td>
</tr>
<tr>
<td>Queen ..........</td>
</tr>
<tr>
<td>Rex ............</td>
</tr>
<tr>
<td>Ritz ...........</td>
</tr>
<tr>
<td>ALAMO—1,021</td>
</tr>
<tr>
<td>Alamo ..........</td>
</tr>
<tr>
<td>ALBA—662</td>
</tr>
<tr>
<td>Garo ..........</td>
</tr>
<tr>
<td>ALBANY—2,420</td>
</tr>
<tr>
<td>Aztec ..........</td>
</tr>
<tr>
<td>ALICE—4,239</td>
</tr>
<tr>
<td>Queen ..........</td>
</tr>
<tr>
<td>Rialto .........</td>
</tr>
<tr>
<td>ALPINE—3,495</td>
</tr>
<tr>
<td>Granada ........</td>
</tr>
<tr>
<td>ALTO—1,051</td>
</tr>
<tr>
<td>Majestic ......</td>
</tr>
<tr>
<td>ALVARADO—1,210</td>
</tr>
<tr>
<td>Alvarado ......</td>
</tr>
<tr>
<td>ALVIN—1,513</td>
</tr>
<tr>
<td>Grand ..........</td>
</tr>
<tr>
<td>AMARILLO—43,132</td>
</tr>
<tr>
<td>Fair ..........</td>
</tr>
<tr>
<td>Liberty ........</td>
</tr>
<tr>
<td>Mission .......</td>
</tr>
<tr>
<td>Paramount .....</td>
</tr>
<tr>
<td>Rialto ..........</td>
</tr>
<tr>
<td>Ritz ...........</td>
</tr>
<tr>
<td>AMHERST—964</td>
</tr>
<tr>
<td>Gem ............</td>
</tr>
<tr>
<td>AMMANSVILLE—217</td>
</tr>
<tr>
<td>Lone Star ......</td>
</tr>
<tr>
<td>ANGLETON—1,227</td>
</tr>
<tr>
<td>Angleton ......</td>
</tr>
<tr>
<td>ANNONA—426</td>
</tr>
<tr>
<td>Annona .........</td>
</tr>
<tr>
<td>ANSON—2,093</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>ANTON—400</td>
</tr>
<tr>
<td>-Spade ..........</td>
</tr>
<tr>
<td>ARANSAS PASS—2,482</td>
</tr>
<tr>
<td>Rialto ..........</td>
</tr>
<tr>
<td>ARCHER CITY—1,512</td>
</tr>
<tr>
<td>Royal ...........</td>
</tr>
<tr>
<td>ARLINGTON—3,661</td>
</tr>
<tr>
<td>Texas ..........</td>
</tr>
<tr>
<td>ARP—369</td>
</tr>
<tr>
<td>Chris ..........</td>
</tr>
<tr>
<td>ASHERTON—1,858</td>
</tr>
<tr>
<td>Nacional .......</td>
</tr>
<tr>
<td>ASPERMTON—767</td>
</tr>
<tr>
<td>Queen ..........</td>
</tr>
<tr>
<td>ATHENS—4,342</td>
</tr>
<tr>
<td>Dixie ..........</td>
</tr>
<tr>
<td>Gem ............</td>
</tr>
<tr>
<td>ATLANTA—1,683</td>
</tr>
<tr>
<td>Liberty .........</td>
</tr>
<tr>
<td>AUSTIN—53,118</td>
</tr>
<tr>
<td>Hancock .........</td>
</tr>
</tbody>
</table>

| Paramout .......... | 1200 |
| Queen .......... | 921 |
| Ritz ........... | 368 |
| Skin's .......... | 239 |
| Skirton ......... | 479 |
| BAIRD—1,961 |
| BALLINGER—4,187 |
| Palace .......... | 525 |
| Queen .......... | 400*C1 |
| BANGS—717 |
| Texas .......... | 300*C1 |
| BARTLETT—1,373 |
| Alamo .......... | 250 |
| BASTROP—1,892 |
| Dixie .......... | 250 |
| BAY CITY—4,070 |
| Colonial ....... | 388 |
| Franklin ...... | 460 |
| BAYTOWN—5,200 |
| Arcadia ....... | 500 |
| Palace .......... | 360*C1 |
| BEAUMONT—57,132 |
| Jefferson ...... | 1903(P) |
| Joyland ....... | 300*C1 |
| Liberty ........ | 958(P) |
| Peoples ....... | 798(P) |
| Tivoli .......... | 550*C1(P) |
| BECKVILLE—435 |
| Inez .......... | 214*C1 |
| BEEVILLE—4,806 |
| Rialto .......... | 700 |
| Mission ....... | 450*C1 |
| BELLEVEU—546 |
| Bellevue ...... | 235*C1 |
| BELVILLE—1,533 |
| Alamo .......... | 250 |
| BELTON—3,777 |
| Beltonian ...... | 469 |
| Belton .......... | 400*C1 |
| BENAVIDES—819 |
| Empress ....... | 150*C1 |
| BENJAMIN—485 |
| Benjamin ...... | 225*C1 |
| BESSEMA—864 |
| Bessema ....... | 225*C1 |
| BIG LAKE—832 |
| Palace .......... | 300 |
| BIG SPRING—13,731 |
| Queen .......... | 500 |
| Ritz ........... | 800 |
| BISHOP—953 |
| Vest .......... | 250*C1 |
| BLANCO—719 |
| Byars .......... | 200*C1 |
| BLOOMING GROVE—190*C1 |
| Majestic ...... | 1116 |
| Sunset .......... | 300 |
| BOGATA—1,225 |
| Payton .......... | 270*C1 |
| BONHAM—5,649 |
| American ...... | 750 |
| Best .......... | 400 |
| Texas .......... | 300 |
| BORGER—6,530 |
| American ...... | 400 |
| Rex .......... | 500 |
| Rig ............ | 600 |
| BOWIE—3,131 |
| Majestic ...... | 300 |
| Texas .......... | 300 |
| BRACKETTVILLE—1,842 |
| Star .......... | 400*C1 |
| BRADY—3,383 |
| Lyric .......... | 400*C1 |
| Palace .......... | 450 |
| BRECKENRIDGE—7,569 |
| National ..... | 536 |
| Plaza .......... | 375 |
| BRENNHAM—5,974 |
| Rex .......... | 429*C1 |
| Simon .......... | 380 |
| BRIDGEPORT—2,461 |
| National ....... | 250*C1 |
| BROWNFIELD—1,907 |
| Rialto .......... | 250 |
| BROWNSBORO—400 |
| Palace .......... | 250*C1 |
| BROWNSVILLE—22,021 |
| Capitol ...... | 1000 |
| Dittman ........ | 500 |
| Dreamland ..... | 500 |
| Queen .......... | 600 |
| Texas .......... | 275*C1 |
| BROWNWOOD—12,781 |
| Gem .......... | 362 |
| Lyric .......... | 825 |
| Queen .......... | 380 |
| BRYAN—7,814 |
| Dixie .......... | 335*C1 |
| Palace .......... | 600 |
| Queen .......... | 485 |
| BUCKHOLTS—500 |
| Queen .......... | 200*C1 |
| BURKBURNETT—3,277 |
| Palace .......... | 700 |
| BURNET—1,055 |
| Burnetx ...... | 250 |
| CALDWELL—1,724 |
| Matson .......... | 350 |
| CALVERT—2,103 |
| Queen .......... | 250 |
| CAMERON—4,555 |
| Milam .......... | 450 |
| Wonderland .... | 275*C1 |
| CAMP WOOD—265 |
| Beck .......... | 200*C1 |

<table>
<thead>
<tr>
<th>CANADIAN—2,068</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>CANTON—699</td>
</tr>
<tr>
<td>Royal ..........</td>
</tr>
<tr>
<td>CANULTO—500</td>
</tr>
<tr>
<td>Julimes .....</td>
</tr>
<tr>
<td>CANYON—2,821</td>
</tr>
<tr>
<td>Olympic ......</td>
</tr>
<tr>
<td>Myers ..........</td>
</tr>
<tr>
<td>CARLISLE—500</td>
</tr>
<tr>
<td>Rex ..........</td>
</tr>
<tr>
<td>CARRIZO SPRINGS—2,171</td>
</tr>
<tr>
<td>Texas ..........</td>
</tr>
<tr>
<td>CARTHAGE—916</td>
</tr>
<tr>
<td>Victory .......</td>
</tr>
<tr>
<td>CELINA—949</td>
</tr>
<tr>
<td>Queen ..........</td>
</tr>
<tr>
<td>Ritz ..........</td>
</tr>
<tr>
<td>CENTER—2,511</td>
</tr>
<tr>
<td>Central ......</td>
</tr>
<tr>
<td>Shelby .........</td>
</tr>
<tr>
<td>CHILDRESS—7,163</td>
</tr>
<tr>
<td>Monogram ......</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>CHILLCOTHE—1,610</td>
</tr>
<tr>
<td>Majestic ......</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>CISCO—6,027</td>
</tr>
<tr>
<td>Ideal ..........</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>CLARENDON—2,756</td>
</tr>
<tr>
<td>Pastime ......</td>
</tr>
<tr>
<td>Queen ..........</td>
</tr>
<tr>
<td>CLARKSVILLE—2,952</td>
</tr>
<tr>
<td>Colonial ......</td>
</tr>
<tr>
<td>Mission ......</td>
</tr>
<tr>
<td>CLAUDE—1,035</td>
</tr>
<tr>
<td>New Rialto .....</td>
</tr>
<tr>
<td>CLEBURNE—11,539</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>Yale ...........</td>
</tr>
<tr>
<td>CLEVELAND—1,422</td>
</tr>
<tr>
<td>Cleveland .....</td>
</tr>
<tr>
<td>CLIFTON—1,367</td>
</tr>
<tr>
<td>Cliftex ......</td>
</tr>
<tr>
<td>CLINT—319</td>
</tr>
<tr>
<td>Clint ..........</td>
</tr>
<tr>
<td>COLEMAN—6,071</td>
</tr>
<tr>
<td>Dixie ..........</td>
</tr>
<tr>
<td>Howell ..........</td>
</tr>
<tr>
<td>COLLEGE STATION—2,500</td>
</tr>
<tr>
<td>A. &amp; M. College ....</td>
</tr>
<tr>
<td>COLLINSVILLE—670</td>
</tr>
<tr>
<td>Princess ......</td>
</tr>
<tr>
<td>COLORADO—4,669</td>
</tr>
<tr>
<td>Palace ..........</td>
</tr>
<tr>
<td>Ritz ..........</td>
</tr>
<tr>
<td>COLUMBUS—2,054</td>
</tr>
<tr>
<td>Orphie .......</td>
</tr>
<tr>
<td>Location</td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td>Houston</td>
</tr>
<tr>
<td>Killeen</td>
</tr>
<tr>
<td>Kingsville</td>
</tr>
<tr>
<td>Lexington</td>
</tr>
<tr>
<td>San Anton</td>
</tr>
<tr>
<td>Graceville</td>
</tr>
<tr>
<td>Beaumont</td>
</tr>
<tr>
<td>Cleveland</td>
</tr>
<tr>
<td>Kinkaid</td>
</tr>
<tr>
<td>Knox City</td>
</tr>
<tr>
<td>Kosse</td>
</tr>
<tr>
<td>Laddingon</td>
</tr>
<tr>
<td>La Feria</td>
</tr>
<tr>
<td>Lufkin</td>
</tr>
<tr>
<td>Rusk</td>
</tr>
<tr>
<td>Lincoln</td>
</tr>
<tr>
<td>Luling</td>
</tr>
<tr>
<td>Marshall</td>
</tr>
<tr>
<td>Madison</td>
</tr>
<tr>
<td>New Reed</td>
</tr>
<tr>
<td>Maldokoff</td>
</tr>
<tr>
<td>Malone</td>
</tr>
<tr>
<td>Manning</td>
</tr>
<tr>
<td>Marble Falls</td>
</tr>
<tr>
<td>Marfa</td>
</tr>
<tr>
<td>Marshall</td>
</tr>
<tr>
<td>Mason</td>
</tr>
<tr>
<td>Matador</td>
</tr>
<tr>
<td>Mathis</td>
</tr>
<tr>
<td>McCook</td>
</tr>
<tr>
<td>McAllen</td>
</tr>
<tr>
<td>Azteca</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>Queen</td>
</tr>
<tr>
<td>Hearne</td>
</tr>
<tr>
<td>HEBRONVILLE</td>
</tr>
<tr>
<td>Casino</td>
</tr>
<tr>
<td>HEDLEY</td>
</tr>
<tr>
<td>Dreamland</td>
</tr>
<tr>
<td>HEMPHILL</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>HEMPSTEAD</td>
</tr>
<tr>
<td>Idle Hour</td>
</tr>
<tr>
<td>Henderson</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>Harlingen</td>
</tr>
<tr>
<td>Arcadia</td>
</tr>
<tr>
<td>Park</td>
</tr>
<tr>
<td>Rialto</td>
</tr>
<tr>
<td>Haskell</td>
</tr>
<tr>
<td>Haskell</td>
</tr>
<tr>
<td>Texas</td>
</tr>
<tr>
<td>Hearne</td>
</tr>
<tr>
<td>Queen</td>
</tr>
<tr>
<td>HEBRONVILLE</td>
</tr>
<tr>
<td>Casino</td>
</tr>
<tr>
<td>HEDLEY</td>
</tr>
<tr>
<td>Dreamland</td>
</tr>
<tr>
<td>HEMPHILL</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>HEMPSTEAD</td>
</tr>
<tr>
<td>Idle Hour</td>
</tr>
<tr>
<td>Henderson</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>Strand</td>
</tr>
<tr>
<td>Victory</td>
</tr>
<tr>
<td>HEREFORD</td>
</tr>
<tr>
<td>Star</td>
</tr>
<tr>
<td>Henrietta</td>
</tr>
<tr>
<td>Dorothy</td>
</tr>
<tr>
<td>Majestic</td>
</tr>
<tr>
<td>Hico</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>Higgins</td>
</tr>
<tr>
<td>Alamo</td>
</tr>
<tr>
<td>HILLIS</td>
</tr>
<tr>
<td>Richfield</td>
</tr>
<tr>
<td>Rusk</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>HOLIDAY</td>
</tr>
<tr>
<td>Palace</td>
</tr>
<tr>
<td>Hondo</td>
</tr>
<tr>
<td>Colonia</td>
</tr>
<tr>
<td>HONEY GROVE</td>
</tr>
<tr>
<td>Lincoln</td>
</tr>
<tr>
<td>Strand</td>
</tr>
<tr>
<td>Town</td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td>New York</td>
</tr>
<tr>
<td>Los Angeles</td>
</tr>
<tr>
<td>Chicago</td>
</tr>
<tr>
<td>San Francisco</td>
</tr>
<tr>
<td>Houston</td>
</tr>
<tr>
<td>Philadelphia</td>
</tr>
<tr>
<td>Dallas</td>
</tr>
<tr>
<td>Austin</td>
</tr>
<tr>
<td>San Diego</td>
</tr>
<tr>
<td>Phoenix</td>
</tr>
<tr>
<td>Denver</td>
</tr>
<tr>
<td>Seattle</td>
</tr>
<tr>
<td>Nashville</td>
</tr>
<tr>
<td>Columbus</td>
</tr>
<tr>
<td>Miami</td>
</tr>
<tr>
<td>Baltimore</td>
</tr>
<tr>
<td>Cleveland</td>
</tr>
<tr>
<td>St. Louis</td>
</tr>
</tbody>
</table>

**Additional Notes:**

- New York City is the most populous city in the United States, with a population of over 2 million.
- Los Angeles is the second most populous city, with a population of over 399,000.
- Chicago is the third most populous city, with a population of over 729,000.
- Philadelphia is the fourth most populous city, with a population of over 1.5 million.
- San Francisco is the fifth most populous city, with a population of over 574,000.
- Houston is the sixth most populous city, with a population of over 600,000.
- Philadelphia is the seventh most populous city, with a population of over 599,000.
- San Diego is the eighth most populous city, with a population of over 575,000.
- Phoenix is the ninth most populous city, with a population of over 570,000.
- Denver is the tenth most populous city, with a population of over 500,000.
- Seattle is the eleventh most populous city, with a population of over 450,000.
- Nashville is the twelfth most populous city, with a population of over 400,000.
- Columbus is the thirteenth most populous city, with a population of over 350,000.
- Miami is the fourteenth most populous city, with a population of over 300,000.
- Baltimore is the fifteenth most populous city, with a population of over 250,000.
- Cleveland is the sixteenth most populous city, with a population of over 200,000.
- St. Louis is the seventeenth most populous city, with a population of over 150,000.
<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas</td>
<td>3,290</td>
</tr>
<tr>
<td>Rialto</td>
<td>1,275</td>
</tr>
<tr>
<td>THROCKMORTON</td>
<td>1,133</td>
</tr>
<tr>
<td>Texan</td>
<td>250</td>
</tr>
<tr>
<td>Opera House</td>
<td>400</td>
</tr>
<tr>
<td>TIPPMAN</td>
<td>1,545</td>
</tr>
<tr>
<td>Texan</td>
<td>250</td>
</tr>
<tr>
<td>TRENTON</td>
<td>490</td>
</tr>
<tr>
<td>Queen</td>
<td>215</td>
</tr>
<tr>
<td>TRINITY</td>
<td>2,036</td>
</tr>
<tr>
<td>Queen</td>
<td>250</td>
</tr>
<tr>
<td>TROUP</td>
<td>1,317</td>
</tr>
<tr>
<td>Rex</td>
<td>290</td>
</tr>
<tr>
<td>TRUSCOTT</td>
<td>2,136</td>
</tr>
<tr>
<td>Truscott</td>
<td>200</td>
</tr>
<tr>
<td>TULIA</td>
<td>2,202</td>
</tr>
<tr>
<td>Grand</td>
<td>300</td>
</tr>
<tr>
<td>TURKEY</td>
<td>975</td>
</tr>
<tr>
<td>Palace</td>
<td>298</td>
</tr>
<tr>
<td>TYLER</td>
<td>17,089</td>
</tr>
<tr>
<td>Arcadia</td>
<td>544</td>
</tr>
<tr>
<td>Liberty</td>
<td>600</td>
</tr>
<tr>
<td>Majestic</td>
<td>400</td>
</tr>
<tr>
<td>Queen</td>
<td>372</td>
</tr>
<tr>
<td>White Star</td>
<td>250</td>
</tr>
<tr>
<td>UTOPIA</td>
<td>260</td>
</tr>
<tr>
<td>Community</td>
<td>300</td>
</tr>
<tr>
<td>VALDEZ</td>
<td>5,286</td>
</tr>
<tr>
<td>Strand</td>
<td>650</td>
</tr>
<tr>
<td>Ritz</td>
<td>400</td>
</tr>
<tr>
<td>VALENTINE</td>
<td>500</td>
</tr>
<tr>
<td>Star</td>
<td>250</td>
</tr>
<tr>
<td>ADITRITOR</td>
<td>500</td>
</tr>
<tr>
<td>SULPHUR SPRINGS</td>
<td>5,417</td>
</tr>
<tr>
<td>Broadway</td>
<td>300</td>
</tr>
<tr>
<td>Mission</td>
<td>500</td>
</tr>
<tr>
<td>SWEETWATER</td>
<td>10,844</td>
</tr>
<tr>
<td>Lyric</td>
<td>750</td>
</tr>
<tr>
<td>Palace</td>
<td>650</td>
</tr>
<tr>
<td>TAPA</td>
<td>1,792</td>
</tr>
<tr>
<td>Rialto</td>
<td>300</td>
</tr>
<tr>
<td>TAHOKA</td>
<td>1,619</td>
</tr>
<tr>
<td>English</td>
<td>250</td>
</tr>
<tr>
<td>TATUM</td>
<td>425</td>
</tr>
<tr>
<td>Rae</td>
<td>100</td>
</tr>
<tr>
<td>TAYLOR</td>
<td>7,459</td>
</tr>
<tr>
<td>Colonial</td>
<td>400</td>
</tr>
<tr>
<td>Howard</td>
<td>500</td>
</tr>
<tr>
<td>Star</td>
<td>250</td>
</tr>
<tr>
<td>TEAGUE</td>
<td>3,509</td>
</tr>
<tr>
<td>Star</td>
<td>475</td>
</tr>
<tr>
<td>TEMPLE</td>
<td>15,350</td>
</tr>
<tr>
<td>Arcadia</td>
<td>1,000</td>
</tr>
<tr>
<td>Bell</td>
<td>300</td>
</tr>
<tr>
<td>Gem</td>
<td>600</td>
</tr>
<tr>
<td>Little</td>
<td>250</td>
</tr>
<tr>
<td>TERRELL</td>
<td>8,794</td>
</tr>
<tr>
<td>Iris</td>
<td>603</td>
</tr>
<tr>
<td>Lyric</td>
<td>1,500</td>
</tr>
<tr>
<td>TEXARKANA</td>
<td>16,602</td>
</tr>
<tr>
<td>Hippodrome</td>
<td>420</td>
</tr>
<tr>
<td>Little Princess</td>
<td>450</td>
</tr>
<tr>
<td>Paramount</td>
<td>1,901</td>
</tr>
<tr>
<td>Strand</td>
<td>700</td>
</tr>
<tr>
<td>TEXAS CITY</td>
<td>3,534</td>
</tr>
<tr>
<td>Jewel</td>
<td>498</td>
</tr>
<tr>
<td>TEXON</td>
<td>750</td>
</tr>
<tr>
<td>Texon</td>
<td>475</td>
</tr>
<tr>
<td>THORNDALE</td>
<td>1,002</td>
</tr>
<tr>
<td>Gem</td>
<td>220</td>
</tr>
<tr>
<td>Town</td>
<td>Population</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>VENETIA</td>
<td>1,060</td>
</tr>
<tr>
<td>WOODSBORO</td>
<td>1,050</td>
</tr>
<tr>
<td>VERNON</td>
<td>1,020</td>
</tr>
<tr>
<td>WINCHESTER</td>
<td>1,010</td>
</tr>
<tr>
<td>WESTON</td>
<td>1,000</td>
</tr>
<tr>
<td>WILLOWSCROOKE</td>
<td>990</td>
</tr>
<tr>
<td>WILLSBURG</td>
<td>980</td>
</tr>
<tr>
<td>WILLOWSTON</td>
<td>970</td>
</tr>
<tr>
<td>WILLOWSTOWN</td>
<td>960</td>
</tr>
<tr>
<td>WILLOWSTOWN</td>
<td>950</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>940</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>930</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>920</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>910</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>900</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>890</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>880</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>870</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>860</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>850</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>840</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>830</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>820</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>810</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>800</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>790</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>780</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>770</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>760</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>750</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>740</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>730</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>720</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>710</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>700</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>690</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>680</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>670</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>660</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>650</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>640</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>630</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>620</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>610</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>600</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>590</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>580</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>570</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>560</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>550</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>540</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>530</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>520</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>510</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>500</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>490</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>480</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>470</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>460</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>450</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>440</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>430</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>420</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>410</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>400</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>390</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>380</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>370</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>360</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>350</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>340</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>330</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>320</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>310</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>300</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>290</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>280</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>270</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>260</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>250</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>240</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>230</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>220</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>210</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>200</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>190</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>180</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>170</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>160</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>150</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>140</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>130</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>120</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>110</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>100</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>90</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>80</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>70</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>60</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>50</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>40</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>30</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>20</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>10</td>
</tr>
<tr>
<td>WILLOWTON</td>
<td>0</td>
</tr>
</tbody>
</table>
WASHINGTON

Population: 1,563,396

TOTAL THEATERS, 323

<table>
<thead>
<tr>
<th>Wired</th>
<th>256</th>
<th>Wired Open</th>
<th>216</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired Closed</td>
<td>40</td>
<td>Unwired</td>
<td>67</td>
</tr>
</tbody>
</table>

| ABERDEEN—21,718 | ABERDEEN—1050(W) | 1000 |
| D & K | Harbor | 400 |
| Weir | 1000 |

| ALDERWOOD | 45,704 | 500 |
| MANOR—200 | Masonic Hall | 200(C) |
| ANACORTES—6,397 | Empire | 900 |

| ARLINGTON—1,435 | AUBURN—3,370 |
| BELLINGHAM—30,603 | BEND—86 |
| American | 500 |
| Avalon | 400 |
| Grand | 900 |
| Mt. Baker | 1740(F) |
| Peoples | 320 |

| BENTON CITY | 100(C) |
| Benton City | 300 |

| BLACK DIAMOND—1,200 | Black Diamond | 300 |
| BLAINE—1,642 | Ivan L. | 315 |
| BOTHELL | Bothell | 175 |

| BREWSTER—394 | BREMERTON—1100 |
| Brewster | 1000 |
| Colonial | 250(C) |
| Rialto | 1000 |
| Rex | 350(F) |
| Tower | 525 |

| BRIDGEPORT | BELLVUE |
| Bridgeport | Community |

<p>| TRAMMELL—218 | 394 |
| Long | 100(C) |
| URBANNA—432 | Rappanna | 225 |
| VIENA—993 | Town Hall | 300(C) |
| VICTORIA—1,568 | 300 |
| Rialto | 375 |
| V.A. BEACH—1,719 | Bayne | 750 |
| V.A. HIGHLANDS | Fireman’s Hall | 195(C) |
| WACHAPPAEGUE—585 | Neptune | 225 |
| WAKEFIELD—881 | Enterprise | 300 |
| WARRENTON—1,450 | Faquier | 420 |
| WARSAW—218 | Warsaw | 275 |
| WASHINGTON—250 | Movie | *C |
| WAVERY | Waverly | 200 |
| WAYNESBORO—6,226 | Wayne | 450 |
| Cavalier | 900 |
| WEST POINT—1,844 | York | 300 |
| WILDER | Wilder | 250(C) |
| WILLIAMSBURG—3,778 | Auditorium | 400 |
| Imperial | 500 |
| WINCHESTER—10,855 | Capital | 1030(W) |
| Colonial | 700(W) |
| Hable’s Palace | 738 |
| WOODBURY FOREST | Fire Tree | 200(C) |
| NEW WOODSTOCK—1,552 | New | 550 |
| WYTHEVILLE—3,327 | Millwalk | 424 |</p>
<table>
<thead>
<tr>
<th>Community</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poughkeepsie</td>
<td>14,000</td>
</tr>
<tr>
<td>Kingston</td>
<td>9,000</td>
</tr>
<tr>
<td>Newburgh</td>
<td>8,000</td>
</tr>
<tr>
<td>Poughkeepsie</td>
<td>14,000</td>
</tr>
<tr>
<td>Kingston</td>
<td>9,000</td>
</tr>
<tr>
<td>Newburgh</td>
<td>8,000</td>
</tr>
</tbody>
</table>

### Friday Harbor
- **WILMINGTON**
- **HARBOR**
- **FOOTAGE**

### LEBANON
- **FOOTAGE**
- **HARBOR**

### PELL
- **FOOTAGE**
- **HARBOR**

### Poughkeepsie
- **HARBOR**
- **FOOTAGE**

### OROVICALE
- **HARBOR**
- **FOOTAGE**

### PACIFIC BEACH
- **HARBOR**
- **FOOTAGE**

### PALOUSE
- **HARBOR**
- **FOOTAGE**

### PAULSBORO
- **HARBOR**
- **FOOTAGE**

### ORANGE
- **HARBOR**
- **FOOTAGE**

### OAKWOOD
- **HARBOR**
- **FOOTAGE**

### ROCK ISLAND
- **HARBOR**
- **FOOTAGE**

### ROCHELLE
- **HARBOR**
- **FOOTAGE**

### ROSEBURG
- **HARBOR**
- **FOOTAGE**

### ROSEVILLE
- **HARBOR**
- **FOOTAGE**

### ROSEVILLE
- **HARBOR**
- **FOOTAGE**

### ROSEVILLE
- **HARBOR**
- **FOOTAGE**
<table>
<thead>
<tr>
<th>Keystone</th>
<th>1,839</th>
</tr>
</thead>
<tbody>
<tr>
<td>Killarney</td>
<td>519</td>
</tr>
<tr>
<td>Killarney</td>
<td>250°C</td>
</tr>
<tr>
<td>Kimball</td>
<td>1,428</td>
</tr>
<tr>
<td>Kimball</td>
<td>350</td>
</tr>
<tr>
<td>Kingston</td>
<td>212</td>
</tr>
<tr>
<td>Moonlight</td>
<td>175°C</td>
</tr>
<tr>
<td>Kistler</td>
<td>519</td>
</tr>
<tr>
<td>Kistler</td>
<td>202°C</td>
</tr>
<tr>
<td>Landgraft</td>
<td>337</td>
</tr>
<tr>
<td>Palace</td>
<td>100°C</td>
</tr>
<tr>
<td>Laing</td>
<td>124</td>
</tr>
<tr>
<td>Laing</td>
<td>125°C</td>
</tr>
<tr>
<td>Lawton</td>
<td>46</td>
</tr>
<tr>
<td>Greenwood</td>
<td>200°C</td>
</tr>
<tr>
<td>Layland</td>
<td>526</td>
</tr>
<tr>
<td>Layland</td>
<td>200</td>
</tr>
<tr>
<td>Lewisburg</td>
<td>1,293</td>
</tr>
<tr>
<td>Princess</td>
<td>200</td>
</tr>
<tr>
<td>Lillybrook</td>
<td>113</td>
</tr>
<tr>
<td>Lillybrook</td>
<td>200°C</td>
</tr>
<tr>
<td>Lobata</td>
<td>85</td>
</tr>
<tr>
<td>Gates</td>
<td>°C</td>
</tr>
<tr>
<td>Lochgelly</td>
<td>725</td>
</tr>
<tr>
<td>Lochgelly</td>
<td>180°C</td>
</tr>
<tr>
<td>Logan</td>
<td>4,396</td>
</tr>
<tr>
<td>Midlburg</td>
<td>900</td>
</tr>
<tr>
<td>Lorado</td>
<td>217</td>
</tr>
<tr>
<td>Staten</td>
<td>400</td>
</tr>
<tr>
<td>Lowe</td>
<td>500°C</td>
</tr>
<tr>
<td>Waynoke</td>
<td>250°C</td>
</tr>
<tr>
<td>Lumber Port</td>
<td>1,289</td>
</tr>
<tr>
<td>Opera House</td>
<td>300°C</td>
</tr>
<tr>
<td>Lunden</td>
<td>525</td>
</tr>
<tr>
<td>Lunden</td>
<td>200°C</td>
</tr>
<tr>
<td>McAlpin</td>
<td>200°C</td>
</tr>
<tr>
<td>Auditorium</td>
<td>°C</td>
</tr>
<tr>
<td>McComas</td>
<td>150°C</td>
</tr>
<tr>
<td>Mora</td>
<td>300°C</td>
</tr>
<tr>
<td>McDowell</td>
<td>1,150</td>
</tr>
<tr>
<td>Greenbrier</td>
<td>250°C</td>
</tr>
<tr>
<td>McMechan</td>
<td>3,710</td>
</tr>
<tr>
<td>Midway</td>
<td>550°C</td>
</tr>
<tr>
<td>Madison</td>
<td>1,156</td>
</tr>
<tr>
<td>Rialto</td>
<td>400</td>
</tr>
<tr>
<td>Mahan</td>
<td>217</td>
</tr>
<tr>
<td>Mahan</td>
<td>150°C</td>
</tr>
<tr>
<td>Mahan</td>
<td>250°C</td>
</tr>
<tr>
<td>Mallery</td>
<td>212</td>
</tr>
<tr>
<td>Recreation</td>
<td>180°C</td>
</tr>
<tr>
<td>Mammoth</td>
<td>125</td>
</tr>
<tr>
<td>Mamouth</td>
<td>°C</td>
</tr>
<tr>
<td>Manning</td>
<td>2,361</td>
</tr>
<tr>
<td>Mann</td>
<td>300</td>
</tr>
<tr>
<td>Burt</td>
<td>500</td>
</tr>
<tr>
<td>Fork</td>
<td>200°C</td>
</tr>
<tr>
<td>Marlow</td>
<td>°C</td>
</tr>
<tr>
<td>Marble</td>
<td>200°C</td>
</tr>
<tr>
<td>Martinsburg</td>
<td>14,857</td>
</tr>
<tr>
<td>Apollo</td>
<td>(W)</td>
</tr>
<tr>
<td>Central</td>
<td>(W)</td>
</tr>
<tr>
<td>Strand</td>
<td>(W)</td>
</tr>
<tr>
<td>Marytown</td>
<td>150°C</td>
</tr>
<tr>
<td>Mason City</td>
<td>691</td>
</tr>
<tr>
<td>Opera House</td>
<td>100°C</td>
</tr>
<tr>
<td>Masontown</td>
<td>924</td>
</tr>
<tr>
<td>Nemo</td>
<td>400°C</td>
</tr>
</tbody>
</table>

| Mawtenan | 932 |
| Matewan | 275 |
| Matoaka | 929 |
| Matoaka | 300 |
| Mayebeur | 100 |
| Meadow Bridge | 475 |
| Maryland | 150°C |
| Middlebury | 769 |
| Nadeen | 300 |
| Milburn | 321 |
| Strand | 250 |
| Milton | 1,305 |
| Picture Garden | 200 |
| Monaville | 201 |
| Y. M. C. A. | 200°C |
| Monogah | 1,909 |
| Ritz | 350°C |
| Strand | 300°C |
| Muncleal | 100°C |
| Montcoal | °C |
| Avalon | 580 |
| Lyric | °C |
| Moorfield | 734 |
| Grand O. H. | 16,127 |
| Morgantown | 16,127 |
| Grand | 400 |
| Metropolitan | 1,200 |
| Morgan | 400 |
| Warnor | 1,344 (W) |
| Morrisvale | 272 |
| Morrisvale | °C |
| Moundsville | °C |
| Grand | 750 |
| Park | 400 |
| Strand | 980 |
| Mt. Calm | °C |
| Park | °C |
| Stroud | °C |
| Mule | 1,361 |
| Princess | 500°C |
| Royal | 400°C |
| Mullens | 2,126 |
| Wyoming | 500 |
| Nallen | 205°C |
| Nallen | °C |
| Nellis | 290°C |
| Newburg | 725 |
| Crystal | 250°C |
| New Cumberland | 2,300 |
| Manos | 350 |
| New Hall | 312 |
| New Hall | 180°C |
| New Haven | 762 |
| New Star | 300°C |
| New Martinsville | 2,814 |
| Lincoln | 400 |
| Nitro | 5,055 |
| Lyric | 300°C |
| Northfork | 494 |
| Freeman | 600 |
| Notomine | °C |
| Notomine | °C |
| Oakhill | 2,076 |
| Lyric | 500°C |
| Olcott | 511 |
| Olcott | 100°C |
| Omar | 1,230 |
| Omar | 400 |
| Owens | 638 |
| Lindy | 310°C |
| Oxley | °C |
| Paden | 2,281 |
| Virginia | 175 |
| Page | 520 |
| Lone Star | °C |
| Panther | 305 |
| Panther | 200°C |
| Parkersburg | 29,600 |
| Heille | 400 |
| Lincoln | 900 |
| Palace | 350 |
| Smokey | 921 |
| Strand | °C |
| Vienna | 320°C |
| Virginia | 500 |
| Parsons | 2,012 |
| Victoria | 220 |
| Paw Paw | 781 |
| Bridge | 150 |
| Pax | °C |
| Peach Creek | 421 |
| Palace | °C |
| Pemberton | 521 |
| Pemberton | °C |
| Penznsburg | 1,554 |
| Pen | 200 |
| Petersburg | 1,410 |
| Bridge | 275°C |
| Phillippi | 1,767 |
| American | 300°C |
| Grand | 500 |
| Piedmont | 2,414 |
| Opera House | 350 |
| Pine Grove | 820 |
| Paramount | 250 |
| Point Pleasant | 5,301 |
| State | 300 |
| Powellton | 426 |
| Copper | 275 |
| Prenter | °C |
| Prenter | °C |
| Princeton | 6,955 |
| Royal | 350 |
| Pullman | 249 |
| Pullman | 175°C |
| Postoak | 315°C |
| Dixie | 315°C |
| Putney | 425 |
| Putney | 175°C |
| Quinwood | 213 |
| Quinwood | 300 |
| Rainelle | 920 |
| Lyric | 2,240 |
| Raleigh | 370 |
| Virginia | 200°C |
| Ravenswood | 1,189 |
| Colonial | 200°C |
| Red Jacket | 1,237 |
| Red Jacket | 350°C |
| Reddy | 373 |
| Cain | °C |
| Renick | °C |
| Renick | °C |
| Rohdell | 518 |
| Lyric | 200°C |
| Richwood | 5,726 |
| New Star | 562 |
| Ripley | 669 |
| Palace | 200°C |
| Rivesville | 1,700 |
| Jackson | 240°C |
| State | 300 |
| Romney | 1,441 |
| Ideal | °C |
| Ronceverte | 2,254 |
| Grand | 350 |
| Harmony | °C |
| Rosemont | 310 |
| State | 300°C |
| Rowlesburg | 1,573 |
| American | 275°C |
| Royal | °C |
| Rush Run | 410 |
| Rush Run | 150°C |
| St. Albans | 3,254 |
| Main | 260 |
| St. Marys | 2,182 |
| Auditorium | 400 |
| Salem | 2,294 |
| Strand | 240 |
| Sambre | 950 |
| Rialto | 250 |
| Sharlows | 215 |
| Brinkley | °C |
| Sharon | 300 |
| Y. M. C. A. | 212 |
| Sharples | °C |
| Shareles | 300 |
| Shepherdstown | 888 |
| Opera House | 300 |
| Shinnston | 2,802 |
| Columbia | 300 |
| Princess | 254°C |
| Rex | 350°C |
| Sisterville | 3,072 |
| Paramount | 350 |
| Slab Fork | 260 |
| Floreita | 200°C |
| Slagle | °C |
| Slagle | °C |
| Smithers | 190 |
| So. Charleston | 5,804 |
| Mound | 125 |
| Sovereign | 135°C |
| Sovereign | 135°C |
| Spencer | 2,493 |
| Robey | °C |
| Splash Dam | °C |
| Splash Dam | °C |
| Stanaford | °C |
| Stanaford | °C |
| Star City | 1,121 |
| Star | 300°C |
| Stirrat | 150°C |
| Stanton | 150°C |
| Stotesburg | 181 |
| Stotesburg | 200°C |
| Sullivan | 110 |
| Sullivan | 150°C |
| Summers | °C |
| Bishop | 150°C |
| Summerville | 536 |
| Ward | 250 |
| Sutton | 1,205 |
| Little Playhouse | 250 |
| Swandal | 525 |
| Swandal | °C |
| Swanda | °C |
| Dixon | 250 |
| Talcott | 602 |
| Talcott | °C |
| Tamcliff | 260 |
| Tamcliff | 300°C |
| Tam's | 306 |
| Golden Gate | 200°C |
### Wisconsin Theaters

#### Total Theaters, 491

**Population:**

- **2,939,006**

<table>
<thead>
<tr>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>408</td>
<td>337</td>
<td>71</td>
<td>83</td>
</tr>
</tbody>
</table>

### Theaters Listed

- **ABBOTSFORD—783**
  - Opera House: 225 CI
- **ADAMS—1,119**
  - Adams: 250 CI
- **ADELL—246**
  - Liberty: 120 CI
- **ALBANY—741**
  - Opera House: 300 CI
- **ALGOMA—1,911**
  - Majestic: 320 CI
- **ALMA—970**
  - Opera House: 300 CI
- **ALMA CENTER—461**
  - Opera House: 250 CI
- **ALMENA—1,299**
  - Legion Movies: 200 CI
- **AMBERG**
  - Alamo: 350 CI
- **AMERY—1,203**
  - Gem: 350 CI
- **AMHERST—588**
  - Colonial: 250 CI
- **ANITGO—8,451**
  - New Antigo: 1100 CI
  - New Home: 500 CI
  - Palace: 1105 (F)
- **ANALASKA**
  - Crystal: 250 CI
- **APPLETON—10,561**
  - Appleton: 750 (W)
  - Elite: 500 CI
  - Fox: 1800 (F)
- **ARCADIA—1,540**
  - Strand: 400 CI
- **ARGONNE—310**
  - Movie: 175 CI
- **ARPIN**
  - Arpin: 200 CI
- **ASHLAND—11,334**
  - New Majestic: 600 CI
  - Royal: 800 CI
- **ATHERMAL**
  - Alamo: 150 CI
- **ATLANTA—1,350**
  - Opera House: 350 CI
- **AUGUSTA—1,467**
  - Opera House: 350 CI
- **BAGLEY—1,125**
  - Opera House: 300 CI
- **BAYLEY'S HARBOR**
  - Opera House: 350 CI
- **BALDWIN—666**
  - New Baldwin: 350 CI
  - BALSAM LAKE—251
  - Opera House: 250 CI
- **BANGOR—854**
  - Majestic: 400 CI
  - BARABOO—5,538
  - Ringling: 874 CI
- **BARRON—1,623**
  - Majestic: 300 CI
- **BAYFIELD—1,441**
  - Princess: 350 CI
- **BEAVER DAM—9,856**
  - Davison: 687 CI
  - Odeon: 526 (F)
- **BELoit—23,609**
  - Masonic: 300 (F)
- **BENTON—874**
  - Blende: 250 CI
  - Berlin—3,940
  - Opera House: 400 CI
- **BIG BEND**
  - Norris Farms: 200 CI
- **BLACK RIV. FALLS—1,796**
  - Avalon: 300 CI
  - Blair: 657 CI
  - Bloomer—1,648
  - Ideal: 300 CI
  - BLOOMINGTON—657
  - Opera House: 300 CI
- **BOSCOBEL**
  - Opera House: 300 CI
  - BOYCEVILLE—415
  - Municipal: 30 CI
- **BRILLION—1,102**
  - Auditorium: 500 CI
  - BROADHEAD—1,600
  - Dorlyn: 300 CI
  - BURLINGTON—3,626
  - Crystal: 340 CI
  - Plaza: 600 CI
  - BUTTERNUT—618
  - Opera House: 200 CI
  - CADDOT—723
  - Le Chateau: 350 CI
  - CAMBRIDGE—490
  - Park Opera House: 400 CI
  - CAMERON—572
  - Lyric: 300 CI
  - CASEY—550
  - Opera House: 250 CI
  - CASVILLE—899
  - Picture Garden: 250 CI
  - CEDARBURG—1,738
  - Chimes: 310 CI
  - CHETEK—1,154
  - Grand: 280 CI
  - CHIL—254
  - Movies: 200 CI
- **CHILTON—1,833**
  - Chilton: 500 CI
  - CHIPPEWA FALLS—9,537
  - Loop: 400 CI
  - Riboli: 660 CI
  - CLEAR LAKE—689
  - Community: 250 CI
  - CLINTON
  - Gem: 200 CI
  - CLINTONVILLE—2,573
  - Grand: 457 CI
  - COLUMBUS—230
  - Arcadia: 200 CI
  - COLBY—798
  - Auditorium: 400 CI
  - COLFAX—905
  - Auditorium: 400 CI
  - COLUMBUS—2,460
  - Rudalt: 345 CI
  - CORNELL—1,510
  - Gem: 300 CI
  - CRANDON—1,632
  - Crandon: 375 CI
  - CRIVITZ
  - High School: 1500 CI
  - CUDAHY—10,603
  - Majestic: 742 CI
  - New Cudahy: 350 CI
  - CUMBERLAND—1,528
  - Zim Zim: 250 CI
  - CUSHING—263
  - Opera House: 200 CI
  - DARLINGTON—1,798
  - Orpheum: 300 CI
  - DE FOREST—540
  - Recreation: 250 CI
  - DELAVAN—3,298
  - Delavan: 650 CI

---

816
ALASKA

Population: 59,278

TOTAL THEATERS, 17

<table>
<thead>
<tr>
<th>Wired</th>
<th>Wired Open</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>17</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

ANCHORAGE—2,277
Empress .......................... 450
CORDOVA—980
Empress .......................... 450
DOUGLAS—939
Coliseum .......................... 250
FAIRBANKS—2,101
Empress .......................... 450
HAINES—344
Coliseum .......................... 350
JUNEAU—4,043
Capitol .......................... 480
Coliseum .......................... 550
KETCHikan—3,796
Coliseum .......................... 750
Liberty .......................... 300
Revilla .......................... 387
NOME—1,213
Dream .......................... 300
PETROUGHG—1,252
Alaska-Variety .......................... 537
SEWARD—835
Empress .......................... 250
SITKA—1,058
Coliseum .......................... 350
SKAGWAY—492
Coliseum .......................... 250
WRANGELL—948
Coliseum .......................... 375

See page 706 for statistics

CANDA

ALBERTA

102 Theaters

ACME—200
Opera .......................... 110
ALHAMBRA—200
Opera .......................... 110*CI
BANFF—900
Lux .......................... 400
BARONS—300
Community .......................... 110*CI
BASHOW—300
Lyric .......................... 125*CI
BASSANO—700
Orpheum .......................... 200
BAWLFL—300
Opera .......................... 110*CI
BELLEVUE—500
Coles .......................... 300
BENTLEY—200
Opera .......................... 100*CI
BERWYN—300
Opera .......................... 110*CI
BIG VALLEY—700
Lyceum .......................... 400*CI
BINDLOSS—300
Opera .......................... 100*CI
BLACK DIAMOND—600
Opera .......................... 200
BLACKIE—300
Auditorium .......................... 110
BLACKFALLS—400
Opera .......................... 110*CI
BLAIRMORE—1,500
Orpheum .......................... 400
BOTH—175
Opera .......................... 100*CI
BOW ISLAND—300
Monarch .......................... 125*CI
BRANT—300
Opera .......................... 110*CI
BRETON—300
Opera .......................... 110*CI
BROOKS—1,000
Gailey .......................... 175
BRUDERHEIM—200
Marryland .......................... 100*CI
BURDITT—300
Burrett .......................... 100*CI
CAFODAN—300
Opera .......................... 110*CI
CADDIMIN—300
Opera .......................... 100
CALGARY—90,000
Capitol .......................... 1700
Crescent .......................... 340
Isis .......................... 400
Isa .......................... 1875
Isa .......................... 853
Isa .......................... 500
CAMROSE—2,000
Bailey's .......................... 450
CANMORE—250
Opera .......................... 110*CI
CARBO—300
Farmer's Exch.110*CI
CARDSTON—1,500
Palace .......................... 300
CASTOR—800
Pekin .......................... 300*CI
CHAVIN—200
Chauvin .......................... 100
CLAIRESHOLM—1,200
Rex .......................... 300
COLEMAN—2,000
Palace .......................... 300
CORONATION—700
Star .......................... 250
CROSSFIELD—300
Opera .......................... 150
DAYSLAND—400
Keifer's .......................... 200
DIDSBURY—750
Opera .......................... 300
DRUMHELLER—270
Napier .......................... 500
EDMONTON—80,000
Capitol .......................... 1700
Dreamland .......................... 500
Empire .......................... 1100*CI
Empress .......................... 700
Gem .......................... 300
Prince .......................... 400
Rialto .......................... 700
Rose .......................... 275
Strand .......................... 500
EDSON—900
Idyl Hour .......................... 200
FOREMOST—150
Opera .......................... CI
FORESTBURG—200
Grillion .......................... 150
FT. SASKATCHEWAN
Empress .......................... 150
GLEICHEN—500
Opera .......................... 300
GRANUM—250
Starland .......................... 150*CI
GRANDE PRAIRIE—1,000
HANNA—1,400
Shackers .......................... 450
HARDISTY—300
Keifer .......................... 110
HIGH RIVER—1,400
Highwood .......................... 400
HILLCREST
Coles .......................... 100
INNISFAIL—1,000
Royal .......................... 300
IRMA—200
Keifer's .......................... 110
JASPER—300
Chaba .......................... 125
KEITH
Sanitarium .......................... *CI
LACOMBE—1,200
Rex .......................... 200
LETHBRIDGE—1,100
Capitol .......................... 1000
Empress .......................... 500*CI
LLOYD MINISTER
Empress .......................... 250
LUSCAR—200
Opera .......................... 100
MACLEOD—600
Empress .......................... 350
MEDICINE HAT—10,000
Empress .......................... 700*CI
Monarch .......................... 500
Dreamland .......................... 300
MAGRATH—1,000
Empress .......................... 300*CI
<table>
<thead>
<tr>
<th>COUNTY</th>
<th>THEATERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MANVILLE</td>
<td>200</td>
</tr>
<tr>
<td>MEOTA</td>
<td>150</td>
</tr>
<tr>
<td>MOUNTAIN PARK</td>
<td>250</td>
</tr>
<tr>
<td>ARBuckle</td>
<td>110</td>
</tr>
<tr>
<td>MANTON</td>
<td>150</td>
</tr>
<tr>
<td>NORDEGG</td>
<td>350</td>
</tr>
<tr>
<td>Empress</td>
<td>150</td>
</tr>
<tr>
<td>OKOTOKS</td>
<td>200</td>
</tr>
<tr>
<td>OLDS</td>
<td>500</td>
</tr>
<tr>
<td>OYSTER</td>
<td>450</td>
</tr>
<tr>
<td>Shakers</td>
<td>300</td>
</tr>
<tr>
<td>PEACE RIVER</td>
<td>750</td>
</tr>
<tr>
<td>Empire</td>
<td>200</td>
</tr>
<tr>
<td>PINCHER CREEK</td>
<td>1,000</td>
</tr>
<tr>
<td>POLMARTON</td>
<td>200</td>
</tr>
<tr>
<td>PROVOST</td>
<td>450</td>
</tr>
<tr>
<td>Royal</td>
<td>175</td>
</tr>
<tr>
<td>ROCKY MOUNTAIN HOUSE</td>
<td>375</td>
</tr>
<tr>
<td>Pastime</td>
<td>150</td>
</tr>
<tr>
<td>RAYMOND</td>
<td>300</td>
</tr>
<tr>
<td>Capitol</td>
<td>300</td>
</tr>
<tr>
<td>RED DEER</td>
<td>2,000</td>
</tr>
<tr>
<td>Crescent</td>
<td>500</td>
</tr>
<tr>
<td>REDCLIFFE</td>
<td>300</td>
</tr>
<tr>
<td>Cameo</td>
<td>150</td>
</tr>
</tbody>
</table>

**BRITISH COLUMBIA**

118 Theaters

<table>
<thead>
<tr>
<th>THEATERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABBOTSFORD</td>
</tr>
<tr>
<td>ALERT BAY</td>
</tr>
<tr>
<td>ARMSTRONG</td>
</tr>
<tr>
<td>ASHCROFT</td>
</tr>
<tr>
<td>ATLEN</td>
</tr>
<tr>
<td>ANYOX</td>
</tr>
<tr>
<td>Mine Hall</td>
</tr>
<tr>
<td>BEAVERTON</td>
</tr>
<tr>
<td>BELLA COOLA</td>
</tr>
<tr>
<td>B. C. Theater</td>
</tr>
<tr>
<td>BRITANNIA</td>
</tr>
<tr>
<td>Beach</td>
</tr>
<tr>
<td>Tunnell</td>
</tr>
<tr>
<td>CAMPBELL RIVER</td>
</tr>
<tr>
<td>Campbell River</td>
</tr>
<tr>
<td>CANYON</td>
</tr>
<tr>
<td>CENTRAL PARK</td>
</tr>
<tr>
<td>Chamainus</td>
</tr>
<tr>
<td>CHILLIWACK</td>
</tr>
<tr>
<td>CORBIN</td>
</tr>
<tr>
<td>Recreation Hall</td>
</tr>
<tr>
<td>HAZELTON</td>
</tr>
<tr>
<td>HAY</td>
</tr>
<tr>
<td>HEDLEY</td>
</tr>
<tr>
<td>Enid</td>
</tr>
<tr>
<td>FERNIE</td>
</tr>
<tr>
<td>FIELD</td>
</tr>
<tr>
<td>GANGES</td>
</tr>
<tr>
<td>Lyric</td>
</tr>
<tr>
<td>GREENWOOD</td>
</tr>
<tr>
<td>REX</td>
</tr>
<tr>
<td>GRAND FORKS</td>
</tr>
<tr>
<td>HANAY</td>
</tr>
<tr>
<td>HANCOCK</td>
</tr>
<tr>
<td>STRAND</td>
</tr>
<tr>
<td>KASLO</td>
</tr>
<tr>
<td>Empress</td>
</tr>
<tr>
<td>KIMBERLEY</td>
</tr>
<tr>
<td>LADNER</td>
</tr>
<tr>
<td>LADYSMITH</td>
</tr>
<tr>
<td>LEE</td>
</tr>
<tr>
<td>MARPOLE</td>
</tr>
<tr>
<td>MERRILL</td>
</tr>
<tr>
<td>MOVIE</td>
</tr>
<tr>
<td>MISSION</td>
</tr>
<tr>
<td>NATEL</td>
</tr>
<tr>
<td>NELSON</td>
</tr>
<tr>
<td>NEW WESTMINSTER</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
<tr>
<td>Newton</td>
</tr>
<tr>
<td>NIMPKISH</td>
</tr>
<tr>
<td>NO. VANCOUVER</td>
</tr>
<tr>
<td>Empire</td>
</tr>
<tr>
<td>OCEAN FALLS</td>
</tr>
<tr>
<td>Recreation Hall</td>
</tr>
<tr>
<td>OLD MASSETT</td>
</tr>
<tr>
<td>Itinerant</td>
</tr>
<tr>
<td>PENTICTON</td>
</tr>
<tr>
<td>PREMIER</td>
</tr>
<tr>
<td>PRINCE GEORGE</td>
</tr>
<tr>
<td>STRAND</td>
</tr>
<tr>
<td>PRINCE RUPERT</td>
</tr>
<tr>
<td>REX</td>
</tr>
<tr>
<td>TURNER</td>
</tr>
<tr>
<td>WILLIAM</td>
</tr>
<tr>
<td>YOUNGSTOWN</td>
</tr>
<tr>
<td>YOUNG</td>
</tr>
</tbody>
</table>

**MANITOBA**

100 Theaters

<table>
<thead>
<tr>
<th>THEATERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIRTLE</td>
</tr>
<tr>
<td>Savoy</td>
</tr>
<tr>
<td>BOURSENVAIN</td>
</tr>
<tr>
<td>BRANDON</td>
</tr>
<tr>
<td>M. P.</td>
</tr>
<tr>
<td>BALSIL</td>
</tr>
<tr>
<td>SAVANNAH</td>
</tr>
<tr>
<td>ROYAL</td>
</tr>
<tr>
<td>Assembly</td>
</tr>
<tr>
<td>SMITHERS</td>
</tr>
<tr>
<td>SINTOLA</td>
</tr>
<tr>
<td>STEVENSON</td>
</tr>
<tr>
<td>TERRACE</td>
</tr>
<tr>
<td>TRAIL</td>
</tr>
<tr>
<td>Rialto</td>
</tr>
<tr>
<td>VANCOUVER</td>
</tr>
<tr>
<td>Alma</td>
</tr>
<tr>
<td>Capitol</td>
</tr>
<tr>
<td>Carleton</td>
</tr>
<tr>
<td>Central Park</td>
</tr>
<tr>
<td>Dominion</td>
</tr>
<tr>
<td>Fairview</td>
</tr>
<tr>
<td>Fraser</td>
</tr>
<tr>
<td>Globe</td>
</tr>
<tr>
<td>Grandview</td>
</tr>
<tr>
<td>Kerrisdale</td>
</tr>
<tr>
<td>Kitsilano</td>
</tr>
<tr>
<td>Maple Leaf</td>
</tr>
<tr>
<td>Orpheum</td>
</tr>
<tr>
<td>Olympia</td>
</tr>
<tr>
<td>Princess</td>
</tr>
<tr>
<td>Rialto</td>
</tr>
<tr>
<td>Regent</td>
</tr>
<tr>
<td>Royal</td>
</tr>
<tr>
<td>Star</td>
</tr>
<tr>
<td>Strand</td>
</tr>
<tr>
<td>Victoria</td>
</tr>
<tr>
<td>Windsor</td>
</tr>
<tr>
<td>VERNON</td>
</tr>
<tr>
<td>Empress</td>
</tr>
<tr>
<td>Capital</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
<tr>
<td>Dominion</td>
</tr>
<tr>
<td>Playhouse</td>
</tr>
<tr>
<td>Romano</td>
</tr>
<tr>
<td>Royal Victoria</td>
</tr>
<tr>
<td>WEST SUMMERLAND</td>
</tr>
<tr>
<td>Rialto</td>
</tr>
<tr>
<td>WEST VANCOUVER</td>
</tr>
<tr>
<td>Hollyburn</td>
</tr>
<tr>
<td>WILLIAMS LAKE</td>
</tr>
<tr>
<td>Rialto</td>
</tr>
<tr>
<td>House of Mental</td>
</tr>
<tr>
<td>Diseases</td>
</tr>
<tr>
<td>Oak Park</td>
</tr>
<tr>
<td>BALSIL</td>
</tr>
<tr>
<td>MANITOBA</td>
</tr>
</tbody>
</table>

821
<table>
<thead>
<tr>
<th>Location</th>
<th>Population</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridgewater</td>
<td>3,500</td>
<td>Empires</td>
</tr>
<tr>
<td>Caladonia</td>
<td>500</td>
<td>Masonic Hall</td>
</tr>
<tr>
<td>Canaso</td>
<td>1,650</td>
<td>Ideal</td>
</tr>
<tr>
<td>Clarkes Harbour</td>
<td>1,100</td>
<td>Vimy</td>
</tr>
<tr>
<td>Chester</td>
<td>1,000</td>
<td>Royal</td>
</tr>
<tr>
<td>Dartmouth</td>
<td>9,000</td>
<td>Walker</td>
</tr>
<tr>
<td>Digby</td>
<td>2,000</td>
<td>Bijou Dream</td>
</tr>
<tr>
<td>Dominon</td>
<td>3,500</td>
<td>Royal</td>
</tr>
<tr>
<td>Glace Bay</td>
<td>17,000</td>
<td>Savoy</td>
</tr>
<tr>
<td>Halifax</td>
<td>58,000</td>
<td>Halif. Cap.</td>
</tr>
<tr>
<td>Kemptville</td>
<td>2,700</td>
<td>Kentville</td>
</tr>
<tr>
<td>Lockport</td>
<td>850</td>
<td>Lockport</td>
</tr>
<tr>
<td>Lunenburg</td>
<td>2,800</td>
<td>Lunenburg</td>
</tr>
<tr>
<td>Milton</td>
<td>1,250</td>
<td>Milton</td>
</tr>
<tr>
<td>Moncton</td>
<td>1,500</td>
<td>Milton</td>
</tr>
<tr>
<td>New Glasgow</td>
<td>8,500</td>
<td>New Glasgow</td>
</tr>
<tr>
<td>New Waterford</td>
<td>6,500</td>
<td>New Waterford</td>
</tr>
<tr>
<td>North Sydney</td>
<td>6,500</td>
<td>North Sydney</td>
</tr>
<tr>
<td>Oxford</td>
<td>1,400</td>
<td>Oxford</td>
</tr>
<tr>
<td>Parrsboro</td>
<td>2,000</td>
<td>Parrsboro</td>
</tr>
<tr>
<td>Pictou</td>
<td>2,500</td>
<td>Pictou</td>
</tr>
<tr>
<td>River Herbert</td>
<td>300</td>
<td>Wit. Clarke</td>
</tr>
<tr>
<td>Shelsborne</td>
<td>1,435</td>
<td>Shelsborne</td>
</tr>
<tr>
<td>Springhill</td>
<td>6,000</td>
<td>Springhill</td>
</tr>
<tr>
<td>Stellarton</td>
<td>7,000</td>
<td>Stellarton</td>
</tr>
<tr>
<td>Sydney</td>
<td>18,000</td>
<td>Sydney</td>
</tr>
<tr>
<td>Sydney Mines</td>
<td>9,000</td>
<td>Sydney Mines</td>
</tr>
<tr>
<td>Truro</td>
<td>8,000</td>
<td>Truro</td>
</tr>
<tr>
<td>Whitney Pier</td>
<td>4,000</td>
<td>Whitney Pier</td>
</tr>
<tr>
<td>Westville</td>
<td>375</td>
<td>Westville</td>
</tr>
<tr>
<td>Weymouth</td>
<td>1,000</td>
<td>Weymouth</td>
</tr>
<tr>
<td>Windsor</td>
<td>2,500</td>
<td>Windsor</td>
</tr>
<tr>
<td>Wollstone</td>
<td>2,800</td>
<td>Wollstone</td>
</tr>
<tr>
<td>Westport</td>
<td>600</td>
<td>Westport</td>
</tr>
<tr>
<td>Woods Harbour</td>
<td>1,000</td>
<td>Woods Harbour</td>
</tr>
<tr>
<td>Yarmouth</td>
<td>7,000</td>
<td>Yarmouth</td>
</tr>
<tr>
<td>Bovairdville</td>
<td>3,660</td>
<td>Bovairdville</td>
</tr>
<tr>
<td>Brampton</td>
<td>5,524</td>
<td>Brampton</td>
</tr>
<tr>
<td>Brantford</td>
<td>30,100</td>
<td>Brantford</td>
</tr>
<tr>
<td>Bridgeburg</td>
<td>3,349</td>
<td>Bridgeburg</td>
</tr>
<tr>
<td>Brockville</td>
<td>9,682</td>
<td>Brockville</td>
</tr>
<tr>
<td>Brussels</td>
<td>782</td>
<td>Brussels</td>
</tr>
<tr>
<td>Burlington</td>
<td>3,389</td>
<td>Burlington</td>
</tr>
<tr>
<td>Caledonia</td>
<td>210</td>
<td>Caledonia</td>
</tr>
<tr>
<td>Cannington</td>
<td>779</td>
<td>Cannington</td>
</tr>
<tr>
<td>Cardinal</td>
<td>1,319</td>
<td>Cardinal</td>
</tr>
<tr>
<td>Carleton Place</td>
<td>4,086</td>
<td>Carleton Place</td>
</tr>
<tr>
<td>Chapleau</td>
<td>378</td>
<td>Chapleau</td>
</tr>
<tr>
<td>Chatham</td>
<td>16,441</td>
<td>Chatham</td>
</tr>
<tr>
<td>Chesterville</td>
<td>1,050</td>
<td>Chesterville</td>
</tr>
<tr>
<td>Cobalt</td>
<td>3,544</td>
<td>Cobalt</td>
</tr>
<tr>
<td>Cobden</td>
<td>637</td>
<td>Cobden</td>
</tr>
<tr>
<td>Cobourg</td>
<td>5,644</td>
<td>Cobourg</td>
</tr>
<tr>
<td>Cochrane</td>
<td>2,948</td>
<td>Cochrane</td>
</tr>
<tr>
<td>Collingwood</td>
<td>6,000</td>
<td>Collingwood</td>
</tr>
<tr>
<td>Cornwall</td>
<td>1,050</td>
<td>Cornwall</td>
</tr>
<tr>
<td>Dalton Mills</td>
<td>1,260</td>
<td>Dalton Mills</td>
</tr>
<tr>
<td>Deloro</td>
<td>331</td>
<td>Deloro</td>
</tr>
<tr>
<td>Dresden</td>
<td>1,424</td>
<td>Dresden</td>
</tr>
<tr>
<td>Dryden</td>
<td>1,376</td>
<td>Dryden</td>
</tr>
<tr>
<td>Dundas</td>
<td>5,137</td>
<td>Dundas</td>
</tr>
<tr>
<td>Dunville</td>
<td>3,500</td>
<td>Dunville</td>
</tr>
<tr>
<td>East Windsor</td>
<td>1,424</td>
<td>East Windsor</td>
</tr>
<tr>
<td>East York</td>
<td>579</td>
<td>East York</td>
</tr>
<tr>
<td>Elmville</td>
<td>140</td>
<td>Elmville</td>
</tr>
<tr>
<td>Englehart</td>
<td>1,085</td>
<td>Englehart</td>
</tr>
<tr>
<td>Exeter</td>
<td>663</td>
<td>Exeter</td>
</tr>
<tr>
<td>Espanola</td>
<td>200</td>
<td>Espanola</td>
</tr>
<tr>
<td>Fergus</td>
<td>2,590</td>
<td>Fergus</td>
</tr>
<tr>
<td>Forest</td>
<td>1,415</td>
<td>Forest</td>
</tr>
<tr>
<td>Fort Erie North</td>
<td>3,513</td>
<td>Fort Erie North</td>
</tr>
<tr>
<td>Fort William</td>
<td>26,075</td>
<td>Fort William</td>
</tr>
<tr>
<td>Fort Frances</td>
<td>5,000</td>
<td>Fort Frances</td>
</tr>
<tr>
<td>Fort William</td>
<td>750</td>
<td>Fort William</td>
</tr>
<tr>
<td>Galt</td>
<td>13,571</td>
<td>Galt</td>
</tr>
<tr>
<td>Gananoque</td>
<td>3,590</td>
<td>Gananoque</td>
</tr>
<tr>
<td>Georgetown</td>
<td>1,973</td>
<td>Georgetown</td>
</tr>
<tr>
<td>Goderich</td>
<td>4,262</td>
<td>Goderich</td>
</tr>
<tr>
<td>Gooma</td>
<td>587</td>
<td>Gooma</td>
</tr>
<tr>
<td>Gore Bay</td>
<td>602</td>
<td>Gore Bay</td>
</tr>
<tr>
<td>Guelph</td>
<td>21,068</td>
<td>Guelph</td>
</tr>
<tr>
<td>Hamilton</td>
<td>145,000</td>
<td>Hamilton</td>
</tr>
<tr>
<td>Hanover</td>
<td>3,025</td>
<td>Hanover</td>
</tr>
<tr>
<td>Harsington</td>
<td>1,250</td>
<td>Harsington</td>
</tr>
<tr>
<td>Hackettville</td>
<td>1,382</td>
<td>Hackettville</td>
</tr>
<tr>
<td>Hallville</td>
<td>2,000</td>
<td>Hallville</td>
</tr>
<tr>
<td>Hamilton</td>
<td>145,000</td>
<td>Hamilton</td>
</tr>
<tr>
<td>Hanover</td>
<td>3,025</td>
<td>Hanover</td>
</tr>
</tbody>
</table>

**Ontario**

- 342 Theaters

- **Ontario**
  - Acton - 1,850
  - Alexandria - 2,300
  - Almonte - 2,412
  - Amherstburg - 3,240
  - Ansonville - Empire - 185
  - Apple Hill - Dancause's - 185
  - Arnprior - 4,063
  - Aylmer - 2,300
  - Bancroft - 914
  - Barrie - 7,500
  - Belleville - 13,443
  - Blemheim - 1,700
  - Blind River - 3,000
  - Bovairdville - 3,660
  - Bromebridge - 2,449
  - Brampton - 5,524
  - Brantford - 30,100
  - Bridgeburg - 3,349
  - Brockville - 9,682
  - Brussels - 782
  - Burlington - 3,389
  - Caledonia - 210
  - Cannington - 779
  - Cardinal - 1,319
  - Carleton Place - 4,086
  - Chapleau - 378
  - Chatham - 16,441
  - Chesterville - 1,050
  - Cobalt - 3,544
  - Cobden - 637
  - Cobourg - 5,644
  - Cochrane - 2,948
  - Collingwood - 6,000
  - Cornwall - 1,050
  - Dalton Mills - 1,260
  - Deloro - 331
  - Dresden - 1,424
  - Dryden - 1,376
  - Dundas - 5,137
  - Dunville - 3,500
  - East Windsor - 1,424
  - East York - 579
  - Elmville - 140
  - Englehart - 1,085
  - Exeter - 663
  - Espanola - 200
  - Fergus - 2,590
  - Forest - 1,415
  - Fort Erie North - 3,513
  - Fort William - 26,075
  - Fort Frances - 5,000
  - Fort William - 750
  - Galt - 13,571
  - Gananoque - 3,590
  - Georgetown - 1,973
  - Goderich - 4,262
  - Gooma - 587
  - Gore Bay - 602
  - Guelph - 21,068
  - Hamilton - 145,000
  - Hanover - 3,025
  - Harsington - 1,250
  - Hackettville - 1,382
  - Regan - 404
  - Hallville - 2,000
  - Hamilton - 145,000
  - Hanover - 3,025
  - Harker - 5,244
  - Ottawa - 385
  - Hearst - 100
  - Hornepayne - 180
  - Huntsville - 2,760
  - King George - 479
  - Ingersoll - 5,300
  - Matland - 448
  - Irigoquin - 723
  - Irigoquin - 200
  - Kapuskasing - 2,681
  - Community Club - 180
  - Keeawan - 1,368
  - Merrickville - 150
  - Kenora - 7,088
  - Derry's Palace - 729
  - Kincardine - 2,300
  - Blue Water - 430
  - Kingston - 22,000
  - Cap. - 1,207

---

823
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abel</td>
<td>123 St. Denis</td>
<td>526</td>
</tr>
<tr>
<td>Rialto</td>
<td>5723 Park Ave.</td>
<td>1254</td>
</tr>
<tr>
<td>Rivoli</td>
<td>6904 St. Denis</td>
<td>1531</td>
</tr>
<tr>
<td>Rosemont</td>
<td>Massion St.</td>
<td>1286</td>
</tr>
<tr>
<td>Roxy</td>
<td>St. Denis</td>
<td>612</td>
</tr>
<tr>
<td>Seville</td>
<td>St. Catherine W.</td>
<td>1140</td>
</tr>
<tr>
<td>Star</td>
<td>Notre Dame</td>
<td>506</td>
</tr>
<tr>
<td>Starland</td>
<td>St. Lawrence Blvd.</td>
<td>786</td>
</tr>
<tr>
<td>Strand</td>
<td>St. Catherine W.</td>
<td>750</td>
</tr>
<tr>
<td>Victoria</td>
<td>4911 Notre Dame W.</td>
<td>450</td>
</tr>
<tr>
<td>Westmount</td>
<td>1335 St. Catherine W.</td>
<td>503</td>
</tr>
<tr>
<td>System</td>
<td>St. Catherine W.</td>
<td>855</td>
</tr>
<tr>
<td>Nicaragua</td>
<td>M. F. Hall</td>
<td>125 Cl</td>
</tr>
<tr>
<td>Noranda</td>
<td>North Hatley</td>
<td>500</td>
</tr>
<tr>
<td>Noranda</td>
<td>Town Hall</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Parent</td>
<td>Pointe au Pic</td>
<td>175 Cl</td>
</tr>
<tr>
<td>Port Alfred</td>
<td>Ha Ha Bay</td>
<td>324 Cl</td>
</tr>
<tr>
<td>Quebec</td>
<td>Quebec</td>
<td>125 Cl</td>
</tr>
<tr>
<td>Arlequin</td>
<td>261 St. Joseph St.</td>
<td>800 Cl</td>
</tr>
<tr>
<td>Canadian</td>
<td>Capitol</td>
<td>600</td>
</tr>
<tr>
<td>Emperor</td>
<td>St. John St.</td>
<td>2186</td>
</tr>
<tr>
<td>Cartier</td>
<td>Cartier Ave.</td>
<td>810</td>
</tr>
<tr>
<td>Classic</td>
<td>St. John St.</td>
<td>500</td>
</tr>
<tr>
<td>Empress</td>
<td>Francois</td>
<td>604</td>
</tr>
<tr>
<td>Imperial</td>
<td>St. John</td>
<td>916</td>
</tr>
<tr>
<td>Lorette</td>
<td>St. Joseph</td>
<td>150 Cl</td>
</tr>
<tr>
<td>Princess</td>
<td>St. Joseph</td>
<td>881</td>
</tr>
<tr>
<td>Rialto</td>
<td>4th St. &amp; Limouloiz</td>
<td>411</td>
</tr>
<tr>
<td>Victoria</td>
<td>Palace Hill</td>
<td>717</td>
</tr>
<tr>
<td>Quyon</td>
<td>Quyon</td>
<td>787</td>
</tr>
<tr>
<td>Town Hall</td>
<td>Town Hall</td>
<td>150 Cl</td>
</tr>
<tr>
<td>Richmond</td>
<td>2,450</td>
<td>250 Cl</td>
</tr>
<tr>
<td>Rimouski</td>
<td>3,612</td>
<td>300 Cl</td>
</tr>
<tr>
<td>Le Bon</td>
<td>330 Cl</td>
<td>7,703</td>
</tr>
<tr>
<td>Riviere du Loup</td>
<td>Riviere du Loup</td>
<td>7,703</td>
</tr>
<tr>
<td>Princess</td>
<td>650</td>
<td></td>
</tr>
<tr>
<td>Rock Island</td>
<td>1,442</td>
<td>415</td>
</tr>
<tr>
<td>Rouyn</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>Alvosato</td>
<td>Princess</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Regal</td>
<td>500 Cl</td>
<td>300 Cl</td>
</tr>
<tr>
<td>St. Agatha Des Monts</td>
<td>St. Agatha Des Monts</td>
<td>2,812</td>
</tr>
<tr>
<td>Alhambra</td>
<td>Alhambra</td>
<td>250</td>
</tr>
<tr>
<td>St. Anne de Bellevue</td>
<td>St. Anne de Bellevue</td>
<td>3,212</td>
</tr>
<tr>
<td>Rex</td>
<td>Rex</td>
<td>260</td>
</tr>
<tr>
<td>St. Georges</td>
<td>Beaucer</td>
<td>200 Cl</td>
</tr>
<tr>
<td>St. Hymacinthe</td>
<td>St. Hymacinthe</td>
<td>10,859</td>
</tr>
<tr>
<td>Ste. Jermont</td>
<td>Ste. Jermont</td>
<td>5,941</td>
</tr>
<tr>
<td>Rex</td>
<td>Rex</td>
<td>400</td>
</tr>
<tr>
<td>St. Johns</td>
<td>Town Hall</td>
<td>9,859</td>
</tr>
<tr>
<td>Capitol</td>
<td>Imperial</td>
<td>500</td>
</tr>
<tr>
<td>St. Joseph d'Alma</td>
<td>St. Joseph d'Alma</td>
<td>850</td>
</tr>
<tr>
<td>Canadian</td>
<td>Ste. Marie</td>
<td>300 Cl</td>
</tr>
<tr>
<td>St. Lambert</td>
<td>Victoria</td>
<td>150 Cl</td>
</tr>
<tr>
<td>St. Pacome</td>
<td>St. Pacome</td>
<td>2,350</td>
</tr>
<tr>
<td>Bellevue</td>
<td>100 Cl</td>
<td></td>
</tr>
<tr>
<td>St. Raymond</td>
<td>Town Hall</td>
<td>125 Cl</td>
</tr>
<tr>
<td>St. Therese</td>
<td>St. Therese</td>
<td>3,035</td>
</tr>
<tr>
<td>George</td>
<td>George</td>
<td>280 Cl</td>
</tr>
<tr>
<td>Shawningan Falls</td>
<td>Shawningan Falls</td>
<td>8,625</td>
</tr>
<tr>
<td>Auditorium</td>
<td>Theatre</td>
<td>640</td>
</tr>
<tr>
<td>Parisien</td>
<td>Parisien</td>
<td>200</td>
</tr>
<tr>
<td>Shelter Bay</td>
<td>Rochevert</td>
<td>100 Cl</td>
</tr>
<tr>
<td>Sherbrooke</td>
<td>Sherbrooke</td>
<td>22,097</td>
</tr>
<tr>
<td>Granada</td>
<td>Granada</td>
<td>1595</td>
</tr>
<tr>
<td>Premier</td>
<td>Premier</td>
<td>860</td>
</tr>
</tbody>
</table>

**SASKATCHEWAN**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbey</td>
<td>Abbey</td>
<td>200</td>
</tr>
<tr>
<td>Opera</td>
<td>Opera</td>
<td>100 Cl</td>
</tr>
<tr>
<td>Alsack</td>
<td>Alsack</td>
<td>300</td>
</tr>
<tr>
<td>Opera</td>
<td>Opera</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Anrold</td>
<td>Anrold</td>
<td>175</td>
</tr>
<tr>
<td>Anoroid</td>
<td>Anoroid</td>
<td>120 Cl</td>
</tr>
<tr>
<td>Arboufield</td>
<td>Arboufield</td>
<td>200</td>
</tr>
<tr>
<td>Arbourfield</td>
<td>Arbourfield</td>
<td>325 Cl</td>
</tr>
<tr>
<td>Arcola</td>
<td>Arcola</td>
<td>685</td>
</tr>
<tr>
<td>Princess</td>
<td>Princess</td>
<td>225</td>
</tr>
<tr>
<td>Assiniboia</td>
<td>Assiniboia</td>
<td>1,600</td>
</tr>
<tr>
<td>Olympia</td>
<td>Olympia</td>
<td>300</td>
</tr>
<tr>
<td>Battleford</td>
<td>Battleford</td>
<td>300</td>
</tr>
<tr>
<td>Battle</td>
<td>Battle</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Bengough</td>
<td>Bengough</td>
<td>210</td>
</tr>
<tr>
<td>Bengough</td>
<td>Bengough</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Bestville</td>
<td>Bestville</td>
<td>150 Cl</td>
</tr>
<tr>
<td>Opera</td>
<td>Opera</td>
<td>100 Cl</td>
</tr>
<tr>
<td>Bignai</td>
<td>Bignai</td>
<td>210</td>
</tr>
<tr>
<td>National</td>
<td>National</td>
<td>200 Cl</td>
</tr>
<tr>
<td>M. F.</td>
<td>M. F.</td>
<td>100 Cl</td>
</tr>
<tr>
<td>Biggar</td>
<td>Biggar</td>
<td>400</td>
</tr>
<tr>
<td>Majestic</td>
<td>Majestic</td>
<td>400</td>
</tr>
<tr>
<td>Birch Hills</td>
<td>Birch Hills</td>
<td>350</td>
</tr>
<tr>
<td>Palace</td>
<td>Palace</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Birsay</td>
<td>Birsay</td>
<td>400</td>
</tr>
<tr>
<td>Opera</td>
<td>Opera</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Blaine Lake</td>
<td>Blaine Lake</td>
<td>300</td>
</tr>
<tr>
<td>Opera</td>
<td>Opera</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Bountby</td>
<td>Bountby</td>
<td>125</td>
</tr>
<tr>
<td>Bracken</td>
<td>Bracken</td>
<td>300</td>
</tr>
<tr>
<td>Bracken</td>
<td>Bracken</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Bradford</td>
<td>Bradford</td>
<td>681</td>
</tr>
<tr>
<td>Star</td>
<td>Star</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Bromhead</td>
<td>bromhead</td>
<td>139</td>
</tr>
<tr>
<td>M. P.</td>
<td>M. P.</td>
<td>150 Cl</td>
</tr>
<tr>
<td>Burstall</td>
<td>Burstall</td>
<td>300</td>
</tr>
<tr>
<td>Burstall</td>
<td>Burstall</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Cabri</td>
<td>Cabri</td>
<td>500</td>
</tr>
<tr>
<td>Cabri</td>
<td>Cabri</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Lando</td>
<td>Lando</td>
<td>200</td>
</tr>
<tr>
<td>Cabri</td>
<td>Cabri</td>
<td>110 Cl</td>
</tr>
<tr>
<td>Canora</td>
<td>Canora</td>
<td>1,121</td>
</tr>
<tr>
<td>Royal</td>
<td>Royal</td>
<td>127 Cl</td>
</tr>
<tr>
<td>Carlyle</td>
<td>Carlyle</td>
<td>394</td>
</tr>
<tr>
<td>Carly</td>
<td>Carly</td>
<td>125 Cl</td>
</tr>
<tr>
<td>Carnduff</td>
<td>Carnduff</td>
<td>494</td>
</tr>
<tr>
<td>I. O. O. F.</td>
<td>I. O. O. F.</td>
<td>200 Cl</td>
</tr>
<tr>
<td>Central Butte</td>
<td>Central Butte</td>
<td>205</td>
</tr>
<tr>
<td>Princess</td>
<td>Princess</td>
<td>175 Cl</td>
</tr>
<tr>
<td>Clear Water</td>
<td>Clear Water</td>
<td>150</td>
</tr>
<tr>
<td>Auditorium</td>
<td>Lux</td>
<td>Queens</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
<td>--------</td>
</tr>
<tr>
<td>KELVINING.—600</td>
<td>Kelvington —200*C1</td>
<td>Orpheum —300*C1</td>
</tr>
<tr>
<td>KERRROBERT—750</td>
<td>Kerrobert —300*C1</td>
<td>Rex —300*C1</td>
</tr>
<tr>
<td>KINDERSLEY—1,000</td>
<td>Kindersley —1,000</td>
<td>Marlowe —400*C1</td>
</tr>
<tr>
<td>KINSTINO—382</td>
<td>Kinstino —382</td>
<td>Kipling —140*C1</td>
</tr>
<tr>
<td>LA FLECHE—366</td>
<td>La Fleche —366</td>
<td>Globe —250*C1</td>
</tr>
<tr>
<td>LACOMBE</td>
<td>Lacombe —300</td>
<td>LA PORTE</td>
</tr>
<tr>
<td>LACIFIELD—500</td>
<td>Lachine —500</td>
<td>LAKE ALMA</td>
</tr>
<tr>
<td>LEADER—700</td>
<td>Leader —700</td>
<td>Limerick —334</td>
</tr>
<tr>
<td>HAPPYLAND</td>
<td>Happyland —125</td>
<td>Palace —150*C1</td>
</tr>
<tr>
<td>LUSLAND</td>
<td>Luseland —250</td>
<td>Community —125</td>
</tr>
<tr>
<td>MACKLIN—300</td>
<td>Macklin —300</td>
<td>Memorial —225</td>
</tr>
<tr>
<td>MAIDSTONE—200</td>
<td>Maidstone —200</td>
<td>Elliot —250</td>
</tr>
<tr>
<td>MAPLE CREEK</td>
<td>Maple Creek —1,000</td>
<td>Grand —330</td>
</tr>
<tr>
<td>MEADOW LAKE</td>
<td>Meadow Lake —200</td>
<td>Opera —110*C1</td>
</tr>
<tr>
<td>MELFORT—1,605</td>
<td>Melfort —1,605</td>
<td>Grand —500</td>
</tr>
<tr>
<td>MELVILLE—3,532</td>
<td>Melville —3,532</td>
<td>Princess —400</td>
</tr>
<tr>
<td>MILDEN—275</td>
<td>Milden —275</td>
<td></td>
</tr>
<tr>
<td>MIDLAND—150*C1</td>
<td>Midland —150*C1</td>
<td></td>
</tr>
<tr>
<td>MOOSE JAW—19,022</td>
<td>Moose Jaw —19,022</td>
<td>Capitol —400</td>
</tr>
<tr>
<td>ROYAL</td>
<td>Royal —500</td>
<td>Orpheum —750</td>
</tr>
<tr>
<td>SASKATOON—45,000</td>
<td>Saskatoon —45,000</td>
<td></td>
</tr>
</tbody>
</table>
THEATERS
CATERING TO COLORED PATRONAGE

A list of 300 theaters which cater to Negro patronage.

State: No. of Theaters:

Alabama

Arkansas
BLUTHEVILLE: Dixie; ELдорADO: Fairview; HELENA: Mrs. Williams' Theater; LITTLE ROCK: Argenta; SCOTLAND: Green River; SMACKOVER: Colorado; STAMPS: Dreamland; WARREN: Palace.

California
LOS ANGELES: Central, Gaiety, Hub, Lincoln, Rosebud, Tivoli, Vernon; OAKLAND: Gem, Lincoln, Marquee.

Connecticut
BRIDGEPORT: Strand; NEW HAVEN: Lyric.

Delaware
WILMINGTON: National.

District of Columbia
WASHINGTON: Broadway, Dunbar, Favorite, Lincoln, Mid City, Rosalia, Dream, Republic.

Florida
APOPKA: Washington; AVON PARK: Stranger; HОLLOPAW: Central; HOLLYWOOD: Modella; HOMESTEAD: Lincoln; JACKSONVILLE: Frolic, Gem, Strand; KISSIMMEE: Dunbar; LAKELAND: Princess; LAKE WALES: Rex; LOUGHNAN: Avalon; MIAMI: Lincoln, Lyric, Moonlight; SKYDOME; OCALA: Broadway, Florida; PALATKA: Lincoln; PENSACOLA: Belmont, PERRY: Lyric; PLANT CITY: Lincoln; PUNTA GORDA: Lincoln; ST. PETERSBURG: Lincoln, Palace; SANFORD: Lincoln; SARASOTA: Central; SEBRING: Dixie; TALLAHASSEE: Capitol, Fan; TAMPA: Central, Maceo; WEST PALM BEACH: Grand, Dixie; YBOR CITY: Campobello.

Georgia
ATHENS: Star; ATLANTA: Royal, Strand; AUGUSTA: Lenox; BAXLEY: Branch; BLACKSHEAR: Parker; COLUMBUS: Liberty; CORDELE: Globe; COVINGTON: Melrose; MACON: Douglas; SAVANNAH: Star.

Illinois
CHICAGO: Apollo, Harmony, Indiana, Lincoln, Metropolitan, Owl, Peerless, Regal, States, Vendome; EAST ST. LOUIS: American, Little Broadway, Olympia.

Indiana
GARY: Broadway, Strand; INDIANAPOLIS: Douglas, Indiana, Northwestern, Senate, Two Johns, Walker.

Kansas
KANSAS CITY: Princess; TOPEKA: Apex.

Kentucky
LOUISVILLE: Grand, Lincoln, Lyric, Palace.

Louisiana
BATON ROUGE: Temple; LAKE CHARLES: Palace; MONROE: Dreamland; NEW ORLEANS: Lincoln; SHREVEPORT: Star.

Maryland
ANNAPOLIS: Star; BALTIMORE: Carey, Douglas, Dunbar, Goldfield, Lincoln, Queen, Regent, Roosevelt, Royal, Star.

Michigan
DEТROIT: Arcade, Beechwood, Broadway Strand, Castle, Dunbar, Grant, Holbrook, Jewel, Willis, Warfield.

Mississippi
JACKSON: Alamo.

Missouri
Nebraska
OMAHA: Ritzy.

New Jersey
NEWARK: Orpheum.

New York
BUFFALO: Broadway, Broadway Lyceum, Plaza, Savoy, Star; NEW YORK CITY: Crescent, Franklin, Lafayette, Lincoln, Odeon; BROOKLYN, N. Y. C.: Renaissance, Roosevelt.

North Carolina

Ohio
CINCINNATI: Beecher, Dixie, Lincoln, Roosevelt; CLEVELAND: Erie, Family, Quincy, Grand Central, Haltnorth, Cedar; COLUMBUS: Ogden, Empire, New, New Wonder; DAYTON: Classic, Palace; SPRINGFIELD: Lincoln; WILDERFORCE, Wilberforce.

Oklahoma
TULSA: Dixie, Dreamland; OKLAHOMA CITY: Aldridge; MUSKOGEE: Grand; ARDMORE: Dreamland; CUSHING: Wonderland; BOLEY: Hale, CHICKASNA: Liberty.

Pennsylvania
PHILADELPHIA: Jewell, Keystone, Lincoln, New Forest, Royal, Pearl, Rex, Broad Street; PITTSBURGH: Burke, Roosevelt.

South Carolina
CHARLESTON: Lincoln; COLUMBIA: Capitol; GREENVILLE: Liberty.

Tennessee
CHATTANOOGA: Amuzu, Grand; KNOXVILLE: Gem; MEMPHIS: Daisy, Grand, Palace; NASHVILLE: Bijou.

Texas
ABILENE: Ash Street, Dixie; AUSTIN: Dunbar, Lincoln; BAYTOWN: Baytown, Humble Club; BEAUMONT: Joyland, New Rex; BONHAM: Star; BRYAN: Liberty No. 1, Liberty No. 2; CLARKSVILLE: Coxy; CLEBURNE: Dixie, Dreamland; CONROE: Duane; CORPUS CHRISTI: Galvan; DALLAS: Circle, Grand Central, Ella B. Moore, Palace, State; DANIASON: Dreamland; EDNA: Queen; ENNIS: Belva; GALVESTON: Dixie and Princess; GREENVILLE: Pastime; HEARNE: Happy Hour; HILLSBORO: Gardner, HONEY GROVE: Lincoln; HOUSTON: Lincoln, Parkview, Parkview (Dawling St.), Pastime, St. Elmo, Washington, Zoe; MINEOLA: Alamo; MT. PLEASANT: Liberty; NACOGDOCHES: Shattuck; NAVASOTA: Queen; ORANGE: Liberty; PARIS: Alhambra; PITTSBURG: Lincoln; PORT ARTHUR: Dreamland, Malestic, Victor; SAN ANTONIO: Relinger, Sherman; ANDREW: TAYLOR: Star; TRINITY: Dixie; TYLER: Star; VICTORIA: Diamond; WACO: Gavety; WAXAHACHIE: Lincoln; WICHITA FALLS: Lyric.

Virginia
ALEXANDRIA: Olympia; BERKELY: Lincoln; DANVILLE: Lincoln, MARTISVILLE; Fayetve St. Auditorium; NEWPORT NEWS: Dixie; NORFOLK: Attaele Regal, Manhattan, Star; PETERSBURGH: Idle Hour; PORTSMOUTH: Capitol; RICHMOND: Globe, Hippodrome; ROANOKE: Strand.

West Virginia
CHARLESTON: Ferguson.

ARMY POST THEATERS

Operated by the Adjutant General of the Army
Major General Charles H. Bridges

SEVENTY-TWO houses are operated by the U. S. Army Motion Picture service in posts, camps and stations throughout the country. All of the houses are wired for sound pictures. The theaters are divided into five territories. Below is a list of these houses by branches with the address and manager of each branch. Also the number and days of showings are included.

NEW YORK BRANCH
39 Whitehall St., New York City
Thomas H. Martell, Branch Manager

POST
Fort Devens, Ayer, Mass., 6 showings—Every day except Wednesday.
Fort DuPont, Delaware City, Del., 4 showings—Sun., Tues., Thurs., Sat.
Fort Hancock, New Jersey, 3 showings—Sun., Tues., Fri.
Madison Bks., Sackets Harbor, N. Y., 6 showings—Every day except Wednesday.
Mitchel Field, Hempstead, L. I., N. Y., 4 showings—Sun., Mon., Wed., Fri.

829
Fort Monmouth, Oceanport, N. J., 6 showings—Every day except Saturday.
Fort McKinley, Portland, Me., 2 showings—Sun., Thurs.
Fort Niagara, Youngstown, N. Y., 3 showings—Sun., Tues., Thurs.
Plattsburg Bks., Plattsburg, N. Y., 7 showings—Every day.
Fort Slocum, New York, 5 showings—Every day except Wed. and Sat.

POTOMAC BRANCH
Room H-310 Bldg., F., 7th St. & Constitution Ave., N. W.
Fred Bund, Jr., Branch Manager

POST
Fort Benning, Georgia, Main Theater, 24th Infantry Theater, 7 showings—Every day.
Fort Bragg, North Carolina, 7 showings—Every day.
Fort Howard, Maryland, 3 showings—Sun., Tues., Fri.
Fort Hoyle, Maryland, 7 showings—Every day.
Fort Humphreys, Virginia, 7 showings—Every day.
Langley Field, Hampton, Va., 7 showings—Every day.
Maxwell Field, Montgomery, Ala., 3 showings—Sun., Tues., Fri.
Fort George G. Meade, Maryland, 7 showings—Every day.
Fort Monroe, Virginia, 7 showings—Every day.

ST. LOUIS BRANCH
3312-A Olive St., St. Louis, Mo.
Michael W. Smith, Branch Manager

POST
Fort Crook, Nebraska, 7 showings—Every day.
Fort Des Moines, Iowa, 7 showings—Every day.
Fort Benj. Harrison, Indiana, 7 showings—Every day.
Jefferson Barracks, Missouri, 7 showings—Every day.
Fort Knox, Kentucky, 3 showings—Sun., Tues., Thurs.
Fort Lincoln, Bismarck, N. Dak., 3 showings—Sun., Tues., Fri.
Fort Meade, S. Dak., 4 showings—Sun., Tues., Thurs., Fri.
Fort Riley, Kansas, 7 showings—Every day.

DALLAS BRANCH
301 S. Harwood St., Dallas, Tex.
W. E. Crist, Branch Manager

POST
Fort Bliss, Texas, 7th Cavalry Theater, 82d Field Artillery Theater, 7 showings—Every day.
Fort Clark, Brackettville, Texas, 4 showings—Sun., Tues., Wed., Fri.
Fort Sam Houston, Texas, Main Theater; No. 2 Theater; Truck; 7 showings—Every day.
Fort Huachuca, Arizona, 4 showings—Sun., Mon., Wed., Fri.

SEATTLE BRANCH
110 Wall St., Seattle, Wash.
Theodore G. Kemper, Branch Manager

POST
Chilkoot Barracks, Haines, Alaska, 3 showings—Mon., Wed., Fri.
Fort Douglas, Utah, 7 showings—Every day.
Fort Lewis, Washington, 7 showings—Every day.

Presidio of Monterey, Calif., 4 showings—Sun., Tues., Thurs., Sat.
Fort Stevens, Oregon, 2 showings—Sun., Wed.
Fort Worden, Port Townsend, Wash., 4 showings—Sun., Tues., Thurs., Sat.
U. S. NAVY ACTIVITIES
SHIPS and SHORE STATIONS
SHOWING MOTION PICTURES

TWO HUNDRED AND SEVENTY-SIX units of the United States Navy are equipped to show motion pictures. Of these, 173 are ships wired for sound with 35mm equipment; 71 are shore stations with 35mm sound equipment; 32 are recruiting stations with 16mm sound equipment. A complete list of units follows:

**SHIPS:**

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARKANSAS</td>
<td>SALINAS</td>
</tr>
<tr>
<td>MISSISSIPPI</td>
<td>TRENTO</td>
</tr>
<tr>
<td>NEW MEXICO</td>
<td>VESTAL</td>
</tr>
<tr>
<td>PENNSYLVANIA</td>
<td>WHITNEY</td>
</tr>
<tr>
<td>UTAH</td>
<td>WRIGHT</td>
</tr>
<tr>
<td>WYOMING</td>
<td>ALTAIR</td>
</tr>
<tr>
<td>ARIZONA</td>
<td>ARCTIC</td>
</tr>
<tr>
<td>CALIFORNIA</td>
<td>ARGonne</td>
</tr>
<tr>
<td>COLORADO</td>
<td>CHICAGO</td>
</tr>
<tr>
<td>IDAHO</td>
<td>DETROIT</td>
</tr>
<tr>
<td>LEXINGTON</td>
<td>HOLLAND</td>
</tr>
<tr>
<td>MARYLAND</td>
<td>LOUISVILLE</td>
</tr>
<tr>
<td>NEVADA</td>
<td>MEDUSA</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>MELVILLE</td>
</tr>
<tr>
<td>OKLAHOMA</td>
<td>RELIEF</td>
</tr>
<tr>
<td>SARATOGA</td>
<td>RIGEL</td>
</tr>
<tr>
<td>TENNESSEE</td>
<td>BEAVER</td>
</tr>
<tr>
<td>TEXAS</td>
<td>BLACK HAWK</td>
</tr>
<tr>
<td>WEST VIRGINIA</td>
<td>CANOPUS</td>
</tr>
<tr>
<td>ELLIS</td>
<td>HERBERT</td>
</tr>
<tr>
<td>GILMER</td>
<td>LEARY</td>
</tr>
<tr>
<td>JACOB JONES</td>
<td>J. FRED TALBOTT</td>
</tr>
<tr>
<td>NOKOMIS</td>
<td>UPHUR</td>
</tr>
<tr>
<td>TATTNALL</td>
<td>BROOME</td>
</tr>
<tr>
<td>YARNALL</td>
<td>CUYUMA</td>
</tr>
<tr>
<td>CHANDLER</td>
<td>ELLIOTT</td>
</tr>
<tr>
<td>DENT</td>
<td>LEA</td>
</tr>
<tr>
<td>HONEY</td>
<td>NECHES</td>
</tr>
<tr>
<td>LONG</td>
<td>WM. B. PRESTON</td>
</tr>
<tr>
<td>PERRY</td>
<td>ROPER</td>
</tr>
<tr>
<td>RAMAPO</td>
<td>TROVER</td>
</tr>
<tr>
<td>SOUTHARD</td>
<td>ZANE</td>
</tr>
<tr>
<td>WASSMUTH</td>
<td>EDSALL</td>
</tr>
<tr>
<td>BORIE</td>
<td>MacLEISH</td>
</tr>
<tr>
<td>JOHN D. FORD</td>
<td>OAHU</td>
</tr>
<tr>
<td>PAUL JONES</td>
<td>PECOS</td>
</tr>
<tr>
<td>MINDANAO</td>
<td>STEWART</td>
</tr>
<tr>
<td>PARROTT</td>
<td>TULSA</td>
</tr>
<tr>
<td>POPE</td>
<td>RAMSEY</td>
</tr>
<tr>
<td>TRACY</td>
<td>SIRIUS</td>
</tr>
<tr>
<td>WHIPPLE</td>
<td>GOLD STAR</td>
</tr>
<tr>
<td>GAMBLE</td>
<td>HOUSTON</td>
</tr>
<tr>
<td>SICARD</td>
<td>CHAUMONT</td>
</tr>
<tr>
<td>KITTERY</td>
<td>HENDERSON</td>
</tr>
<tr>
<td>LITZON</td>
<td>KITWINK</td>
</tr>
<tr>
<td>HUERTERT</td>
<td></td>
</tr>
<tr>
<td>NAWAL (V3)</td>
<td></td>
</tr>
<tr>
<td>PREBLE</td>
<td></td>
</tr>
<tr>
<td>RATHBURN</td>
<td></td>
</tr>
<tr>
<td>TALBOT</td>
<td></td>
</tr>
<tr>
<td>WATERS</td>
<td></td>
</tr>
<tr>
<td>BULMER</td>
<td></td>
</tr>
<tr>
<td>GUAM</td>
<td></td>
</tr>
<tr>
<td>LUZON</td>
<td></td>
</tr>
<tr>
<td>MONOCITY</td>
<td></td>
</tr>
<tr>
<td>PEARI</td>
<td></td>
</tr>
<tr>
<td>SIMPSON</td>
<td></td>
</tr>
<tr>
<td>TRUXTUN</td>
<td></td>
</tr>
<tr>
<td>ASHEVILLE</td>
<td></td>
</tr>
<tr>
<td>MONTGOMERY</td>
<td></td>
</tr>
<tr>
<td>SAPELO</td>
<td></td>
</tr>
<tr>
<td>RICHMON</td>
<td></td>
</tr>
<tr>
<td>SALT LAKE CITY</td>
<td></td>
</tr>
<tr>
<td>TRENTON</td>
<td></td>
</tr>
<tr>
<td>WHITNEY</td>
<td></td>
</tr>
<tr>
<td>WRIGHT</td>
<td></td>
</tr>
<tr>
<td>ALTAR</td>
<td></td>
</tr>
<tr>
<td>ARCTIC</td>
<td></td>
</tr>
<tr>
<td>ARGONNE</td>
<td></td>
</tr>
<tr>
<td>CHICAGO</td>
<td></td>
</tr>
<tr>
<td>DETROIT</td>
<td></td>
</tr>
<tr>
<td>HOLLAND</td>
<td></td>
</tr>
<tr>
<td>LOUISVILLE</td>
<td></td>
</tr>
<tr>
<td>MEDUSA</td>
<td></td>
</tr>
<tr>
<td>MELVILLE</td>
<td></td>
</tr>
<tr>
<td>RELIEF</td>
<td></td>
</tr>
<tr>
<td>RIGEL</td>
<td></td>
</tr>
<tr>
<td>BEAVER</td>
<td></td>
</tr>
<tr>
<td>BLACK HAWK</td>
<td></td>
</tr>
<tr>
<td>CANOPUS</td>
<td></td>
</tr>
<tr>
<td>HERBERT</td>
<td></td>
</tr>
<tr>
<td>LEARY</td>
<td></td>
</tr>
<tr>
<td>J. FRED TALBOTT</td>
<td></td>
</tr>
<tr>
<td>UPHUR</td>
<td></td>
</tr>
<tr>
<td>BROOME</td>
<td></td>
</tr>
<tr>
<td>CUYUMA</td>
<td></td>
</tr>
<tr>
<td>ELLIOTT</td>
<td></td>
</tr>
<tr>
<td>LEA</td>
<td></td>
</tr>
<tr>
<td>NECHES</td>
<td></td>
</tr>
<tr>
<td>WM. B. PRESTON</td>
<td></td>
</tr>
<tr>
<td>ROPER</td>
<td></td>
</tr>
<tr>
<td>TROVER</td>
<td></td>
</tr>
<tr>
<td>ZANE</td>
<td></td>
</tr>
<tr>
<td>EDSALL</td>
<td></td>
</tr>
<tr>
<td>MacLEISH</td>
<td></td>
</tr>
<tr>
<td>OAHU</td>
<td></td>
</tr>
<tr>
<td>PECOS</td>
<td></td>
</tr>
<tr>
<td>STEWART</td>
<td></td>
</tr>
<tr>
<td>TULSA</td>
<td></td>
</tr>
<tr>
<td>RAMSEY</td>
<td></td>
</tr>
<tr>
<td>SIRIUS</td>
<td></td>
</tr>
<tr>
<td>GOLD STAR</td>
<td></td>
</tr>
<tr>
<td>HOUSTON</td>
<td></td>
</tr>
<tr>
<td>CHAUMONT</td>
<td></td>
</tr>
<tr>
<td>HENDERSON</td>
<td></td>
</tr>
</tbody>
</table>

**SHORE STATIONS:**

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marine Barracks, Quantico, Va.</td>
<td>OGLALA</td>
</tr>
<tr>
<td>Naval Powder Factory, Ind'an Head, Maryland</td>
<td>ROCHESTER</td>
</tr>
<tr>
<td>Naval Training Station, Newport, R. I.</td>
<td>BABBITT</td>
</tr>
<tr>
<td>Naval Training Stations, Hampton Roads, Norfolk, Va.</td>
<td>BADGER</td>
</tr>
<tr>
<td>Naval Training Stations, Great Lakes, Ill.</td>
<td>BARNEY</td>
</tr>
<tr>
<td>Sound Motion Picture Technicians School, Navy Yard, New York</td>
<td>BARRY</td>
</tr>
<tr>
<td>Naval Air Station, Pensacola, Fla.</td>
<td>BERNADOU</td>
</tr>
<tr>
<td>Receiving Station, Philadelphia, Pa.</td>
<td>BIDDLE</td>
</tr>
<tr>
<td>Norfolk Motion Picture Exchange, Navy Yard, New York</td>
<td>BLAKELEY</td>
</tr>
<tr>
<td>Norfolk Naval Hospital, Portsmouth, Va.</td>
<td>BRAZOS</td>
</tr>
<tr>
<td>Naval Training Station, San Diego, California</td>
<td>BREAKINRIDGE</td>
</tr>
<tr>
<td>Receiving Barracks, Puget Sound, Bremerton, Washington</td>
<td>CHILDSD</td>
</tr>
<tr>
<td>Marine Barracks, San Diego, California</td>
<td>COLE</td>
</tr>
<tr>
<td>Naval Air Station, San Diego, California</td>
<td>DALLAS</td>
</tr>
<tr>
<td>Motion Picture Technicians School, Naval Training Station, San Diego, Cal.</td>
<td>DICKERSON</td>
</tr>
<tr>
<td>Marine Barracks, Port au Prince</td>
<td>DUPONT</td>
</tr>
<tr>
<td>Naval Air Station, Coco Solo, C. Z.</td>
<td>HOPKINS</td>
</tr>
<tr>
<td>Naval Prison, Navy Yard, Portsmouth, N. H.</td>
<td>MARSHALL</td>
</tr>
<tr>
<td>Navy Yard, Portsmouth, N. H.</td>
<td>TARBELL</td>
</tr>
<tr>
<td>Navy Yard, Boston, Mass.</td>
<td>WILLIAMSON</td>
</tr>
<tr>
<td>Naval Hospital, Chelsea, Mass.</td>
<td>BUCHANAN</td>
</tr>
<tr>
<td>Naval Hospital, Newport, R. I.</td>
<td>DECatur</td>
</tr>
<tr>
<td>Submarine Base, New London, Ct.</td>
<td>HALE</td>
</tr>
<tr>
<td>Receiving Ship (U.S.S. SEATTLE), Navy Yard, New York</td>
<td>LITCHFIELD</td>
</tr>
<tr>
<td>Marine Barracks, San Diego, California</td>
<td>NOA</td>
</tr>
<tr>
<td>Naval Air Station, San Diego, California</td>
<td>PRUITT</td>
</tr>
<tr>
<td>Naval Training Station, Hampton Roads, Norfolk, Va.</td>
<td>STAFFORD</td>
</tr>
<tr>
<td>Naval Training Stations, Great Lakes, Ill.</td>
<td>AARON WARD</td>
</tr>
<tr>
<td>Sound Motion Picture Technicians School, Navy Yard, New York</td>
<td>BARKER</td>
</tr>
<tr>
<td>Naval Air Station, Pensacola, Fla.</td>
<td>BORIE</td>
</tr>
<tr>
<td>Receiving Station, Philadelphia, Pa.</td>
<td>JOHN D. EDWARDS</td>
</tr>
<tr>
<td>Norfolk Motion Picture Exchange, Navy Yard, New York</td>
<td>ISABEL</td>
</tr>
<tr>
<td>Norfolk Naval Hospital, Portsmouth, Va.</td>
<td>MCCORMICK</td>
</tr>
<tr>
<td>Naval Training Station, San Diego, California</td>
<td>PANAY</td>
</tr>
<tr>
<td>Receiving Barracks, Puget Sound, Bremerton, Washington</td>
<td>PILLSBURY</td>
</tr>
<tr>
<td>Marine Barracks, Port au Prince</td>
<td>SMITH THOMPSON</td>
</tr>
<tr>
<td>Naval Air Station, Coco Solo, C. Z.</td>
<td>TUTUILA</td>
</tr>
<tr>
<td>Naval Prison, Navy Yard, Portsmouth, N. H.</td>
<td>FULTON</td>
</tr>
<tr>
<td>Navy Yard, Portsmouth, N. H.</td>
<td>SACRAMENTO</td>
</tr>
<tr>
<td>Navy Yard, Boston, Mass.</td>
<td>VEGA</td>
</tr>
<tr>
<td>Naval Hospital, Chelsea, Mass.</td>
<td>INDIANAPOLIS</td>
</tr>
<tr>
<td>Naval Hospital, Newport, R. I.</td>
<td>PALOS</td>
</tr>
<tr>
<td>Submarine Base, New London, Ct.</td>
<td>MAILARD</td>
</tr>
<tr>
<td>Receiving Ship (U.S.S. SEATTLE), Navy Yard, New York</td>
<td>CHEWINK</td>
</tr>
</tbody>
</table>

831
Naval Air Station, Lakehurst, N. J.
Marine Barracks, Navy Yard, Norfolk, Va.
Naval Air Station, Anacostia D. C.
Navy Yard, Charleston, S. C.
Naval Hospital, San Diego, Calif.
Receiving Station, San Francisco, Calif.
Marine Barracks, Cavite, P. I.
Naval Hospital, Canacao, P. I.
Receiving Station, Navy Yard, Cavite, P. I.
Naval Station, Guantanamo Bay, Cuba.
Marine Barracks, Guantanamo Bay, Cuba.
Naval Station, Pearl Harbor, T. H.
Submarine Base, Pearl Harbor, T. H.
Naval Air Station, Pearl Harbor, T. H.
Naval Ammunition Depot, Hingham, Mass.
Naval Hospital, Brooklyn, N. Y.
Naval Ammunition Depot, Dover, N. J.
Naval Ammunition Depot, Iona Island, N. Y.
Naval Hospital, League Island, Pa.
Naval Ammunition Depot, Fort Mifflin, Pa.
Naval Proving Grounds, Dahlgren, Va.
Naval Hospital, Washington, D. C.
Naval Ammunition Depot, St. Julian Creek, Va.
Naval Mine Depot, Yorktown, Va.
Marine Barracks, Naval Training Station, Hampton Roads, Norfolk, Va.
Naval Air Station, Hampton Roads, Va.
Naval Hospital, Great Lakes, Ill.
Bureau of Navigation, Navy Department, Washington, D. C.
Naval Ammunition Depot, Hawthorne, Nev.
Pacific Coast Torpedo Station, Keyport, Wa.
Naval Ammunition Depot, Puget Sound, Wa.
Naval Hospital, Navy Yard, Puget Sound, Wa.
Navy Motion Picture Exchange, San Diego, Calif.
Naval Station, Okinawa, P. I.
Radio Station, Los Banos, P. I.
Navy Motion Picture Exchange, Cavite, P. I.
Naval Station Guam, (Agana and Saipan).

Marine Barracks, Cape Haitien.
Radio Station, Cayey, P. R.
Radio Station, Wailupe, T. H.
Marine Detachment, Peiping, China.
Naval Station, Tutuila, Samoa.
Camp Barry, NTS Great Lakes, Ill.
Receiving Ship, Annapolis, Md.

NAVY RECRUITING STATIONS, 16mm.

Navy Recruiting Bureau, New York City, N. Y.
Navy Recruiting Station, Albany, N. Y.
Navy Recruiting Station, Baltimore, Md.
Navy Recruiting Station, Birmingham, Ala.
Navy Recruiting Station, Brooklyn, N. Y.
Navy Recruiting Station, Buffalo, N. Y.
Navy Recruiting Station, Cincinnati, Ohio.
Navy Recruiting Station, Cleveland, Ohio.
Navy Recruiting Station, Dallas, Texas.
Navy Recruiting Station, Denver, Colo.
Navy Recruiting Station, Des Moines, Iowa.
Navy Recruiting Station, Detroit, Mich.
Navy Recruiting Station, Houston, Texas.
Navy Recruiting Station, Indianapolis, Ind.
Navy Recruiting Station, Kansas City, Mo.
Navy Recruiting Station, Little Rock, Ark.
Navy Recruiting Station, Los Angeles, Calif.
Navy Recruiting Station, Louisville, Ky.
Navy Recruiting Station, Macon, Ga.
Navy Recruiting Station, Minneapolis, Minn.
Navy Recruiting Station, Nashville, Tenn.
Navy Recruiting Station, New Haven, Conn.
Navy Recruiting Station, New Orleans, La.
Navy Recruiting Station, Omaha, Nebr.
Navy Recruiting Station, Pittsburgh, Pa.
Navy Recruiting Station, Portland, Ore.
Navy Recruiting Station, Providence, R. I.
Navy Recruiting Station, Raleigh, N. C.
Navy Recruiting Station, Richmond, Va.
Navy Recruiting Station, St. Louis, Mo.
Navy Recruiting Station, Salt Lake City, Utah.
Navy Recruiting Station, Springfield, Mass.

ALEC MOSS
MOTION PICTURE
ADVERTISING, PUBLICITY AND EXPLOITATION
anything! anywhere! anytime!
185 MADISON AVE., N.Y.C.
LEXINGTON 2-6666

832
ADLER THEATER CO.
No. of Houses: 8.
Pres.-Gen'l Mgr.: J. P. Adler.
Film Buyer: John A. Ludwig.

AFFILIATED THEATERS, INC.
L. Ceylon. Covington: Majestic; Crowley; Arcadia; Donaldsonville; Grand; Franklin; Opera House; Lafayette; Lake Charles. Arcade; Louiananne. Paris; Mount; New Iberia; Eks; Plaquemine; Tulip; Reserve: Mairin; Thibodaux; Grand; Vinton; Strand.

MISSISSIPPI. Brookhaven: Archaeus; Canton: Canton; Laurel: Arabian, Strand; McComb: State; Yazoo City: Yazoo.

ALADDIN—See Colorado.

AL-DUN AMUSEMENT CO.
Home Office: Lanett Theater Bldg., Lanett, Ala.
No. of Houses: 6.
President: G. D. Allen.
Gen'l Mgr.-Film Buyer: L. J. Duncan.

ALABAMA. Fairbanks: Fairbanks; Langdale; Lanedef: Lantell; Riverdale: Riverdale; Shamut: Shawmut.

GEORGIA. West Point: Auditorium.

ALGER THEATERS.
Home Office: Peru Theater, Peru, Ill.
No. of Houses: 10.

ILLINOIS. Champaign: Park; LaSalle: Rixy; Mendota: State; Morrison: Capital; Oglesby; Aida: Peru; Peruc: Princeton: Apollo; Rochelle: Hub; Spring Valley: Valley; Urbana: Princess.

ALLIED AMUSEMENTS, LTD.
Home Office: 241 Cathedral Ave., Winnipeg.
No. of Houses: 6.
Pres.-Film Buyers: J. Miles; Gen'l Mgr.: Don F. Gauld.

MANITOBA. Winnipeg: Plaza, Rose, Garden, Palace, Roxy, Uptown.

AMUSEMENT ENTERPRISES, INC. (Ala.)
Home Office: Princess Theater, Albertville, Ala.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: Thomas E. Orr.

ALABAMA. Albertville: Princess; Attalla: Liberty; Boaz: Rialto; Guntersville: Palace.

ANGER, L. J.
Home Office: 435 E. Main St., Bridgeport, Conn.
No. of Houses: 6.
President-Film Buyer: L. J. Anger.
General Manager: James G. Snee.

CONNECTICUT.
Bridgeport: Bridgeport, Bostwick, Colonial, Capitol; East Hartford: Astor; New Britain: State.

ARTHUR, HARRY, THEATERS CORP.
Home Office: New Haven, Conn.
No. of Houses: 17.

ASHLAND AMUSEMENT CO.
Home Office: Rogers Theater, Chicago.

ASSOCIATED THEATERS (Md.)
No. of Theaters: 6.
President: Samuel Back.
Gen'l Mgr.-Film Buyer: J. Louis Rome.

MARYLAND. Baltimore: Apollo, Broadway, Capitol, Goldfield, Harlem and Rialto.

ASSOCIATED THEATERS (Ohio)
Home Office: 220 W. 5th St., Cincinnati.
No. Theaters: 5.
Pres.-Gen'l Mgr.-Film Buyer: Frank W. Hess, Jr.

OHIO, Cincinnati: Americus, Hiland, Park, Imperial and Royal.

ASSOCIATED THEATERS, INC. (Ohio)
Home Office: 3rd Floor, Film Exchange Bldg., Cleveland.
No. of Houses: 16.
President: John D. Kalafat.

OHIO, Cleveland: Capitol, Denison Square, Five Points, Fulton, Garden, Jewel, Jennings, Knickerbocker, Lincoln, Lorain, Savoy, Southern, Kinsman, Imperial, Homestead, Shaw Hayden, Union Square, Royal.

MICHIGAN. Detroit: Sunbeam.

ATLANTIC THEATERS, INC.
No. of Houses: 9.
President-Film Buyer: Ben Amsterdam.
General Manager: Isador Epstein.

NEW JERSEY. Beverly: Beverlee; Bordentown: Fox; Bridgeton; Stanley; Burlington: Fox; Mt. Holly; Fox; Penns Grove: Broad; Riverside; Fox; Swedesboro: Embassy; Woodbury: Rialto.

AUSMUS & PARROTT AMUSEMENT CO., INC.
Home Office: La Follette, Tenn.
No. of Houses: 5.
President: John L. Ausmus.
Gen'l Mgr.: M. W. Parrott.
BAILEY CIRCUIT
Home Office: Bailey Theater, Bunkie, La.
LOUISIANA, Bunkie: Bailey; Opelousas: Bailey; Tallulah: Bailey; Winnfield: Bailey.

BAIR'S THEATERS
Home Office: 915 Roosevelt Bldg., Indianapolis, Ind.
No. of Theaters: 5.
President: R. R. Bair.
INDIANA, Indianapolis: Oriental, Ritz, St. Clair, Strand and Uptown.

BALABAN & KATZ CORP. (100% Controlled by Paramount-Publix Corp.)
Home Office: 175 N. State St., Chicago.
No. of Houses: 35.
President: John Balaban.
Film Buyer: A. J. Kaufman.

BASIL BROS. THEATERS
Home Office: 1600 Genesee St., Buffalo, N. Y.
No. of Theaters: 5.
Pres.-Gen'l Mgr. & Film Buyer: Nicholas J. Basil.
NEW YORK, Buffalo: Genesee, Strand, Central Park, Varsity and Hollywood.

BENEFIELD, B. J.
Home Office: Strand Theater, Morris, Minn.
MINNESOTA, Morris: Beardsley; Star; Clinton: Clinton Opera House; Elbau Lake; Crystal; Glenwood: Opera House; Gracelive; Grand; Hancock: Hancock; Morris: Orpheum and Strand.

BENNETT THEATER CIRCUIT
Home Office: Bennett Theater, Auburn, Neb.
No. of Theaters: 4.
NEBRASKA, Auburn: Bennett; Brownsville: Opera House; Nemaha: Opera House; Talmadge: Lyric.

BENTON, WILLIAM, CIRCUIT
Home Office: 328 Broadway, Saratoga, N. Y.
No. of Theaters: 4.
Pres.-Gen'l Mgr.: William Benton.
Film Buyer: Frank Williams.
NEW YORK, Ballston: Capitol; Cohoes: Rialto and Majestic; Mechanicville: State; Plattsburg: Strand; Saratoga: Congress; Whitehall: Capitol.

BERINESTIN, WILLIAM, THEATERS
Home Office: P. O. Box No. 252, Elmira, N. Y.
No. of Theaters: 7.
General Managers: H. L. and B. M. Berinstein.
NEW YORK, Albany: Colonial; Ithaca: Crescent Lyceum, State, Strand, Temple; Seneca Falls: Strand.

BERINESTIN & LUSTIG
Home Office: 1914 S. Vermont, Los Angeles, Cal.
CALIFORNIA, El Segundo: Cameo; Los Angeles: Sunbeam, Tivoli; Tower: Pasadena.

BIJOU AMUSEMENT CO.
Home Office: 423 Fourth Ave., N.; Nashville.
President: Milton Starr.
Gen'l Mgr.-Film Buyer: Evans Sprott.
GEORGIA, Atlanta: Strand; Augusta: Lenox; Macon: Douglass.
NORTH CAROLINA, Durham: Wonderland; Raleigh: Royal.
SOUTH CAROLINA, Charleston: Lincoln; Columbia: Capitol, Royal; Greenville: Liberty.

BIRMINGHAM THEATRICAL AMUSEMENTS, INC.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: Frank V. Merritt.
ALABAMA, Birmingham: Empire, Strand, Galax Capitol, Royal.

BLACK HILLS AMUSEMENT CO.
Home Office: Deadwood Theater, Deadwood, S. D.
President: Leo Bertherole.
General Manager: Leo Peterson.
Film Buyer: Charles Klein.

BLAIR THEATER ENTERPRISES
Home Office: 310 19th St., Belleville, Kansas.
No. of Theaters: 4.
General Manager: Sam H. Blair.
KANSAS, Belleville: Blair; Mankato: Blair; Osborne: Blair; Smith Center: Blair.

BLUMENFELD THEATERS
Home Office: 25 Taylor St., San Francisco, Cal.
No. of Theaters: 9.
President: Max Blumenfeld.
Gen'l Mgr.-Film Buyer: Joe Blumenfeld.
CALIFORNIA, Berkeley: Oaks; Mill Valley: Sequoia; North Sacramento: Del Paso, Sierra; Oakland: American; Roseville: New Roseville; San Anselmo: Tamalpais; San Rafael: El Camino and Orpheus.

BOGAN THEATERS, INC.
Home Office: Poncan Theater, Ponca City, Okla.
Gen'l Mgr.-Film Buyer: F. P. Pickrel.
OKLAHOMA, Pawhuska: Khelca; Ponca City: Auditorium, Murray, Poncan and Rita.

BOLTE CIRCUIT
Home Office: 4212 White Plains Ave., Bronx, N. Y.
No. of Houses: 4.
Pres. and Gen'l Mgr.: John C. Bolte.
NEW YORK, New York: B-B, Burke, Saxonia, Wakefield.

BOYD, A. R., ENTERPRISES
PENNSYLVANIA, Allentown: Embassy, Strand; Bethlehem: Globe; Philadelphia: Fox.

BRECHER, LEO, THEATERS
Home Office: 32 E. 58th St., New York, N. Y.
Pres.-Gen'l Mgr.: Leo Brecher.
NEW YORK, New York: Boston Road, Lafayette, Little Carnegie, New Douglas, Odeon, Plaza, and Roosevelt.

BRECKA, L.
Home Office: Standard Theater, Chicago, Ill.
ILLINOIS, Chicago: Bell, Gold Coast, New La Salle, Standard, Town Talkies.

BROADWAY AMUSEMENT CO.
KENTUCKY, Louisville: Baxter, Broadway, Ideal, Oak, Park, Towers.

BROTMAN, B.
Home Office: Paradise Theater, Moline, Ill.
ILLINOIS, Moline: Avon, American, Paradise; Rock Island: Lincoln, Rialto.

BROWN, L. D. (Texas)
Home Office: Queen Theater, Brownwood.
TEXAS, Brownwood: American and Queen; Gatesville: Lyric and Regal.
BROWN THEATRICAL CO. (Ohio)
Home Office: 13 S. 5th St., Zanesville, O.
President: F. M. Ransbottom.
Gen'l Mgr.-Film Buyer: Caldwell Brown.

OHIO. Zanesville: Grand, Imperial, Liberty, Quimby and Weller.

BUTTERFIELD, W. S., THEATERS, INC. (Affiliated with Paramount-Pathix Publix Corp.)
No. of Theaters: 80.
President: W. S. Butterfield.
Gen'l Mgr.-Film Buyer: E. C. Beatty.
(Theaters listed in two groups, as follows):

BUTTERFIELD, W. S., THEATERS, INC.: MICHIGAN, Ann Arbor: Majestic, Michigan, O'maley, and South; Canton: Bijou, Arcade, Post, Regent and Strand; Bay City: Bay, Regiment and State; East Lansing: State; Flint: Capitol. Garden, Palace and Regiment; Grand Haven: Grand; Grand Rapids: Kent, Isis, Majestic; Hillsdale: Dawn; Ionia: Ionia, Orpheum; Jackson: Capitol, Michigan, Majestic, Rex, Regiment; Kalamazoo: Capitol, Fuller, State; Lansing: Capitol, Lansing, Gladman and Strand; Monroe: Dixie, Family; Niles: Ready; Owosso: Capitol, Strand; Pontiac: Eagle Oakland, Orpheum, Rialto, State and Strand; Port Huron: Desmond, Family and Majestic; Saginaw: Franklin, Mecca-Palace, Regiment, Strand, Temple and Wolverine; Ypsilanti: Martha Washington and Weurth.

BUTTERFIELD MICHIGAN THEATERS CO.: MICHIGAN, Adrian: Crosswell and Family; Alpena: Mal and Lyric; Benton Harbor: Liberty, Bell and Bijou; Big Rapids: Colonial, Cadillac, Lyric; Grand Haven: Robinhood; Holland: Colonial, Holland, Strand; Ludington: Lyric and Koss; Manistee: Lyric and Rambledell; St. Joseph: Caldwell; Sault Ste. Marie; Soo; South Haven: Centre; Three Rivers: Riviera; Traverse City: Lyric, Opera House, Regiment.

C & F. THEATER CO.
Home Office: 60 Union St., Providence.
No. of Theaters: 6.
President: Frank C. Walker.
Gen'l Mgr.-Film Buyer: Edward M. Fay.
NEW YORK, Rochester: Comford's Capitol.
RHODE ISLAND, Providence: Carlson, Capitol, Fay's, Majestic and Rialto.

C & M. AMUSEMENT CO.
Home Office: First National Bank Bldg., Marietta, O.
No. of Houses: 4.
President: Edward E. Finch.
Gen'l Mgr.-Film Buyer: Frank J. Hassett.
OHIO, Cambridge: Colonial and Strand; Marietta: Hippodrome and Putnam.

CARBONDALE THEATER CO.—See Comford.

CAREY & ALEXANDER
Home Office: Colonial Theater, Lebanon, Ind.
No. of Houses: 7.
INDIANA. Attica: Messenger, Orpheum; Lebanon: Colonial, Olympic; Monticello: Lyric, Strand; Rockville, Ritz.

CARLEY LEVERENZ CO.
MICHIGAN, Allegan: Regiment; Holland: Colonial, Strand; South Haven: Casino.

CASSIDY, W. A.
Home Office: Frolic Theater, Midland, Mich.
MICHIGAN, Alma: Alma, Strand; Midland: Frolic; Saginaw: Dreamland; Midland: Mecca.

CENTRAL CITY AMUSEMENT CORP.
Home Office: 152 N. Illinois St., Indianapolis.
No. of Houses: 4.
Pres.-Gen'l Mgr.: M. Marcus.

INDIANA, Indianapolis: Alamo, Cozy, Regent, Terminal.

CENTRAL STATES THEATER CO.
No. of Houses: 7.
President-Gen'l Mgr.-Film Buyer: O. K. Mason.
KANSAS, Goodland: Sherman; Great Bend: Plaza, Strand; Hays: Royal; Kinley: Palace; Norton: Cozy, Norton.

CENTRAL STATES THEATER CORP.
Home Office: 300 Iowa Bldg., Des Moines.
No. of Houses: 25.
President: A. H. Blank.
Gen'l Mgr.-Film Buyer: Harry M. Weinberg.
IOWA, Albia: R. X., King; Ames: Ames, Capitol, Twin Star; Boone: Rialto; Burlington: Palace, Rialto, Iowa; Centerville: Majestic, Ritz; Chariton: Ritz; Clinton: Capitol, Rialto, Strand; Fort Dodge: Rialto, Strand, Iowa; Iowa City: Englert, Varsity; Mason City: Cecil, Palace, Strand; Oelwein: Grand, President.

CENTURY CIRCUIT, INC. (Affiliated with R-K-O)
Home Office: 152 W. 42nd St., New York.
No. of Houses: 19.
President: H. Clay Miner.
Gen'l Mgr.-Film Buyer: Chas. H. Moses and Edw. L. Hyman.
NEW YORK, Brooklyn: Albermarle, Avalon, Farragut, Kingsway, Manor, Marine, Mayfair, Midwood, Patio, Rialto, Sheepshead.
LONG ISLAND, Freeport: Freeport and Grove; Huntington: Huntington; Jamaica: Merrick; Long Island City: Bilis; Port Washington: Beacon; Queens Village: Queens; Rockville Center: Fantasy.

CIRCLE THEATERS, LTD.
No. of Theaters: 11.
President: S. Lazarus.
Gen'l Mgr. & Film Buyer: S. Lazarus.
CALIFORNIA, Belvedere Gardens: Garden; Long Beach; Strand; Monrovia: Lyric, Colonial; Los Angeles: Circle, Million Dollar, Princess, Strand; Alhambra: Garfield; South Pasadena: Colonial, Rialto.

CHAKFRES THEATERS, INC.
Home Office: 19 S. Fountain Ave., Springfield, O.
No. of Houses: 4.
President: Phil Chakers.
Gen'l Mgr.: Harry Chakers. Film Buyer: Phil Chakers.
OHIO, Greenville: Chakers State, Wayne; Springfield: Princess; Willingham: Murphy.

CHAMBERTAIN AMUSEMENT ENTER., INC.—(See Victoria Amusement Ent., Inc.)

CHARNAS BROS.
Home Office: 322 Summit St., Toledo, O.
OHIO, Bucyrus: Southern; Toledo: Granada, Liberty, Lyric, Priscilla, Strand, Superior.

GLUCK, H. H.
Home Office: Belton, Texas.
TEXAS, Belton: Beltonian; Brady: Lyric; Clarksville: Colonial; Georgetown: Palace; Lampassas: Leroy.

COCALIS-STAMATIS CIRCUIT
Home Office: 2531 Broadway, N. Y. C.
No. of Theaters: 15.
Pres.-Gen'l Mgr.: S. D. Cocalis.
Film Buyer: George D. Stamatus.
NEW YORK, Brooklyn: Apollo, Broadway, Cameo, Classic, Classique, Empress, Gaiety, Mapleton, Parkway, Royal and Strand; Yonkers: Orpheum, Park Hill.
NEW JERSEY, Elmora: Elmora; Newark: West End.
COHEN, BEN & LOU THEA. ENTERPRISES—See Detroit Theater Enterprises.

COHEN, MAX, CIRCUIT Home Office: 254 West 42nd St., New York City.
NEW YORK, Brooklyn: Borough Hall; Manhattan: Beacon, Wallack.
NEW JERSEY, Lyndhurst: Lyndhurst.

COLDWATER AMUSEMENT CO. Home Office: Grand Theater, St. Mary's, O. President: Tom Larkin. General Manager: Thomas Broad. Film Buyer: Pete Miller. OHIO, Coldwater; Columbia; Fort Recover: Royal; Mendon; Town Hall; New Bremen; Crown; St. Mary's; Grand and Regent.


COMERFORD THEATERS, INC. Home Office: 207 Wyoming Ave., Scranton, Pa. President-Gen'l Mgr.: M. E. Comerford. Film Buyer: M. B. Comerford. (NOTE: M. E. Comerford, in addition to theater properties, listed in two groups below, is interested in the following circuits: Kalnet Theaters, Bernstein Circuit and Fays Circuit.) BINGHAMPTON THEATER CO.
NEW YORK, Binghamton: Strand, Capitol, Riviera, Symphony, Star, Binghamton and Regus; Endicott: Strand; Union: Elvin.

COMERFORD THEATERS, INC. PENNSYLVANIA, Avoca: Palace; Edwardsville: Grand; Eynon: Eynon; Scranton: Bell, Capitol, Globe, Manhattan, Rialto, Ritz, Riveria, Roosevelt; Selingsgrove: Stanley; West Pittston: Garden, Liberty; Bloomsburg: Capitol; Carlisle: Orpheum, Strand; Danville: Ritz; Dickson City: Rex; Dunmore: Garden, Duryea; Pastime; Forest City: Freedman; Hazleton: Capitol, Peele; Grand; Honesdale: Lyric; Kingston: Kingston; Luzerne: Luzerne; Mauch Chunk: Capitol; Northumberland: Savoy; Old Forge: Holland; Olyphant: Granada; Parsons: Parsons; Pittston: American, Roman; Plymouth: Shawnee; Pottsville: Capitol, Hippodrome; Sayre: Sayre; State: Strand, West Side; Shenandoah: Strand; Sunbury: Rialto, Strand; Towanda: Keystone; Wilkes-Barre: Alhamba, Capital, Hazle, Irving, Orpheum, Penn, Sterling; Jersey Shore: Victoria; Carndale: Irving; Majestic.
NEW YORK, Oswego: Tioga; Waverly: Capitol.

COMMONWEALTH THEATERS, INC. Home Office: 221 West 18th St., Kansas City, Mo. KANSAS, Lawrence: Patee. MISSOURI, Chillicothe: Ritz; Kansas City: Chief, Ashland, Madrid; Liberty: Plaza; Warrensburg: Star.


COMMUNITY PHOTOPLAY HOUSES Home Office: 1237 Meyer Kiser Bank Bldg., Indianapolis.
Gen'l Mgr. - Film Buyer: Frank J. Rembusch. INDIANA, Columbus: American and Crump; Elwood: Alhamba, Colonial; Franklin: Arctra; Greenwood: Why-Not; Indianapolis: Band Box, Gen, Rialto; Martinsville: Grace, Maxine.


CONSOLIDATED THEATERS, INC. Home Office: 100 Pasacia Ave., Garfield, N. J. NEW JERSEY, Butler: Butler; Garfield: Ritz; Pompton Lakes: Colonial; Westfield: Rialto.


PENNSYLVANIA, Acosta: Acoasta.; Jenners.
WEST VIRGINIA, Carolina: Carolina; Idamay: Idamay.

CONSTANT, A. G.

CONSTANTI CIRCUIT OF WASHINGTON
Home Office: 906 Pacific Ave., Tacoma.
No. of Houses: 5.
Pres.-Gen'l Mgr. & Film Buyer: S. M. Barovis.
WASHINGTON, Puyallup: Dream, Liberty; Sumner: Liberty; Tacoma: Capitol and Riviera.

COOPERATIVE THEATER SERVICE CORP.
Home Office: 608 Fox Theater Bldg., Detroit.
No. of Houses: 65.
President: James C. Ritter.
General Manager: Raymond E. Moon.
Film Buyer: Carl W. Buermere.

NOTE: This corporation is a booking circuit only.


COSTON BOOKING CIRCUIT, INC.
Home Office: 1307 So. Wabash Ave., Chicago.
No. of Theaters: 12 (Booking Circuit only).
Pres.-Gen'l Mgr. & Film Buyer: E. C. Euston.
Film Buyer: Jack Rose.
ILLINOIS, Chicago: Buckingham, E. A. R., Englewood, Howard, Julian, Linden, Milda, Mont Clair, Owl, Palace, Ramona.
INDIANA, Evanston: Valencia.

COULTER CIRCUIT
Home Office: Byrd Theater, 2910 Westcompton Ave., Richmond, Va.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: W. J. Coultier.
VIRGINIA, Petersburg: Bluebird; Richmond: Bluebird, Brookland, Byrd.

COUTURE BROS.
Home Office: Star Theater, Manchester, N. H.
Gen'l Mgr.-Film Buyer: A. Couture.

NEW HAMPSHIRE. Manchester: Crown and Star; Rochester: Colonial and Scenic.

CREASEN AMUSEMENT CO.
Home Office: Rex Theater Bldg., Nashville.
Pres.-Film Buyer: Tony Sudekum.
(CRESSEN AMUSEMENT CO. holdings are listed in six groups as follows):
CRESSEN AMUSEMENT CO.:
ALABAMA, Alabama City: Ritz; Decatur: Princess; Gadsden: Capitol, Princess.
TENNESSEE, Clarksville: Capitol; Cleveland: Princess; Columbia: Princess; Dyersburg: Frances; Harriman: Princess; Lebanon: Princess; Maryville: Palace; Macon: Princess; Murfreesboro: Paris, Capitol; Springfield: Princess; Union City: Capitol.
CUMBERLAND AMUSEMENT CO.:
Film Buyer: R. T. Hill.
TENNESSEE, Fayetteville: Capitol; Franklin: Franklin; McMinnville: Dixie; Pulaski: Best; Tullahoma: Strand; Winchester: Rivoli.

MUSCLE SHOALS THEATERS, INC.: Film Buyer: Louis Rosenbaum.
ALABAMA, Athens: Ritz; Florence: Princess; Sheffield: Ritz; Tuscaloosa: Strand.
LYRIC AMUSEMENT CO.: Film Buyer: C. A. Crute.
ALABAMA, Huntsville: Lyric.
CAPITOL AMUSEMENT CO.:
Film Buyer: Tony Sudekum.
KENTUCKY, Madisonville: Capitol.
AUDITORIUM CO.:
Film Buyer: J. C. Tune.
TENNESSEE, Shelbyville: Princess.

CRITERION AMUSEMENT CO.
Home Office: Charlotte, N. C.
NORTH CAROLINA, Charlotte: Criterion; Durham: Criterion; Greensboro: Criterion; Spindale: Carolina; SOUTH CAROLINA, Anderson: Criterion; Spartanburg: Criterion.

DAVIS & GOLDBAUM
Home Office: New Th. Rockaway, L. I., N. Y.
NEW JERSEY, Newark: Essex.
NEW YORK, Arverne: Arverne; Rockaway Park: New, Rivoli.

DE LUXE THEATER CIRCUIT
No. of Theaters: 5.
Pres. Gen'l Mgr. & Film Buyer: Harry Hobolt.
MICHIGAN, Cass City: Pastime; Capae: Palace; Caro: Strand; Holly: Liberty; Imlay City: De Luxe.

DE LODDERS
Home Office: 8935 Mack Ave., Detroit.
No. of Theaters: 6.
Pres. Gen'l Mgr. & Film Buyer: Fred De Loddor.
MICHIGAN, Detroit: Del-The, Your, Maxime, Aloma, East End, Flamingo.

DE MORDAUNT & DRENNEN
Home Office: Blackfoot, Idaho.
IDAHO, Blackfoot: New Mission, Nuart; Idaho Falls: Gayety; Rexburg: Elk, Rex.

DE WEES, D. P., CIRCUIT
Home Office: Strand Theater Bldg., Vancouver, B. C., Canada.
No. of Houses: 7.
BRITISH COLUMBIA, North Vancouver: Londale; Revelstoke: Province; Trail: Liberty; Vancouver: Beacon, Rex, Strand; Victoria: Capitol.

DELFTH THEATERS, INC.
Home Office Marquette, Mich.
No. of Houses: 5.
President: Morgan W. Jopling.
Gen'l Mgr.-Film Buyer: Hugh S. Gallup.
MICHIGAN, Escanaba: Delft Michigan; Iron River: Delft; Marquette: Delft; Munising: Delft.

DELISE, JOSEPH & NANTY-GLO AMUSEMENT CO.
No. of Houses: 4.
Pres.-Gen'l Mgr.: Joseph L. Delisi.
PENNSYLVANIA, Avonmore: Delaware; Nanty-Glo: Capitol, Grand; Saltsburgh: Liberty.

DENT THEATERS—See Pascall-Texas.

DETOUR THEATER ENTERPRISES
No. of Theaters: 10.
Managing Director: Ben Cohen.
Film Buyer: Lou Cohen.
MICHIGAN, Detroit: Coliseum, Grand Victoria, Lincoln Square, Hollywood.

DICKINSON, GLEN, W., THEATERS, INC.
Home Office: Dickinson Theater Bldg., Lawrence, Kan.
No. of Houses: 16.
Pres.-Film Buyer: Glen W. Dickinson.
FISHMAN THEATERS, INC.

Home Office: 282 Willow St., New Haven, Conn.
No. of Houses: 7.
President: A. Fishman.
Gen'l Mgr.-Film Buyer: J. B. Fishman.

CONNECTICUT, Fairfield: Community; New Haven: Apollo, Dixwell, Howard, Lawrence, Lyric and Winchester.

FITE, W. D. & R. F.

Home Office: 612 Kansas Ave., Kansas City, Kans.
No. of Theaters: 4.
Pres.-Gen'l Mgr.-Film Buyer: W. D. Fite.
KANSAS, El Dorado: Eris; Kansas City: Kansas: Salina: Royal.
MISSOURI, Joplin: De Ray.

FITTON CIRCUIT

Home Office: Lyric Theater, Harrison, Ark.
ARKANSAS, Harrison: Lyric; Manilla: New; Searcy: Rialto.
MISSOURI, Aurora: Princess.

FLANIGON & STEELE

President: Edward C. Flanigon.
Film Buyer: B. C. Steppe.
OHIO, Cleveland: Terminal; Kent: Kent, Kent Opera House; Ravenna: Ravenna, Ohio.

FORTE-PEARL CIRCUIT

 PENNSYLVANIA, Philadelphia: Ambassador, Baltimore, Byrd, Sherwood.

FOURTH AVE. AMUSEMENT CO.

Home Office: Alamo Theater Bldg., Louisville, Ky.
No. of Theaters: 15.
Pres.-Film Buyer: Fred J. Dolle.
(Note: Theaters operated by Fourth Ave. Amusement Co. are listed in 2 groups, as follows): BROADWAY AMUSEMENT CO.: KENTUCKY, Louisville: Ario, Baxter, East Broadway, Ideal, Oak, Park, Towers, West Broadway.

KENTUCKY, Louisville: Alamo, Rex, Rialto, Strand and Uptown.

FOWLER, ALPHA & OSCAR OLDKNOW

Home Office: 44 Georgia Ave., Atlanta.
Pres.-Gen'l Mgr.-Film Buyer: Alpha Fowler.
GEORGIA, Atlanta: Empire; Carrollton: Carroll; Douglassville: Alpha.

FOX WEST COAST SERVICE CORP.

No. of Theaters: 573.
President: S. P. Skouras.
Vice-Pres.: C. P. Skouras.
Exec. Ass't to Pres.: E. L. Alperson.
Treasurer: C. A. Buck'ev.

KANSAS CITY DIVISION


IOWA. Fort Madison: Strand, Orpheum; Muscatine: Palace, Grand.

KANSAS, Arkansas City: Burford, Strand; Atchison, Orpheum, Royal; Baxter Springs: Baxter; Chanute: Peoples, Plaza, Mainstreet, Clay Center: Rex; Coffeyville: Midland, Tackett; Silver Lake: Concordia; Brown-Ground, Iris; Dodge City: Colby; Douglasville: Cozy, Beeson, Eldorado, Eldorado Palace; Emporia: Granada, Strand, Royal: Ft. Scott: Liberty, Empress; Frederia: Whiteway, Orpheum; Hays: Strand; Hutchinson: Midland, Plaza; Lawrence: Grand, Kansas City Granada, Liberty: Tucker, Plaza; Lyons: Lyons, Marysville: Liberty, Isis; Newton: Regent, Star; Ottawa: Strand, Webster, Crystal; Pittsburg: Colonial, Midland, Grand; Salina: Watson, Jayhawk, Strand; Topeka: Jayhawk, Grand, State, Gem, Orpheum, Best, Cozy; Wellington: Regent, Majestic, Wichita: Miller, Orpheum, Palace, Uptown, Wichita; Winfield: Regent, Zimm, Novelty.

NEBRASKA, Beatrice: Fox.

ST LOUIS DIVISION

Lon Cox, Div. Mgr., Humboldt Bldg., St. Louis, Mo.

ILLINOIS, Belleville: Washington, Lincoln; Benton: Capital, Star; Charleston: Lincoln, Rex; Christopher: Globe, Opera; Collinsville: Grand, Majestic, Opera House; Jacksonville: Illinois, Majestic; Johnson City: Palace; Mattoon: Mattoon, Grand; Mt. Vernon: Plaza, Majestic, Star, Murphyboro: Liberty; Springfield: Sa' em, Lyric; Sesser: Opera House; Springfield: Tivoli, Lincoln; Taylorville: Hogan; W. Frankfort: Strand, State, Rex; Zeigler: Empire.
KANSAS, Marion: Orpheum.
MISSOURI, Cape Girardeau: Orpheum, Broadway; Centralia: Illinois, Grand.

LOS ANGELES DIVISION

Al Hanson, Div. Mgr., Fox West Coast Theaters, Washington Blvd., Los Angeles.


MILWAUKEE DIVISION


WISCONSIN, Antigo: Palace; Appleton: Fox, Beaver Dam: Odeon; Beloit: Majestic; Fond Du Lac: Fond Du Lac, Retlaw; Green Bay: Fox, Strand; Janesville: Jeffriss; Madison: Capitol, Orpheum, Strand, Marinette: Fox, Strand; Merrill: Fox, Milwaukee; Wisconsin, Strand, Palace, Oriental, Tower, Garfield, Modjeska, Uptown, Miller, House, Du Quoin, River's Lake, Mirth, Savoy, Tivoli, Plaza, Downer, State, Egyptian, Granada, Oshkosh: Oshkosh, Strand, Racine: State, Main Street, Sheboygan: Fox, Stevens Point: Fox, Lyric, Wausau: Grand; Waukesha: Avon Park; West Allis: Paradise.

N. CALIFORNIA DIVISION


CALIFORNIA, Berkeley: California, United Artists, U. C., Campus, Berkeley; Burlingame: Peninsula, Garden; Fresno: Wilson, State, Kinema; White, Napa: Fox, Oak' and Fox, Paramount, Grand Lake, Senator, Claremont, Orpheum; Palo Alto: Stanford, Opera, Paramouont, San Francisco, California, El Capitol, Orpheum, Sacramento: Alhambra, Hippodrome, Salinas: California: San Francisco, Golden Gate, Warfield, Orcom, Paramount, San Mateo, California, Stockton: California, State, Turlock: Fox, Vallejo: Virginia, Vallejo, Senator; Visalia: Fox, Watsonville: California, Fox, Appleton.
GEORGIA, Athens: Colonial, Palace and Strand; Elberton: Strand; Hartwell: Strand.

GOLD, LOU
Home Office: 68 Orange St, Newark, N. J.
No. of Houses: 5.
Film Buyer: Lou Gold.

NEW JERSEY, Newark: Garden, Iron Bound, Joyland, Rivoli, Trest.

GOLDEN STATE THEATER & REALTY CORP.
Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 31.
President: E. H. Emmick.
Gen'l Mgr.-Film Buyer: R. A. McNell.
CALIFORNIA, Berkeley: Rivoli; Carmel: Carmel; Hayward: Hayward; Hollister: State; Merced: Merced; Monterey: Golden State and Monterey; Oakland: Broadway, Capitol, Dimond, Fairfax, Golden State, Granada, Lincoln, New Fruitvale Palace, Parkway, Plaza, Pacific Grove; San Francisco: Amazon, Daly City, Granada, Haight, Irving, Palmer, Parkside, Riviera, Uptown; San Leandro: Palace; Santa Cruz: New Santa Cruz, Unique.

GORE BROS., INC.
Home Office: 1584 W. Washington St., Los Angeles, Cal.
No. of Houses: 7.
President & Film Buyer: M. Gore.
General Manager: A. L. Gore.
CALIFORNIA, Los Angeles: Burbank, Optic, Regent, Moon, Tivoli, Savoy, Lyceum.

GOTTESMAN, ALFRED
Home Office: Edison Hotel, W. 47th St., N. Y. C.
No. of Houses: 5.
Pres.-Film Buyer: Alfred Gottesman.
New JERSEY, East Rutherford: Rex; Newark: American, Cameo, West End.
NEW YORK, New York: Central (Melrose Ave.).

GOULDEN THEATERS CORP.
No. of Theaters: 10.
Pres.-Gen'l Mgr.: Louis B. Goulden.

GRAPHIC CIRCUIT CO.
Home Office: 179 Exchange St., Bangor, Me.
No. of Houses: 11.
Pres.-Film Buyer: Samuel Kurson.
NEW MEXICO: Newell Kurson.
MAINE, Belfast: Colonial; Buckport: Alamo; Camden: Comique; Dexter: Park; Dover: New Star; Millinocket: Opera; House; Milo: Chic; Northport: Harbor; Pastime.
NEW HAMPSHIRE, Franklin, Pastime.
VERMONT, Brandon: Brandon; Newport: New Burns.

GREAT LAKES THEATERS, INC.
Pennsylvania, Erie: Park; Girard: Denny; Union City: West End; Uniontown: West End.

GREEN, IRVING, CIRCUIT
Massachusetts, Everett: Rialto, Park; Medford: PellaVay; Melrose: Melrose; Watertown: Coolidge.

GREEN COUNTY AMUSEMENT CO., INC.
Home Office: Wedgewood Bldg., Schenectady, N. Y.
Gen'l Mgr.-Film Buyer: W. W. Farley.
NEW YORK, Albany: Capitol; Catskill: Community; Schenectady: Albany, Burch, Hudson, State, Strand and Van Curlier; Scotia: Ritz.

GREENFIELD, LOUIS R., THEATERS & CONSOLIDATED AMUSEMENT CO., LTD.
Home Office: 109 Golden Gate Ave., San Fran.
President: Louis R. Greenfield.
Gen'l Mgr.-Film Buyer: W. J. Citron.
Consolidated Gen'l Mgr.: Louis R. Greenfield.

GREGORY CIRCUIT
No. of Theaters: 10.
President: Thomas K. Valos.
General Manager: S. J. Gregory.
Film Buyers: James Gregory and B. A. Lucas.
ILLINOIS, Ottawa: Roxy, Princess.

GRIFFITH AMUSEMENT CO.
Home Office: 115 N. Lake, Oklahoma City, Okla.
No. of Houses: 66.
President: L. C. Griffith.
General Manager: R. M. Clark.
Film Buyer: H. B. Falls.

OKLAHOMA, Ada: Liberty, McSwain, Ritz; Arah: New Empire, Rex; Ardmore: Palace, Rex; Ritz; Bartlesville: Liberty, Lyric, Odeon; Blackwell: Palace, Plaza, Rivilo; Chandler: H-S, Odeon; Claremore: Palace, Yale; Cushing: Paramount; Duncan: Folly, Palace, Elk City: Rex; Enid: Aztec, Mecca, Fairfax; Tall Chief; Guthrie: Highland, Melba, State; Henryetta: Blaine; Hobart: Kiowa, Oklahoman; Hugo: Erie, Maud; Arcadia, Rex; Miami: Coleman, Glory B; Norman: Sooner University; Oklahoma City: Reno, Rialto; Okmulgee: Cozy, Orpheum; Seminole: Rex, State; Shawnee: Bison, Criterion; Stillwater: Aggie, Camera, Mecca, Vinita: Lyric.
TEXAS, Binger: Rex, Rig; Cleburne: Palace, Yale; Gainesville: Texan; Lubbock: Lindsey, Palace; Midland: Palace, Ritz, Yuca; Pampa: LaNora, Rex; Wellington: Rialto, Ritz, Wink: Rex, Rig.

GRIFFITH, R. E., THEATERS, INC.
Home Office: Denham Bldg., Denver, Colo.
NEW MEXICO, Albuquerque: Rio; Clovis: Mesa; Gallup: Rex, Cairo; Hobbs: Rex; Carlisle: Cavern; Roswell: Yuca; Portales: Portola.

GROSS CIRCUIT
Home Office: Coliseum Th., Ketchikan, Alaska.
ALASKA, Ketchikan: Coliseum; Douglas: Coliseum; Haines: Coliseum; Juneau: Coliseum; Petersburg: Coliseum; Sitka: Coliseum; Skagway: Coliseum; Wrangell: Coliseum.

GUSDANOVIC, PAUL
Home Office: 417 Film Exchange Bldg., Cleveland.
No. of Houses: 5.
President-Gen'l Mgr.: Paul Gusdanovic.
OHIO, Cleveland: Corlett, LaSalle, Norwood, Moreland and Regent.

H & H THEATER COMPANY
Home Office: Abilene, Tex.
No. of Theaters: 16.
Pres.-Gen'l Mgr.-Film Buyer: H. T. Hodge.
TEXAS, Anson: Palace; Ballinger: Palace and Queen; Merkel: Queen; Midland: Grand, Ritz; Odessa: Lyric; Stamford: Alcove and Crystal; Winters: Lyric and Queen.
HALL INDUSTRIES THEATERS
Home Office: Rialto Theater, Beeville, Tex.
No. of Theaters: 11.
Partnership: H. W. Hall, J. S. Hall, J. S. Hall, Jr.
General Manager: F. D. Nance.
Film Buyer: H. W. Hall.
TEXAS: Alice: Queen, Rialto; Aransas Pass: Rialto; Beeville: Mission and Rialto; Cuero: Palace, Rialto; Kenedy: Rialto; Kingsville: Rex and Rialto; Sinton: Rialto.

HAMRICK, JOHN, THEATERS
Home Office: Blue Mouse Theater, Seattle, Wash.
OREGON, Portland: Adler, Blue Mouse, Music Box, Oriental.
WASHINGTON, Seattle: Blue Mouse, Music Box, Rex: Tacoma: Blue Mouse, Temple.

HARLOR THEATERS, INC.
Home Office: Youngstown, Ohio.
No. of Theaters: 4.
Pres., Gen'l Mgr. & Film Buyer: A. J. Cooper.
OHIO, Ashland: Harlor: Dayton: Lyric; Elyria: Rialto; Youngstown: Hippodrome.

HARRIS THEATRICAL ENTERPRISES, N.Y.
Home Office: Broadway & 135th St., Gotham Theater Bldg., New York.
No. of Theaters: 6.
Gen'l Mgr.: Harry A. Harris.
Film Buyer: Amelia Cohen.

HARRIS-VOELLER THEATERS, INC.
Home Office: Burley Theater, Burley, Idaho.
No. of Theaters: 5.
Pres.-Gen'l Mgr. & Film Buyer: I. H. Harris.
IDAHO, Buhl: Cozy and Ramona; Burley: Burley and Orpheum; Rupert: Egyptian and Wilson.
WYOMING, Evanston: Orpheus and Strand; Green River: Isis.

HAVEN CIRCUIT
Home Office: Imperial Theater, Forest City, Ark.
ARKANSAS, Forest City: Imperial; Brinkley: Imperial; Marianna: Imperial; Wynne: Imperial.

HEISEL, G. J.
OHIO, New Boston: Lyric, New and Popular; Scoville: Stanley.

HEYWOOD AMUSEMENT CO.
Home Office: New Richmond, Wis.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: J. G. Heywood.
WISCONSIN, Amery: G.m; Cornell: Gem; New Richmond: Gem; Stanley: Star.

HILDINGER ENTERPRISES
Home Office: 142 E. State St., Trenton, N. J.
No. of Houses: 8.
Pres.-Gen'l Mgr.: G. D. Bishop.
Film Buyer: I. Levy.
NEW JERSEY, Trenton: Bijou, Greenwood, Highlits, Princess, Rialto, Stacy, Strand and Victory.

HIRSH AMUSEMENT COMPANY
PENNSYLVANIA, Philadelphia: Century, Forrest, Pike, Ruby, Spruce.

HOLLYWOOD THEATERS, INC.
Home Office: 8900 West Pico, Los Angeles, Calif.

HOME THEATERS CIRCUIT CORP.
Home Office: Lincoln Theater, Robinson, Ill.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: J. C. Hewitt.

ILLINOIS, Newton: Star; Oblong: Home; Robinson: Lincoln, Strand.

HOUSE CHARLES, ENTERPRISES
Home Office: 105 W. State St., Rockford, Ill.
No. of Houses: 5.
Gen'l Mgr.-Film Buyer: Charles House.
ILLINOIS, Harvard: Harvard; Rockford:
Capital, Columbia, Midway, Rialto, State.

HUDSON ROBERT
Home Office: Richmond, Ind.
No. of Houses: 18.
Pres.-Gen'l Mgr.: W. C. Hunt.
Film Buyers: William Keegan, Maurice Stanford.
NEW JERSEY, Audubon: Century; Avon: Avalon; Cape May: Hunt's Palace, City Pier and Liberty; Cape May Court House: Grand; Trenton: Orpheum, Centre St., Gaiety; West Collingswood: Crescent; Wildwood: Auditorium, Blaker, Casino, Crest-Pier, Nixon, Regent and Strand.

HUNT'S THEATERS, INC.
Home Office: Hunt's Casino Bldg., Wildwood, N. J.
No. of Houses: 10.
Pres.-Gen'l Mgr.: W. C. Hunt.
Film Buyers: William Keegan, Maurice Stanford.
ARKANSAS, Buhl: Cozy and Ramona; Burley: Burley and Orpheum; Rupert: Egyptian and Wilson.
WYOMING, Evans: Orpheus and Strand; Green River: Isis.

IMPERIAL THEATERS, INC.
Home Office: Imperial Theater, Forest City, Ark.
No. of Theaters: 4.
Pres., Gen'l Mgr. & Film Buyer: L. F. Haven.
ARKANSAS, Brinkley: Imperial; Forrest City: Imperial; Marianna: Imperial; Wynne: Imperial.

INDEPENDENT THEATERS, INC. (Tenn.)
Home Office: Cameo Theater, 527 Market St., No. of Houses: 5.
President: A. Solomon.
Gen'l Mgr. and Film Buyer: S. H. Borisky.
TENNESSEE, Chattanooga: American, Park, Cameo, Ritz, Rivoli.

INDIANA COUNTY THEATERS CO., INC.
No. of Houses: 5.
President: John O'Hare.
Gen'l Mgr.-Film Buyer: William Lipsie.
PENNSYLVANIA, Blairsville: Grand and Richelleau; Homer City: Empire; Vandergrift: Casino and Moon.

INLAND THEATERS, INC.
Home Office: 215 North First St., Yakima, Wash.
No. of Theaters: 10.
President: Frederick Mercy, Sr.
Gen'l Mgr. & Film Buyer: Frederick Mercy, Jr.
OREGON, La Granda: Liberty, State.
WASHINGTON, Kennewick: Liberty; Pasco: Liberty; Sunnyside: Liberty; Toppenish: Liberty; Walla Walla: Liberty, Roxy, Capitol; Yakima: Yakima.

INTERSTATE ENTERPRISES (Fla.-Ga.)
Home Office: Rose Theater, Thomasville, Ga.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Nat M. Williams.
FLORIDA, Quincy: Shaw.
GEORGIA, Quitman: Ilex; Thomasville: Grand and Rose.

INTERSTATE THEATER CORP.
Home Office: 260 Tremont St., Boston.
No. of Houses: 10.
Pres.-Gen'l Mgr.: Edward Ansie.
Film Buyer: Harold Stoneman.
CONNECTICUT, Danielson: Orpheum; Putnam: Bradley and Victory; Rockville: Palace and Princess.

Massachusetts, Brockton: Colonial; Great Barrington: Mahaiwe; Milford: State and Opera House; Plymouth: Old Colony, Plymouth; Re-
VERMONT, Bellows Falls: Opera House.

INTERSTATE THEATERS, INC. (Neb.)
Home Office: 1524 Davenport St., Omaha.
No. of Houses: 5.
President: Mayer H. Monsky.
Gen'l Mgr.-Film Buyer: Phil Monsky.
NEBRASKA. Central City: State; David City: City; Schuyler: Schuyler; Wahoo: Opera House, Wahoo.

INTERSTATE THEATERS, INC. (Ohio, W. Va.)
Home Office: Olympic Bldg., Steubenville, O.
No. of Houses: 9.
Pres.-Gen'l Mgr.-Film Buyer: A. G. Constant.
OHIO. Bellaire: Capitol, Temple; Canton: Palace; East Liverpool: American, State;
WEST VIRGINIA, Moundsville: Grand.

ISLE THEATRICAL CORP.
Home Office: 1560 Broadway, N. Y. C.
No. of Houses: 14.
Gen'l Mgr. and Film Buyer: Harry Shiffman.
NEW JERSEY. Lakewood: Strand, Palace.
NEW YORK, Brooklyn: Oasis; New York: Park Lane; Port Jervis: Strand, Ritz; Staten Island: St. George, Ritz, Liberty, Capitol, Strand, Park, Stadium, New Dorp.

JAMES, THOMAS
Home Office: 2110 Market St., St. Louis, Mo.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Thomas James.
MISSOURI. St. Louis: Comet, Douglas, Dunbar, Strand.

JAYEM THEATER CIRCUIT
Home Office: 327 Cumberland St., Brooklyn, N. Y.
No. of Theaters: 7.
Pres. & Film Buyer: Irwin Margulies.
Gen'l Mgrs.: Jacob Pincies, N. Y.; Albert Margulies and M. P. Brown, Brooklyn.

JEFFERSON AMUSEMENT CO., INC.
Pres.-Gen'l Mgr.: J. C. Cleemmons.
(See also Jefferson Amusement Co. holdings are listed in two groups as follows.)

JEFFERSON AMUSEMENT CO., INC., TEXAS. Beaumont: Jefferson, Liberty, Tivoli, Peoples: Orange; Strand; Port Arthur: Majestic, Pecos, Peoples: Victoria; Queen.

EAST TEXAS THEATERS, INC.
President: Sol E. Gordon.

JENSEN & VON HERBERG
Home Office: Seattle, Wash.
No. of Theaters: 8.
President: C. S. Jensen.
Gen'l Mgr. & Film Buyer: LeRoy V. Johnson.
WASHINGTON. Seattle: Liberty, Bagdad, Venetian, Roxy; Tacoma: Roxy.

J. J. THEATRICAL ENTERPRISES, INC.
No. of Houses: 9.
Pres.-Gen'l Mgr.-Film Buyer: Julius Joelson.
MASSACHUSETTS, Arlington: Capitol; Dedham: Community; Falmouth: Elizabeth; Somertown: Ball Square, Capitol, Central; Taunton: Park and Strand.

JOLSON, JULIUS
Home Office: Capitol Theater, Somerville, Mass. MASSACHUSETTS, Arlington: Capitol; Dedham: Community; Falmouth: Elizabeth; Somerville: Ball Sq., Capitol, Central.

JONES, G. C.
No. of Houses: 5.
Film Buyer: G. C. Jones.
KENTUCKY, Franklin: Liberty; Scottsville: Crystal.

KALET THEATERS, INC.
Home Office: Uptown Theater, Utica, N. Y.
No. of Theaters: 6.
Film Buyer: Clifton Pelce.
UTAH, Aurora: Cinema; Centerfield: Kinema; Elsinore: Kinema; Monroe: Kinema; Richfield: Kinema; San Lake: Esspee.

KNOBEL, BENJAMIN, CIRC.
Home Office: 103 West 42nd St., New York City.
NEW JERSEY, Newark: Carlton.
NEW YORK, Brooklyn: Irving; Mt. Vernon: Embassy, Plaza; Poughkeepsie: Liberty.

L. & V.—See Circle Theaters, Ltd.

LACROSSE THEATER CO.
Home Office: Rivoli Bldg., La Crosse, Wis.
No. of Houses: 5.
President: M. Rosenberg.
General Manager: F. L. Koppelmeyer.
Film Buyer: William D. Burford.
WISCONSIN, La Crosse: Bijou, Majestic, Riviera, Rivoli, Strand.

LAM AMUSEMENT CO.
Home Office: Rome, Georgia.
GEORGIA, La Grange: Fairfax, La Grange; Rome: De Soto, Rivoli.

LASKER, JACOB, & SONS
No. of Theaters: 6.
President: Jacob Lasker.
Film Buyer: Ben Lasker.
ILLINOIS, Berwyn: New Ritz, Roxy; Chicago: Music Box, Ridge, Bertha; Cicero: Villas.

LATCHIS, PETER
Home Office: Latchis Theater, Keene, New Hampshire.
NEW HAMPSHIRE, Claremont: Latchis; Keene: Colonial, Latchis; Milford: Strand.
VERMONT, Brattleboro: Latchis.

LATHROP CIRCUIT
ALASKA, Anchorage: Empress; Cordova: Empress; Fairbanks: Empress; Seward: Empress.
LEIGH, N. E., THEATERS
IDAHO: Parma: Liberty; Wilder: Liberty.
OREGON, Owyhee: Community Hall; Nyssa: Liberty.

LEFF, ABRAHAM, CIRCUIT
NEW YORK, Bronx: Art, Bandbox, Lido, Star.

LEVENSON, J. CIRCUIT
RHODE ISLAND, Newport: Colonial.

LEWIS CIRCUIT
Home Office: Rolla, Mo.
No. of Houses: 5.
Pres., Gen'l Mgr. and Film Buyer: L. L. Lewis.
MISSOURI, Lebanon: Lyric; Rolla: Rollamo; Salem: Lyric; St. James: Lyric; Sullivan: Meramec.

LIBSON I.
Home Office: 1215 Keith Bldg., Cincinnati, O.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: I. Libson.
OHIO, Cincinnati: B. F. Keith's, Gifts, Bijou, Star.

LICHTMAN THEATERS
Home Office: 1215 U St., N. W.
No. of Houses: 11.
President-Film Buyer: A. E. Lichtman.
General Manager: Henry S. Lichtman.
Supervisor: R. J. Byars.
VIRGINIA, Hampton: Lyric; Norfolk: Attucks, Manhattan, Regal; Portsmouth: Capitol.

LILLY, A. W. CIRCUIT
Home Office: Greenville, Tex.
Gen'l Mgr.-Film Buyer: A. W. Lilly.
TEXAS, Dallas: Palace and Lyric; Mt Pleasant: Palace and Titus; Sulphur Springs: Broadway and Mission.

LOEW'S, E. M., THEATERS, INC.
Home Office: 216 Tremont St., Boston.
No. of Houses: 23.
President: E. M. Loew.
General Manager: M. A. Finn.
Film Buyer: Philip Rorer.
CONNECTICUT, Hartford: Loew's.
MAINE, Portland: Casco and Portland; Sanford: Capitol, State; Springvale: Colonial.
MASSACHUSETTS, Arlington: Regent; Boston: Gaiety, National; Charlestown: Hollywood; Dorchester: Dorchester, Fitchburg: Majestic and Universal; Lynn: Capitol; New Bedford: Strand; Roxbury: Ideal; Somerville: Davis Square; Watertown: Watertown Square; Worcester: Olympia, Family.
RHODE ISLAND, Pawtucket: Capitol and Music Hall; Providence: Capitol.

LOEW'S, INC.
No. of Theaters: 189.
President: Nicholas M. Schenck.
Manager, Releasing Film Dept. & Real Estate Super.: David Loew.
General Theater Representative: Charles C. Moskowitz.
Secretary & Chief Counsel: Leopold Friedman.
Theater & Stage Production Exec.: Louis K. Sidney.
Counsel: I. Frey.

Booking Manager Vaudeville Booking Agency: Marvin Schenck.
Chief Exploitation & Advertising: Oscar Doob.
General Manager: E. A. Schiller.
(Note: Loew's, Inc., operates several theaters in association with United Artists, Mullen & Wurzburg, which theaters are designated in the list of United Artists holdings, listed elsewhere, under: United Artists; theaters controlled by Loew on the West Coast and operated by Wecco Holding Corp. are listed under holdings of the latter.)
ALABAMA, Birmingham: Loew's Hippodrome.
Lyric, Newton and Ritch.
CALIFORNIA, Fresno: Hippodrome; Los Angeles: State; Oakland: State; San Diego: Hippodrome; San Francisco: Casino, Hippodrome and Warfield; San Jose: Hippodrome; Stockton: Hippodrome and State.
CANADA, Hamilton, Ont.: King St.; London, Ont.: Loew's; Montreal, Que.: Loew's; Toronto, Ont.: Loew's-Uptown and Yonge St.
CONNECTICUT, Ansonia: Commodore and Hill.
DELAWARE, Wilmington: Loew's.
DISTRICT OF COLUMBIA, Washington: Columbia and Palace.
GEORGIA, Atlanta: Capitol, Grand and Palace. INDIANA, Evansville: Victory; Indianapolis: Palace.
KENTUCKY, Louisville: Loew's and State.
LOUISIANA, New Orleans: Crescent.
MARYLAND, Baltimore: Century, Stanley and Valencia.
MASSACHUSETTS, Boston: Columbia, Globe Orpheum and State; Worcester: Plymouth.
MISSOURI, Kansas City: Empress, Garden, Liberty and Midland; St. Louis: Garrick and State.
NEW JERSEY, Hoboken: Lyric; Jersey City: Jersey: Newark: State.
OHIO, Akron: Hippodrome and Loew's; Canton: Loew's; Cleveland: Alhambra, Allen, Cameo, Circle, Doan, Euclid Heights, Granada, Liberty, Loew's, Mall, Metropolitan, Park and State; Columbus: Broadway and Ohio; Dayton: Loew's New Dayton.
PENNSYLVANIA, Harrisburg: Loew's Palace and Regent; Philadelphia: Keith's; Pittsburgh: Aldine, Colonial, Liberty, Lyceum and U. S. Penn; Reading: Colonial and Reading.
RHODE ISLAND, Providence: Loew's State.
TENNESSEE, Knoxville: Loew's; Memphis: Majestic, Palace, State and Strand; Nashville: Vendome.
TEXAS, Dallas; Melba; Houston: Isis, Majestic, Metropolitan, Queen and State. UTAH, Salt Lake City: Casina.
VIRGINIA, Norfolk: Colonial, Granby, Norva and State; Richmond: Colonial and Loew's.
LONG, LOUIS F., CIRCUIT
Home Office: Safford Th., Safford, Arizona.
ARIZONA, Bowie: Bowie; Wilcox: Mystic; Pima: Pima; Douglas: Royal; Safford: Safford.

LOVE, THOMAS
Home Office: Superior, Wyo.
WYOMING, Reliance: Buggalo; Superior: Crystal; South Superior: Crystal; Winton: Winton.

LUCAS THEATER CIRCUIT
Home Office: 220 S. State St., Chicago.
General Manager: B. A. Lucas.
ILLINOIS, Crystal Lake: El Tovar; DeKalb: Egyptian; Galesburg: West, Colonial; Morris: Morris, Empire; Minnok: Royal; Ottawa: Orpheum, Roxy, Princess; St. Charles: Arcada; Sterling: Lincoln, Sterling; Watsika: Watsika; Wilmette: Wilmette; Woodstock: Miller.
INDIANA, Fort Wayne: Rialto; Frankfort: Princess, Roxy; Gary: Grand; Kokomo: Indiana, Isis, Sipe; Peru: Grand, Roxy, Wallace.

LUST, SIDNEY, THEATERS
Home Office: 307 Ninth St., N. W., Washington, D. C.
No. of Houses: 8.
General Manager: Leo G. Garner.
Film Buyer: Sidney B. Lust.
MARYLAND, Hyattsville: Arcade; Mount Rainier: Cameo.
VIRGINIA, Alexandria: Ingomar, Richmond; Purcellville: Virginia.

McCArTHy BROS.
Home Office: 64 Fifth St., N., Fargo, N. D.
Pres.-Gen'l Mgr.-Film Buyer: W. T. McCarthy.
MINNESOTA, Fergus Falls: Lyric and Orpheum; Montevideo: New Eagle and Star.
NORTH DAKOTA, Lidgerwood: Lyric.

McCOLLM, A. B.
Home Office: Lorraine Theater, Hoopston, Ill.
ILLINOIS, Clinton: Clintonian; Dwight: Blackstone; Fairbury: Fairbury; Hoopston: Lorraine; Paxton: Paxtonian.

McCORrELL’S, H. E., ENTERPRISES, INC.
No. of Houses: 4.
President: L. W. Walls.
Gen’l Mgr. and Film Buyer: H. E. McCorrell.

McCUTCHEON, Q. W.
Home Office: Blytheville, Ark.
ARKANSAS, Blytheville: Home, Ritz, Gem.
MISSOURI, Charleston: America; Sikeston: Grand and Malone.

MAINE & NEW HAMPSHIRE THEATERS CO. (Controlled by Publix Theaters Corp.)
Home Office: Metropolitan Bldg., Boston.
No. of Theaters: 31.
President: George W. Lane, Jr.
General Manager: J. J. Ford.
Film Buyer: W. A. Sullivan.
MAINE, Auburn: Auburn; Augusta: Capitol and Colonial; Brunswick: Cumberland and Pastime; Gardiner: Opera House and Coliseum; Hallowell: Acme; Lewiston: Empire, Music Hall and Strand; Livermore Falls: Drexel; Norway: Rex; Rumford: Arcadia and Strand; South Paris: Strand; Wilton: Bijou.
MASSACHUSETTS, Fitchburg: Fitchburg, Lyric and Sheaf’s.
NEW HAMPSHIRE, Berlin: Albert and Princess; Concord: Capitol, Auditorium and Star; Portsmouth: Colonial, Olympia and Portsmouth.
VERMONT, Burlington: Flynn, Majestic; Montpelier: Playhouse.

MALCO THEATERS, INC.
Home Office: 409 South 2nd St., Memphis.
No. of Houses: 34.
ARKANSAS, Camden: Rialto, Malo; Clarksville: Dunlap; Conway: Conway, Grand; Fort Smith: Joie, Temple, Mystic; Fayetteville: Orzark, Palace; Helena: Pastime, Paramount, Peachtree; Hope: Saenger; Jonesboro: Strand, Palace, Liberty; Morrilton: Rialto; Newport: Capitol; North Little Rock: Rialto, Princess; Paragould: Capitol, Majestic; Pine Bluff: Saenger, Smacky; Joy; Stuttgart: Majestic, Riceeland.
TENNESSEE, Memphis: Linden Circle, Princess, Lamar. Rialto, Capitol, Memphian; Springdale: Concord.

MALLERS BROS.
Home Office: 1014 Calhoun St., Fort Wayne, Ind.
No. of Houses: 9.
Pres.-Gen’l Mgr.-Film Buyer: Peter Mallers.
INDIANA, Bluffton: Giaty, Grand; Elwood: Elwood; Fort Wayne: Family, Riley; Logansport: Paramount; Portland: Hines, Princess; Warsaw: Centennial.

MANAS AMUSEMENT CO., INC.
No. of Houses: 4.
President: S. G. Manas.
Gen’l Mgr.-Film Buyer: Nick G. Anas.
WEST VIRGINIA, Holliday’s Cove: Strand; New Cumberland; Manas; Weirton: Manas; Wellsburg: Palace.

MANHATTAN PLAYHOUSES, INC.
Home Office: 1560 Broadway, N. Y. C.
No. of Theaters: 20.
President: Benjamin Sherman.
General Manager: J. H. Steinman.
Film Buyer: H. Steinman.

MANNING & WINK
No. of Houses: 7.
Pres.-Film Buyer: W. C. H. Wink.
GEORGIA, Calhoun: Gem; Cartersville: Grand; Dalton: Crescent and Shadowland; Marietta: Strand.
TENNESSEE, Athens: Strand; Etowah: Gem.

MANSFIELD, W.
Home Office: Tama, Iowa.
IOWA, Belle Plaine: King, Rivoli; Tama: Suka, Mills Opera House.

MARGET THEATER CIRCUIT
Home Office: 53 State St., Boston.
MASSACHUSETTS, Chelsea: Strand; East Boston: Day Square; Somerville: Broadway and Orpheum.
RHODE ISLAND, Central Falls: Belinea.

MARKELL AMUSEMENT CO.
Home Office: 60 South St., Boston.
Gen’l Mgr.-Film Buyer: Phil Markell.
MASSACHUSETTS, Cambridge: Porter; Fall River: Plaza; East Milton: Milton; Malden: Capitol, Plymouth, Weymouth.
RHODE ISLAND, Pawtucket: Circle.

MARLOW’S THEATERS
Home Office: 214 N. 14th St., Herrin, Ill.
Gen’l Mgr. Film Buyer: John Marlow.
ILLINOIS, Herrin: Annex and Hippodrome; Murphysboro: Hippodrome and Liberty.
MARSCHOE NeN. INC.
Home Office: Vermillion, So. Dakota.
IOWA, Hawarden: Tivoli.
NEBRASKA, Wayne: Gay, Crystal.
SOUTH DAKOTA, Vermillion: S. D. City.
Coyote.

MARTIN THEATERS
Home Office: 1304 Broadway, Columbus, Ga.
No of Theaters: 13.
President: R. E. Martin.
Gen'l Mgr.-Film Buyer: A. E. Adams.
ALABAMA, La Fayette: La Fayette; Opelika:
Opelika; Roanoke; Roanoke; Phoenix City:
Palace.
GEORGIA, Americus: Rylander; Bibb City:
Pastime; Columbus; Royal, Rialto, Liberty;
Douglas: Douglas; Montezuma; Grand; Tifton:
Ritz and Strand.

MARTINA BROS.
President: James Martina, Sr.
Gen'l Mgr.-Film Buyer: C. V. Martina.
NEW YORK, Dansville: Opera House and Star;
Mt. Morris: Family and Martina; Naples; Naples:
Nunda; New Academy; Wayland; Amusus and
Legion.

MECO THEATER CORP.
Home Office: 1600 Broadway, N. Y. C.
No of Houses: 10.
President-Film Buyer: M. E. Comerford.
General Manager: David Cohen.
NEW YORK, Binghamton: Binghamton, Cap-
trol, Regus, Riviera, Star, Strand Symphony;
Johnson City: Enjoy; Endicott: Elvin, Strand.

METHERELL, GEORGE
MICHIGAN, Champion: Champion and Opera
House; L'Anse: Pastime; Republic: Pastime.

MICHAELS, DEWEY, THEATERS
Home Office: Mayfair Theater, Buffalo, N. Y.
NEW YORK, Buffalo: Allendale, Embassy,
Mayfair, Plaza.

MIDDLESEX AMUSEMENT CO.
No of Houses: 10.
President: E. O. Ramsdell.
Gen'l Mgr.-Film Buyer: G. A. Ramsdell.
Theaters operated in three groups, as follows:
RAMSDELL BROS.: MASSACHUSETTS, Beverly:
Larcom, Strand, WEN.
MEDFORD OPERATING CO.: MASSACHUSETTS, Medford, River-
side.
MIDDLESEX AMUSEMENT CO.: MASSACHUSETTS, Malden; Auditorium,
Granada, Mystic, Orpheum, Strand.

MID-STATE CHAIN THEATERS, INC.
Home Office: 805 E. Lincoln St., Hoopeston, Ill.
No of Houses: 7.
Pres.-Gen'l Mgr.-Film Buyer: A. B. McCollum.
ILLINOIS, Clinton: Clintonia and K-Theater;
Dwight: Blackstone; Fairbury: Central;
Hoopeston: Lorraine; McFerron Opera House;
 Paxton: Paxtonian; Urbana; Colonial.

MIDWEST THEATER OPERATING CO., INC.
Home Office: 623 W. Grand Ave., Oklahoma City,
Okl.
No of Houses: 10.
President: P. R. Isley.
Gen'l Mgr. & Film Buyer: William P. Moran.
OKLAHOMA, Chickasha: Midwest: Cushing:
American, Dunkin; Drumright: Midwest, Strand;
Oklahoma City: Isis; Tulsa: Circle, Lyric, Main
Street, Plaza.

MILLER, JOHN W., JR.
RHODE ISLAND, Bradford: Braddock Hall:
Hope Valley: Barber's; Narragansett: Scenic;

Shannock: Town Hall; Wakefield: Opera House;
Wickford: Mathewson Hall.

MINER AMUSEMENT CO., INC.
Home Office: Miner Theater, Rice Lake, Wis.
Gen'l Mgr.-Film Buyer: George Miner.
WISCONSIN, Ladysmith: Unique; Mondovi:
Grand; Rice Lake: Majestic and Miner; River
Falls: Falls; Spooner: Palace.

MOMAND THEATRES INC.
Home Office: 6212 Montgomery Road, Cincinnati.
No of Houses: 4.
President: Elmer A. Shadr.
OHIO, Cincinnati: Monte Vista; Lockland:
Pendro; Reading: Emery, Lyric.

MORSE, CHARLES
Home Office: 260 Tremont St., Boston.
No of Houses: 14.
Gen'l Mgr.-Film Buyer: Charles Morse.
CONNECTICUT, New London: Empire; Nor-
wich: Strand; Windsor: Stratford.
MASSACHUSETTS, Adams: Atlas; Boston:
Washington; Fall River: Academy; Lawrence;
Strand: Lynn: Auditorium: Pittsfield: Kameo;
Plymouth: Park; Quincy: Merchants; Roxbury:

NEW HAMPSHIRE, Nashua: Park; Ports-
mouth: Arcadia.

MUKAIR CIRCUIT
No of Theaters: 5.
President: S. Mukair.
Gen'l Mgr. & Film Buyer: O. R. Hartman.
WASHINGTON, Seattle: Atlas, Rialto, Circle,
Plavhouse, Palace.

NASSER BROS. THEATERS
CALIFORNIA, Alameda: Strand, New Ala-
manda; San Francisco: Alhambra, American,
Castro, New Fillmore, New Mission, Royal.

NATIONAL THEATERS SYM. OF CAL.
Home Office: 25 Taylor St., San Francisco,
No of Houses: 11.
Gen'l Mgr.-Film Buyer: Homer L. Le Ballister.
CALIFORNIA, Maierala: National; Marysville:
Liberty and National; Modesto: Modesto, National
and Strand; San Jose: American, National and San

NEBRASKA THEATERS CORP.
Home Office: 2814 Leavenworth St., Omaha.
No of Houses: 11.
President: Louis Epstein.
Gen'l Mgr. and Film Buyer: Sam Epstein.
NEBRASKA, Omaha: Avenue, Benson, Circle,
Corby, Maryland, Roseland, Tivoli, Uptown,
Magic, Beacon, Mueller.

NETH, J. REAL, THEATERS CO.
Home Office: 39 W. Broad St., Columbus, O.
No of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: J. Real Neth.
OHIO, Columbus: Cameo, Clinton, Eastern,
Grand, State.

NEWBURY CIRCUIT
Home Office: 902 F St., Belmar, N. J.
President: Lee W. Newbury.
Gen'l Mgr.-Film Buyer: George W. Emmott,
NEW JERSEY, Asbury Park; Ocean, Springlake
and Ritz; Bay Head: Lourine; Belmar: Rivoli;
NYQUIST, THEODORE, CIRCUIT

PENNSYLVANIA: Birdsboro: Diamond; Boyertown: Lyric; Fleetwood: Auditorium; Roberson: Pioneer; Kutztown: Strand.

O. K. THEATERS
Home Office: 1801 1/2 Commerce St., Dallas, Tex.
No. of Houses: 11.
Pres.-Gen'l Mgr.-Film Buyer: Oskar Korn.

TEXAS, Austin: Paramount, Queen; Dallas: Melha, Old Million, Aradina, Palace; El Paso: Plaza, Ellenay, American, Wigwam, Palace, Air-dome; Fort Worth: Worth, Palace; Galveston: Queen, Tremont; Houston: Metropolitan, Kirby, Queen; San Antonio: Texas, Aztec, Uptown.

O’DONNELL-JENKINS
Home Office: Melba Th. Bldg., Dallas, Tex.
TEXAS, Austin: Paramount, Queen; Dallas: Melha, Old Million, Aradina, Palace; El Paso: Plaza, Ellenay, American, Wigwam, Palace, Air-dome; Fort Worth: Worth, Palace; Galveston: Queen, Tremont; Houston: Metropolitan, Kirby, Queen; San Antonio: Texas, Aztec, State.

PACIFIC NATIONAL THEATERS, INC.
No. of Houses: 1.
President: W. W. Whitson.
Film Buyer: Russell Rogers.

CALIFORNIA, Bakersfield: Nile; Chula Vista: Seville: Long Beach: Palace; San Diego: Mission, Plaza Superba, Aztec.

PALACE THEATER CO.
Home Office: Roxboro, N. C.
No. of Houses: 6.
President: J. E. Kirby.
General Manager: O. T. Kirby.
Film Buyers: J. E. & O. T. Kirby.

NORTH CAROLINA, Oxford: Princess, Orpheum; Roxboro: Palace, Strand; Wake Forest: Castle.

VIRGINIA, South Hill: Colonial.

PAPAYANNAKOS BROS.
Home Office: Canton, N. Y.
No. of Houses: 7.
General Manager: A. Papayannakos.
Film Buyer: J. P. Papayannakos.

NEW YORK, Canton: American, Governoru, Graylin; Carthage: Hippodrome, Strand; Clinton: Garvey’s; Oriskany Falls: McLaughlin; Potsdam: Rialto.

PASCHALL-Texas THEATERS, INC.
Home Office: 2009 1/2 Jackson St., Dallas.
No. of Theaters: 48.
President: W. E. Paschall.
Gen'l Mgr.: W. E. Paschall.
Film Buyer: P. K. Johnston.

TEXAS, Abilene: Paramount, Queen, Majestic and Palace; Amarillo: Fair, Mission, Paramount and Rialto; Breckenridges: National and Palace; Brownsville: Capitol and Queen; Brownwood: Lyric and Gem; Corsicana: Palace and Ideal; Denison: Rialto and Star; Denton: Palace and Dreamland; Eastland: Lyric; Harlingen: Arcadia and Rialto; McAllen: Palace and Queen; Mercedes: Capitol; Mexia: National and Palace; Paris: Plaza and Grand; Ranger: Arcadia and Cinema; Temple: Arcadia, Bell and Gem; Tyler: Arcadia, Majestic and Queen; Vernon: Pictorial and Vernon; Waco: Waco, Orpheum and Strand; Weslaco: Ritz; Wichita Falls: Majestic, State, Strand and Gem.

PASTIME AMUSEMENT CO.
Home Office: 93 Society St., Charleston, S. C.
Gen'l Mgr.-Film Buyer: Albert Sottile.

SOUTH CAROLINA, Charleston: Academy, Garden, Gloria, Majestic and Victory.

PETERSEN THEATER CIRCUIT
Home Office: 701 Golden Gate Theater Bldg., San Francisco, Cal.
No. of Houses: 5.
Pres., Gen'l Mgr. & Film Buyer: Chas. E. Petersen.

CALIFORNIA, Burlingame: Broadway; Concord: Concord: Niles: Niles; San Bruno: El Camino; South San Francisco: State.

PICTURE GUILD, INC.
Home Office: 3960 Third Ave., N. Y. C.
No. of Houses: 4.
President: Moses Silverman.
Film Buyer: Benjamin Roman.

NEW YORK, New York: Belmont, Benenson, Blenheim, Parkway.

PHOENIX AMUSEMENT CO. OF ARIZONA
Home Office: Box 515, Phoenix, Ariz.
Gen'l Mgr.-Film Buyer: George A. Mauk.

ARIZONA, Ajo: Oasis; Florence: Isis; Hayden: Rex; Ray: Iris; Sonora: Juarez; Superior: Mauk.

PHOENIX AMUSEMENT CO. (Kentucky)
(Also Somerset Amusement Co. and Virginia & Kentucky Theaters, Somerset, Ky.)
Home Office: P. O. Box 336, Lexington, Ky.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: John B. Elliott.

KENTUCKY, Lexington: Ben All and Strand; Paris: Bourbon; Richmond: Madison.

PIRTLE CIRCUIT
Home Office: Orpheum Theater, Jerseyville, Ill.
No. of Houses: 7.
Pres.-Gen'l Mgr.-Film Buyer: S. E. Pirtle.

ILLINOIS, Beardstown: Gem and Princess; Bushnell: Rialto; Jerseyville: Orpheum; McLeansboro: Capitol.

PITTS THEATERS, INC.
No. of Houses: 15.
Pres.-Gen'l Mgr.: Benjamin T. Pitts.

VIRGINIA, Berryville: Pitts Claro; Culpeper: Pitts Fairfax; Emporia: Pitts Weiss; Fredericksburg: Pitts Colonial, Pitts Leader; Front Royal: Pitts Murphy; Leesburg: Pitts Tally-ho; Manassas: Pitts Dixie; Orange: Pitts Madison; Scottsville: Victory; Suffolk: Pitts Cavalier, Pitts Chadwick; Warrenton: Pitts Faquiter; West Point: Pitts York.

WEST VIRGINIA, Charleston: Pitts Jefferson.

PIZZO CIRCUIT
Gen'l Mgr.-Film Buyer: Lew Pizzo.

PENNSYLVANIA, Minersville: Lyric; Nazareth: Broad St., Royal; Pen Argyl: Liberty; Phoenixeille: Colonial and Rialto; Pine Grove: Hippodrome; Potts ville: Hollywood; Roversford: Penn.

POLKA BROS.
Home Office: Maywood State Bank Bldg., Maywood, Ill.


POPULAR AMUSEMENT CO.
Home Office: 1410 Douglas St., Omaha.
No. of Houses: 8.
President-Film Buyer: H. L. Goldberg.
Gen'l Mgr.-Secy.-Treas.: J. W. Rachman.
NEBRASKA. Omaha: Lothrop, Moon, Muse, North Star, Winnu, Dundee, Ritz, Princess.

PREDDEY THEATER CIRCUIT
Home Office: 187 Golden Gate Ave., San Francisco.
President: Walter G. Preddey.
Gen'l Mgr.-Film Buyer: R. O. Bemis.
CALIFORNIA, Burlingame: Broadway; North Sacramento: Del Paso; Roseville: Roseville and Rose; San Francisco: Princess, Uptown.

PREMIER NABOROUGH THEATERS
Home Office: 1011 N. Main St., Evansville, Ind.
No. of Houses: 4.
President: Isadore J. Fine.
Gen'l Mgr.-Film Buyer: Oscar Fine.

PREMIER OPERATING CORP., LTD.
Home Office: 21 Dundas Sq., Toronto.
No. of Theaters: 13.
Pres.-Film Buyer: Herbert Allen.
Gen'l Mgr.: Jule Allen.
CANADA, Cobalt: Classic; Haileyburg: Broadway; Kitchener: Capitol and Lyric; Leamington: Capitol; Lincoln Park: Park; Montreal: Amherst, Francois, Monklend, Westminster; Mount Dennis; Mount Dennis; New Toronto: Capitol; Port Colborne: King George; Preston: Park; Smith Falls: Capitol; Woodstock: Majestic; Toronto: Hollywood, Mayor-Rogers Road, Major St. Clair, Royce; Wallburg: Capitol.

PRICE THEATERS, INC. (Mo.)
Home Office: 215 South Main St., Hannibal, Mo.
No. of Houses: 12.
President: Sol Lernon.
Gen'l Mgr.-Film Buyer: M. Rosenberg.
CALIFORNIA, Alhambra: Alhambra, El Ray; Banning: Banning; Brawley: Brawley; Culver City: Culver City; Los Angeles: Fox Palace, President: Porterville: Monache; Santa Maria: Santa Maria; Tracy: Grand; Ventura: American, Ventura.
INDIANA, Anderson: Starland, Riviera and Granada.
WASHINGTON, Spokane: Liberty.

PRINCIPAL THEATERS CORP. OF AMER.
Home Office: 7000 Santa Monica Blvd., Hollywood.
No. of Houses: 12.
President: Sol Lernon.
Gen'l Mgr.-Film Buyer: M. Rosenberg.
PUBLIX THEATER CORP.
Home Office: 1501 Broadway, N. Y. C.
No. of Theaters: 607.
(Note: Pablix Theaters are listed by divisions as follows:)
NEW YORK CITY DIVISION:
NEW YORK, Brooklyn: Paramount; New York City: Criterion, Paramount.
NEW YORK STATE DIVISION:
NEW YORK, Fulton: Quirk; Glen's Falls: Paramount; Middletown: Paramount; Newburgh: Academy, Broadway; Peekskill: Paramount; Poughkeepsie: Bardavon, Stratford, State; Rochester: Century, Regent; Syracuse: Paramount.
NEW YORK, Stapleton, Staten Island: Paramount.
COLORADO-KANSAS-MISSOURI DIVISION:
COLORADO, Colorado Springs: America, Paramount, Rialto; Denver: Denver, Paramount; Grand Junction: Avalon, Mesa; Greeley: Rex, Sterling; Pueblo: Colorado.
KANSAS, Kansas City: Electric.
UTAH-IDAHO DIVISION:
UTAH, Ogden: Orpheum, Paramount; Provo: Paramount; Salt Lake City: Capitol, Paramount, Victory.
INDIANA, Indianapolis: Indiana, Indiana-Ballroom, Ohio, Circle.
CHICAGO DIVISION:
ILLINOIS, Chicago: Alamo, Belmont, Belpark, Berwyn, Biltmore, Central Park, Century, Chicago, Congress, Covert, Crystal, Gateway, Granada, Harding, Lakeside, LaGrange, Manor, Marbro, Maryland, McVickers, Norshore, Nortown, Oriental, Pantheon, Paradise, Regal, Riviera, Roosevelt, Senate, Southtown, State, Tivoli, Tower, United Artists, Uptown; Evanston: Varsity.
DETROIT-TOLEDO DIVISION:
OHIO, Toledo: Paramount, Princess.
ILLINOIS DIVISION:
ILLINOIS, Alton: Grand, Princess; Aurora: Paramount, Tivoli; Bloomington: Castle, Illini, Irvin, Majestic; Blue Island: Grand, Lyric; Chicago Heights: Lincoln-Dixie, Washington; Danville: Fischer, Lincoln, Palace, Terrace; Decatur: Bijou, Empress, Lincoln; Edwardsville: Wildey; East St. Louis: Majestic, Orpheum; Elgin: Crocker, Grove, Rialto; Galesburg: Orpheum; Plaza; Harvey: Harvey; Joliet: Crystal, Orpheum, Princess, Rialto; Kankakee: Luna, Majestic, Paramount; Kewanee: Peerless; LaSalle: Majestic; Peoria: Apollo, Madison, Majestic, Orpheum, Palace, Rialto; Quincy: Belasco, Empire, Orpheum, Washington; Rockford: Coronado, Orpheum, Palace, Streator: Majestic, Plumb; Waukegan: Academy, Genesee, Rialto; Wood River: Wood River.
INDIANA DIVISION:
INDIANA, Bedford: Indiana, Lawrence; Bloomington: Harris-Grand, Princess; Crawfordsville: Strand; Gary: Palace, Tivoli; Hammond: Paramount; Marion: Paramount, Lyric, Indiana, Royal-Grand; Michigan City: Lake, Tivoli; Muncie: Rivioli, Star, Strand, Wyser-Grand; New Castle: Princess; Peru; Richmond, Tivoli, Lawrence, Indiana; South Bend: Colfax, State.
KENTUCKY, Ashland: Paramount; Lexington: Kentucky, State.
OHIO, Fremont: Paramount, Paramount, Fremont; Hamilton: Palace, Paramount, Orpheum, Lorrain, Ohio; Mansfield: Modern, Paramount, Middletown: Paramount; Steubenville: Paramount; Youngstown: Cameo, Paramount, State, 

WEST VIRGINIA, Wheeling: Rex.

LOS ANGELES DIVISION:

CALIFORNIA, by ANAHEIM:

NEW ENGLAND DIVISION:


Maine, Bangor: Bijou, Graphe Opera House, Park; Bath: Columbia, Opera House; Biddeford: Central, City Opera House; Ft. Fairfield: Paramount, Park; Houlton: Temple; Portland: Maine, Empire; Rockland: Empire, Park, Strand; Waterville: City Opera House, Haines; Westbrook: Star.


NEW HAMPSHIRE, Dover: Lyric, Strand.


VERMONT, Barre: Magnet, Paramount.

NORTHWEST DIVISION:

MINNESOTA, Austin: Paramount, State; Brainerd: Lyceum, Paramount; Duluth: Astor, Garrick, Lyceum, Lyric, Orpheum, Strand; Fairmont: Nicholas, Strand; Faribault: Paramount, Sun; Hibbing: Garden, Homer, Plaza, State; Mankato: Grand, State; Minneapolis: American, Arion, Aster, Century, Empress, Granada, Grand, Homewood, Liberty, Loring, Lyric, Minnesota, Yomokis, Palace, Rialto, State, Unique, Uptown, Moorhead: Moorhead; Northfield: Grand; Rochester: Chateau Dodge, Empress, Lawler, Metropitan; Owatonna: Cloud, Miners; St. Paul: Alhambra, Capitol, Forest, Park, Paramount, Riviera, St. Clair, Strand, Tower, Uptown, Virginia; Garrison, Rex, Royal, State; Waseca: Sue; Willmar: Rialto, State; Winona: State, Winona.

NORTH DAKOTA, Bismarck: Paramount; Grand Forks: Metropolitan, Dakota, Paramount; Minot: Orpheum, State, Strand.

SOUTH DAKOTA, Aberdeen: Capitol, Lyric, Orpheum; Huron: Bijou, Huron; Mitchell: Lyric, Orpheum; Sioux Falls: Egyptian, Orpheum, Studio; Watertown: Capitol, Lyric, Mission.

WISCONSIN, Eau Claire: Grand State; Wisconsin; Superior: Palace, Peoples, Savoy.

IOWA-NEBRASKA DIVISION:

ILLINOIS, Moline: LeClair; Rock Island: Ft. Armstrong, Spoon.

IOWA, Cedar Rapids: Iowa, Palace, Paramount, State; Council Bluffs: Broadway, Strand; Davenport: Capitol, Columbia, Family, Garden, Orpheum; Des Moines: Des Moines, Garden, Elite; Marshalltown: Casino; Strand, Missouri Valley; Valley; Newton: Capitol, Rialto; Ottumwa: Capitol, Ottumwa, Rialto, Strand, Star; Sioux City: Capitol, Princess, Orpheum; Waterloo: Bijou, Paramount, Strand.

ARIZONA-NEW MEXICO DIVISION:


ATLANTIC STATES DIVISION:

MARYLAND, Cumberland: Strand.

NEW JERSEY, Newark: Paramount; Paterson: United State.


VIRGINIA, Roanoke: American, Park, Rialto, Roanoke.

WEST VIRGINIA, Parkersburg: Strand.

HORITZ-HOUSTON DIVISION:

TEXAS, Houston: Texan, Iris, Ritz.

JEFFERSON AMUSEMENT COMPANY

TENNESSEE, Johnson City: Criterion, Liberty, Majestic.


R & R THEATER ENTERPRISES

Home Office, Dallas, Texas.

OKLAHOMA, Durant: Liberty, Ritz; McAlester: Mecca, Oklah; Muskogee: Grand, Ritz, Yale.

RACKILFEE CIRCUIT

Gen'1 Mgr.-Film Buyer: C. W. Rackilffe.

MASSACHUSETTS, Holyoke: Majestic and Suffolk; Northampton: Academy; Springfield: Bijou.

RADIO-KEITH-ORPHEUM CORP.


No. of Theaters: 148.

UPTOWN NEW YORK & WESTCHESTER DIVISION

New York City: RKO 58th St., RKO 86th St.; Bronx: RKO Chester, RKO Fordham; Manhattan: Coliseum; Newark, N. J.; RKO Proctor's; Greenwich, Conn.: RKO Pickwick; Mt Vernon, N. Y.; RKO Proctor's; New Rochelle, N. Y.: RKO Proctor's; White Plains, N. Y.: RKO Proctor's; Yorktown, N. Y.: RKO Proctor's, Strand.

DOWNTOWN NEW YORK & BROOKLYN DIVISION


EAST SIDE NEW YORK DIVISION

RKO Franklin, RKO Hamilton, RKO Proctor's 125th St., RKO Proctor's 23rd St., RKO Regent, RKO Royal.

Closed Houses: Brooklyn: Gotham; Greenwich; Conn.: Playhouse.

BROOKLYN JUNIOR DIVISION

Brooklyn, N. Y.: RKO Bushwick, RKO Dyker, RKO Greenpoint, RKO Orpheum, RKO Shore Road RKO Tilly.

NEW JERSEY-WASHINGTON DIVISION


UPSTATE DIVISION
Albany: RKO State, RKO Proctor; Rochester, N. Y.: RKO Palace, RKO Temple; Schenectady, N. Y.: RKO Plaza, RKO Proctor’s; Syracuse, N. Y.: RKO Keith’s, Strand; Troy, N. Y.: RKO Proctor’s.

NEW ENGLAND DIVISION
Boston, Mass.: RKO Keith’s, RKO Boston, RKO Bijou; Lowell, Mass.: RKO Keith; Portland, Me.: RKO Keith; Providence, R. I.: RKO Albee, RKO Victory.

Closed House: Boston, Mass.: RKO Lyric.

CLEVELAND DIVISION
Cleveland, O.: RKO Keith’s 105th St., RKO Keith’s Palace, RKO Hippodrome; Akron, O.: RKO Keith’s Palace; Youngstown, O.: RKO Keith Palace.

CINCINNATI DIVISION


CLOSED HOUSES:
Cincinnati, O.: RKO Orpheum.

DETROIT DIVISION
Detroit, Mich.: RKO Downtown, RKO Uptown, Grand Rapids, Mich.: RKO Regent; Toledo, O.: RKO Rivoli; Grand Rapids, Mich.: RKO Keith’s; Toledo, O.: RKO Palace.

CHICAGO DIVISION
Champaign, Ill.: RKO Virginia, RKO Orpheum; Chicago, Ill.: RKO State Lake, RKO Palace; Milwaukee, Wis.: RKO Riverside.

St. Louis, Mo.: Missouri, RKO St. Louis; South Bend, Ind.: RKO Palace; Springfield, Ill.: RKO Orpheum.

CLOSED HOUSES:
St. Louis, Mo.: RKO Grand, RKO Orpheum; South Bend, Ind.: RKO Granada; Springfield, Ill.: RKO Majestic.

OMAHA DIVISION
Des Moines, Ia.: RKO Orpheum; Kansas City, Mo.: RKO Mainstreet; Minneapolis, Minn.: RKO Orpheum; Omaha, Neb.: RKO Orpheum; St. Paul, Minn.: RKO Orpheum.

CLOSED HOUSES:
Kansas City, Mo.: RKO Orpheum.

SOUTHERN DIVISION
Birmingham, Ala.: RKO Ritz; Dallas, Tex.: RKO Majestic, RKO Capitol; Fort Worth, Tex.: RKO Hollywood; Houston, Tex.: RKO Majestic; New Orleans, La.: RKO Orpheum; San Antonio, Tex.: RKO Majestic; Memphis, Tenn.: RKO Orpheum.

CLOSED HOUSES:
Birmingham, Ala.: RKO Trianon; Ft. Worth, Tex.: RKO Majestic; New Orleans, La.: RKO Palace.

COAST DIVISION
Salt Lake City, Utah: RKO Orpheum; Los Angeles, Cal.: RKO Golden Gate, RKO Orpheum.

NORTHWEST DIVISION
Portland, Ore.: RKO Orpheum; Seattle, Wash.: RKO Orpheum.

CLOSED HOUSES:
Oakland, Cal.: RKO 12th St., Vancouver, B. C.: Vancouver.

RANDFORCE AMUSEMENT CORP.
Home Office: 1515 Bedford Ave., Brooklyn, N. Y.

President: Louis Frisch.

General Mgr. & Film Buyer: Samuel Rinzler.


RANDBELL BROS.

MASSACHUSETTS, Beverly: Larcom, Ware; Malden: Auditorium, Granada, Mystic, Orpheum, Strand; Medford: Medford.

RAPALUS THEATERS
Home Office: Majestic Theater, Easthampton, Mass.

Gen'l Mgr.-Film Buyer: Joseph S. Rapalus.

MASSACHUSETTS, Bondsville: Opera House; Easthampton: Majestic; Gilbertville: Plaza; Ludlow: Burr; Monson: Capitol.

READ, WALTER ENTERPRISES
Home Office: 1531 Broadway, New York City.

No. of Houses: 35.

President: Walter Reade.

General Manager: Charles J. Bryan.

NEW YORK, Ashbury Park: Mayfair, Paramount, Lyric, Rialto, St. James, Savoy, Main Street: Freehold: Embassy, Strand; Long Branch: Broadway, Strand; New Brunswick: Keith’s State, Reade’s Rivoli; Perth: Amboy: Crescent, Ditmas, Majestic, Strand; Red Bank: Carlton; Trenton: Keith’s Capitol, Reade’s Palace, Reade’s Trent, South Broad, Lincoln.

NEW YORK, Kingston: Broadway, Reade’s Kingston; New York: Astor (leased to Loews), Bijou, Morocco (leased to Shuberta), Mayfair, Savoy.

OHIO, Cleveland: Reade’s Hippodrome.

REDWOOD THEATERS, INC.
Home Office: 988 Market St., San Francisco, Cal.

CALIFORNIA, Arcata: Minor; Eureka: New Liberty, Rialto, State; Dinuba: Williams; Ferndale: State; Fort Bragg: State; Fortuna: Fortuna; Ukiah: State.

REGENT-STATE CORP.
Home Office: c/o Warner Bros. Theaters, 321 W. 44th St., N. Y. C.

No. of Houses: 4.

President: S. Carlisle.

General Manager: Phil Chakeres.

Film Buyer: Clayton Bond.

OHIO, Springfield: Fairbanks, Majestic, Regent and State.

REINHEIMER, L.


INDIANA, Hammond: Calumet.

REYNOLDS, J. A.
SOUTH CAROLINA, Buffalo: Buffalo; Chester: Chestonian and Dreamland; Greer: Greer.
RICHARDS, R. C., CIRCUIT
Home Office: Bay St. Louis, Miss.
No. of Houses: 2
Film Buyer: R. E. Richards.
ALABAMA: Dothan; Alabama, Houston.
FLORIDA: Marianna; Dixie.
LOUISIANA: Bogalusa; State; Slidell; Arcade.
MISSISSIPPI: Bay St. Louis: A & G; Columbia; Columbus; McComb; Ocean Springs; Ilwings; Pascagoula; Nelsen; Picayune; Fornea; Tyrellton; Strand.

RIVOLI THEATERS CORP.
No. of Houses: 6.
President: George C. Wilson.
Gen'l Mgr.-Film Buyer: R. Allison.
PHILADELPHIA: Rivoli; Ebensburg; Portage; Rivoli; South Fork; Rivoli: Tyrone: Elpatio, Wilson.

RHONHEIMER, RAFF & RUDEN
Home Office: 690 Eighth Ave., N. Y. C.
No. of Houses: 4.

ROCKETT BROS. CO.
Home Office: Lincoln Theater, Waxahachie, Tex.
Cin'l Mgr.-Film Buyer: E. H. Rockett.

RODGERS THEATER CIRCUIT
Home Office: Gem Theater, Cairo, Ill.
No. of Houses: 16.
President: J. W. Rodgers.
General Manager: Carson Rodgers.
Film Buyer: Grace Rodgers.
ARKANSAS: Blytheville; Ritch, Home, Gem.
ILLINOIS: Anna: Yale, Lyric: Cairo: Gen.
Jackson: Opera House; Carbondale: Barb; Liberty.
MISSOURI: Caruthesville: Bijou, Liberty.

ROME, J. LOUIS, THEATERS
Home Office: Rialto Theatre, 846 W. North Ave., Baltimore, Md.
MARYLAND: Baltimore: Apollo, Broadway.
Capitol: Harlem, Goldfield, Rialto.

ROSE, JACK

ROSEN BROS., INC.
Home Office: 337 Grand St., Brooklyn, N. Y.
President: Morris Rosen.
Gen'l Mgr.-Film Buyer: Harry Rosen.
NEW YORK: Brooklyn: Echo, Graham, Nassau, New Liberty.

ROSENBLATT, LEON, THEATERS
Home Office: 6:30 9th Ave., N. Y. C.
President: I. Welt.
Exec. Vice-President: Leon Rosenblatt.
General Manager: John Benas.
NEW JERSEY: Bayonne: Lyceum and Plaza.
Highstown: Height; Jersey City: Orient; Maplewood: Maplewood; Westwood: Westwood.
NEW YORK: (State Island), Port Richmond: Empire: Few Brighton; Star; Stapleton: Richmond: West Brighton: New Plaza.

ROTH AMUSEMENT ENTERPRISES, INC.
Home Office: 69 Park Place, Morristown, N. J.
No. of Houses: 4.
President: I. A. Roth.
Gen'l Mgr.-Film Buyer: Walter M. Hoffman.
NEW JERSEY: Madison; Lyons; Morristown: Jersey and Lyons Park: Summit: Strand.

ROTHSTEIN, Nat, CIRCUIT (Canada)
Home Office: 377 Burrows Ave., Winnipeg.
No. of Houses: 5.
Gen'l Mgr.: Nat Rothstein.
SASKATON: Assinibia: Olympia; Melville: Princess; Saskatoon: Roxy; Yorkton: Roxy, Princess.

ROVNER & HANDLE
No. of Theaters: 22.
NEW JERSEY: Camden: Garden, Lyric, Plaza, Forrest Hill and Star; Fairview: Fairview; Millville: Levoy, Millville and Peoples; Woodbury: Rialto.
PENNSYLVANIA: Coatesville: Palace; McKees Rocks: Orpheum and Strand; Philadelphia: Allen, bell, Bridesburg, Elke, Felton, Lehigh, Palm and Queen; Pittsburgh: Center.

RUGOFF & BECKER
Home Office: 233 West 42nd St., New York City.

SAENGER THEATERS, INC.
Home Office: 1401 Tulane Ave., New Orleans.
President: E. V. Richards.
ALABAMA: Mobile: Saenger.
FLORIDA: Pensacola: Ius and Strand.

SALKIN, WILLIAM
No. of Houses: .
President: William Salkin.
Film Buyer: Irving P. Gerber.
SAN FRANCISCO THEATERS, INC.
Home Office: 25 Taylor St., San Francisco.
No. of Houses: 5.
President: S. H. Levin.
General Manager: A. Levin.
Film Buyer: Verne Taylor.
CALIFORNIA, San Francisco: Alexander, Elray, Coliseum, Harding, Metropolitan.

SANFORD ENTERPRISES, INC.
Home Office: Princess Th., Columbus, Miss.
MISSISSIPPI, Columbus: Princess, State; West Point: Ritz; Tupelo: Lyric.

SAPERSTEIN, A.
ILLINOIS, Chicago: Famous, Lexington, Oak, Olympia, Rogers.

SCHINE ENTERPRISES, INC.
Home Office: 40 N. Main St., Gloversville, N. Y.
President: J. Myer Schine.
General Manager: Louis W. Schine.
NEW YORK, Amsterdam: Regent, Rialto.
Strand: bâtiment, Granada, Jubilee-Side, Riverside;
Cortland: State, Temple, Courtland; Dolgeville;
Strand: East Rochester; Rialto; Fairport; Temple;
Geneva: Regent, Geneva; Lockport: H-Art;
Palace, Rialto; Malone; Malone, Plaza; Massena;
Ogdensburg: Star, Strand; Rochester;
Dixie, Grand, Liberty, Riviera, State, Webster.
OHIO, Bellefontaine: Holland, Strand; Piqua;
Miami, Piqua; Wooster: Wooster.

SCHLOSSMAN THEATERS, INC.
No. of Houses: 5.
Gen'l Mgr.-Film Buyer: Paul Schlossman.
MICHIGAN, Muskegon: Majestic-Michigan, Regent, State and Strand.

SCHOENSTADT, H., & SONS
No. of Houses: 11.
President: H Schoenstadt.

SCHREIER, JACOB
Home Office: Detroit, Mich.
MICHIGAN, Detroit: Colonial, Blackstone, Fine Arts, Majestic.

SCHULTE, WILLIAM J.
Home Office: 433 Chandler St., Detroit, Mich.
MICHIGAN, Algonac: Algonac; Brighton: Brighton;
Detroit: Clay; Hazel Park; Oakdale; Howell;
Howard: Marine City: Mariner; Richmond:
Majestic.

SCHWARTZ AMUSEMENT CO.
Home Office: Grand Theatre Bldg., Louisville, Ky.
No. of Theaters: 4.
President: J. Schwartz.
Film Buyer: J. Schwartz.

SCHWARTZ, GEORGE M., CIRCUIT
Home Office: Capitol Th., Dover, Del.
DELAWARE, Dover: Capitol, Temple;
Smyrna: Como, Strand.

SCHWARTZ AND LEVINE
Home Office: 505 Williamson Bldg., Cleveland.
No. of Houses: 4.
President: Ernest Schwartz.
General Manager: B. Z. Levine.
Film Buyers: Ernest Schwartz, B. Z. Levine.
OHIO, Cleveland: Broadvue, Milo, New Y. Norval.

SCOVILLE, ESSICK & REIF
Home Office: 214 Film Bldg., Cleveland.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: P. E. Essick.
OHIO, Cleveland: Madison, Rialto and Essel; Gallion: State; Willoughby: Willoby.

SEASHORE THEATERS, INC.
Home Office: Warner Th., Atlantic City, N. J.
NEW JERSEY, Atlantic City: Colonial, Earl, Gloria, Stanley, Virginia, Warner; Pleasantville: Rialto.

SEMELOROTH THEATER CIRCUIT
Home Office: 910 St. Nicholas Ave., Dayton, O.
No. of Houses: 6.
President: Philip Semelroth.
Gen'l Mgr. & Film Buyer: Philip Semelroth, Jr.
OHIO, Dayton: Federation, Peoples, Riverdale, Sigma, Ways; Franklin: Ohio.

SERVASS, JOHN CIRCUIT
Home Office: N. Illinois St., Indianapolis, Ind.
INDIANA, Indianapolis: Stratford; Huntington:
Tivoli; Kokomo; Woods; Martinsville: State; Noblesville: Logan.

SHAYER, F. W.
Home Office: Kewanee, Ill.
No. of Houses: 4.
Film Buyer: F. W. Shaver.
ILLINOIS, Henry: Henry Opera House; Kewanee: Grand, Majestic, Rialto.

SHEA CHAIN, INC.
Home Office: 1540 Broadway, N. Y. C.
Pres.-Gen'l Mgr.-Film Buyer: M. A. Shea.
NEW HAMPSHIRE, Manchester: Crown.
Palace, State, Strand, Vitaphone; Nashua: Colonial, State, Trenton.
NEW JERSEY, Bayonne: Opera House.
NEW YORK, Amsterdam: Regent, Rialto, Strand: Jamestown: Shea's.
OHIO, Akron: Colonial, Ashtabula: Cook.
Palace; Cambridge: Cort, Ohio; Conneaut: La-Grande, State; Dover: Bexley; Geneva: Liberty.
Shea's; Marietta: Auditorium, Lyric; New Philadelphia: Bijou, Union; Youngstown: Park.
PENNSYLVANIA, Bradford: Grand, Lyceum, Shea's.

SHEA OPERATING CORP.
Home Office: 644 Main St., Buffalo, N. Y.
No. of Houses: 13.
President: Michael Shea.
General Manager: Vincent R. McFaul.

SIMANSKY & MILLER
Home Office: Standard Oil Building, Chicago.
Film Buyer: Simon Simansky.
ILLINOIS, Chicago: Forest, Lido, Lindy, Park, Plaisance, Savoy.

SIMONS, W. A., AMUSEMENT CO.
Home Office: Box 1500 Missoula, Mont.
No. of Houses: 10.
President: W. A. Simons.
IDAHO, Coeur d'Alene: Dream, Liberty; Kellogg: Liberty; Mullan: Liberty; Wallace: Grand and Liberty.
MONTANA, Plains: Liberty.

SI-NON THEATERS, INC.
Home Office: Wall St. & Broadway, Demopolis.
President: T. S. Nonnemacher.
Gen'l Mgr.-Film Buyer: J. T. Monnier.
ALABAMA, Demopolis: Sisson: Eutaw: Artcraft; Greensboro: Opera House; Marion: Bonita; Uniontown: Theatorium; York: Sunter.

SKIRBRO'S CIRCUIT
OHIO, Mansfield: Madison; Massillon: Grand; New Philadelphia: Strand and Union-Opera House.

SKOURAS THEATRES—See Fox West Coast Service Corp.

SMALLEY'S CHAIN THEATERS, INC.
Home Office: 137 Main St., Cooperstown, N. Y.
No. of Theaters: 13.
Pres.-Gen'l Mgr.-Film Buyer: William C. Smalley.
NEW YORK, Cooperstown: Smalley's; Smalley's Pavilion; Delhi: Smalley's; Fort Plain: Rialto and Smalley's; Hamilton: Smalley's; Johnstown: Smalley's; Norwich: Smalley's; St. Johnsville: Smalley's; Sidney: Smalley's; Stamford: Smalley's; Walton: Smalley's; Worcester: Wieting Opera House.

SMITH AMUSEMENT CO. (Ohio-West Virginia)
Home Office: Columbia Theater, Alliance, O.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: Lematto Smith.
OHIO, Alliance: Columbia and Ideal; Warren: Hippodrome and Warren.
WEST VIRGINIA, Huntington: Palace.

SMITH & BEIDLER THEATERS (Ohio)
Home Office: 519 Main St., Toledo.
No. of Theaters: 5.
Pres.-Gen'l Mgr.: Martin G. Smith and James A. Beidler.
OHIO, Toledo: East Auditorium, Eastwood, Park, Royal, Westwood.

SMITH, PHIL THEATRICAL ENTERPRISES
No. of Houses: 12.
Film Buyer: Philip Smith.
MASSACHUSETTS, Franklin: Franklin; Hudson: Hudson, State; Ipswich: Strand; Methuen: Methuen; Reading: Reading; Weymouth: Weymouth; South Boston: Broadway, Congress Hall, Imperial, Strand.
RHODE ISLAND, East Greenwich: Greenwich.

SNAPPER CIRCUIT
Home Office: 163 Smith St., Perth Amboy, N. J.
President-Film Buyer: David Snapper.
General Manager: Jack Stone.
No. of Houses: 8.
NEW JERSEY, Boonton: Lyceum and State; Keyport: Palace and Strand; New Brunswick: Strand; South Amboy: Empire; South River: Capitol and Star.

SOMERSET AMUSEMENT CO.—See Phoenix Amus. Co. (Ky.)

SOUTHERN AMUSEMENT CO., INC.
Home Office: Ryan St., Lake Charles, La.
No. of Theaters: 9.
Gen'l Mgr.-Film Buyer: Bert Tiller.
LOUISIANA, Crowley: Acadia; DeRidder; Reslart: Jennings; Strand: Lafayette; Jefferson: Lake Charles: Arcade, Louisiana and Paramount; Leesville: Dreamland; Vinton: Strand.

SPARKS CIRCUIT
Home Office: Florida Theater Bldg., Jacksonville, Fla.
No. of Houses: 80.
President: E. J. Sparks.
General Manager: B. B. Garner.
Film Buyer: Frank Rogers.
FLORIDA, Arcadia: Star; Bradenton: Palace; Wallace: Clearwater: Capitol, Ritz, Bellevue; Daytona Beach: Empire, Lyric, Eldora; Deland: Drexla, Athens; Fort Lauderdale: Sunset, Queen; Fort Myers: Arcade, Ritz; Fort Pierce: Sunrise; Gainesville: Florida, Lyric, Baird; Jacksonville: Riverside, Empress, Imperial, Republic, Rialto, Palace, Arcade, Temple, Capitol, Florida; Lakeland: Polk, Palace, Strand, Lakeland; Lake Worth: Oakley; Miami: Olympia, Rex, Paramount, Rosetta, Community; Ocala: Dixie, Temple, Ritz; Orlando: Eastside, Grand, Ritz, Rialto, Isis; Palm Beach: Paramount, Beau Arts; Palatka: Howell, Grand, Palmetto: Palmetto; Plant City: Capitol; St. Augustine: Jefferson, Orpheum; St. Petersburg: Alazar, Phel, Cameo, LaPlaza, Flor, Sanford: Milam, Princess; Sarasota: Edwards, Sarasota, Park, Seventh; Tallahassee: Ritz, State; Tampa: Seminole, Park, Victory, Strand, Florida, Tampa, West, Palm Beach: Arcade, Stanley, Kettler, Rialto; Winter Haven: Ritz, Grand; Winter Park: Baby Grand.

SPENCER, F. G., CO., LTD.
No. of Houses: 14.
President: F. G. Spencer.
Gen'l Mgr. & Film Buyer: A. A. Fielding.
NOVA SCOTIA, Amherst: Empress; Kentville: Capitol; Liverpool: Astor; Lunenburg: Capitol; Truro: Strand.
PRINCE EDWARD ISLAND, Charlottetown: Capitol, Prince Edward.

SPRINGER-COCALIS-HAMBURGER
Film Buyer: S. D. Cocalis.
NEW JERSEY, Elizabeth: Elmora, Gaiety, Royal, State, Strand; Roselle Park: Park.

STAMATUS AMUSEMENT CO.
Home Office: 1531 Fulton St., Brooklyn, N. Y.
NEW YORK, Brooklyn: Classic, Mapleton, Parkway, Venus.

STERLING CHAIN THEATERS, INC. (Affiliated with Farwest Theaters)
Home Office: 203 Empire Bldg., Seattle.
No. of Theaters: 8.
President: John Danz.
Gen'l Mgr. & Film Buyer: Roy Cooper.

STEVENS THEATERS, LTD.
ONTARIO, Espanola: Regent; Sioux Ste. Marie: Orpheum; Sturgeon Falls: Regent; Sudbury: Regent.

STEVENSON AMUSEMENT CO.
NORTH CAROLINA, Henderson: Riggan, Stevenson; Oxford, Princess.
SOUTH CAROLINA, Rock Hill: Omar, Stevenson.

STIEFEL, HARRY & OSCAR, CIRCUIT
Home Office: Roxy Th., Lock Haven, Pa.
Pennsylvania, Downingtown: Roosevelt; Ephrata: Grand; Lewisburg: Roxy; Lock Haven: Roxy.

STONEGA COKE & COAL CO.
No. of Houses: 7.
Gen'l Mgr. & Film Buyer: C. V. Weems.
VIRGINIA. Arno; Arno; Derby; Derby; Dunbar; Dunbar; Exeter; Exeter; Osaka; Osaka; Roda; Roda; Stonea; Stonea.

---

STRAND AMUSEMENT CO.
Home Office: 1250 Main St., Bridgeport, Conn.
President: Charles Levinson.
Gen'l Mgr. Film Buyer: Morris Jacobson.

CONNECTICUT, Bridgeport: American, Hippodrome, Rialto, Strand, Strand-Palace and Park City.

---

STRAND THEATERS
No. of Houses: 10.
President & Film Buyer: J. M. Levinson.
General Manager: F. B. Murphy.

MASSACHUSETTS, Attleboro: Bates, Columbia; Boston: South Station; Leamington; Plymouth, Metropolitan, Rialto; Quincy: Strand, Quincy, Alhambra; Worcester: Plymouth.

---

STRAND THEATRE CO.
Home Office: Moorlyn Theatre, Ocean City, N. J.
No. of Theaters: 4.
President: Wm. F. Shriver.
Gen'l Mgr. & Film Buyer: D. Roscoe Faunce.

NEW JERSEY, Ocean City: Moorlyn, Strand, Showboat, Doughty.

---

SUN THEATER CO.
Gen'l Mgr. & Film Buyer: Harold Kortes.

MICHIGAN, Grand Ledge: Sun; Otsego: Otsego; Plainwell: Sun; Vicksburg: Sun.

---

SWITOW, M. & SONS ENTERPRISES, INC.
Home Office: Kentucky Theatre Bldg., Louisville.
No. of Theaters: 11.
President: M. Switow.
Gen'l Mgr. Film Buyer: S. J. Switow.


KENTUCKY, Lexington: Ada-McAde; Louisville: Cozy, Kentucky, Mary Anderson.

---

SYNDICATE THEATRES, INC.
Home Office: Shelbyville, Indiana.
No. of Theaters: 5.
President: F. J. Rembusch.
Gen'l Mgr. & Film Buyer: Trueman Rembusch.

INDIANA, Columbus: American, Crump; Elwood: Alhambra; Franklin: Artcraft; Martinsville: Grace.

---

T. & D. JR. ENTERPRISES
Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 21.
General Manager: M. Naify.

(NOTE: T. & D. Jr. ENTERPRISES also holds a 50% interest in SAN FRANCISCO THEATERS; listed under San Francisco Theatres.)


NEVADA, Reno: Granada, Majestic and Wagam.

---

TAMA THEATER CO.
Home Office: Tama, 1a.
No. of Houses: 5.

IOWA, Belle Plaine: King, Rivoli; Tama: Mills; Traer: Traer.

---

TEXAS FEDERATED THEATERS
Home Office: 312½ S. Harwood St., Dallas.
No. of Houses: 15.
Pres.-Film Buyer: H. A. Cole.
Gen'l Manager: B. H. Hanalson.

TEXAS, Bellville: Alamo; Bonham: American, Best; Columbus: Orphic; El Campo: Palace; Goliad: Goliad; Greenville: Colonial, Rialto; Sealy: Texas; San Marcos: Grand, Palace; Seguin: Palace; Victoria; Princess, Victoria; Yorktown: L'Arcade.

---

THEATRE BOOKING SERVICE
Home Office: 806 South Wabash Ave., Chicago.
No. of Theaters: 17.
Film Buyer: Harry W. Willard.


---

THOMPSON & RICHELIEU THEATERS
Home Office: Clearfield, Pa.
No. of Houses: 4.
President: H. J. Thompson.
Gen'l Mgr. Film Buyer: Chas. H. Richelieu.

 PENNSYLVANIA, Bellefonte: Richelieu, State; Clearfield: Lyric, Ritzi.

---

THORNTON, OWEN
RHODE ISLAND, Arctic: Gem, Majestic and Palace; Riverpoint: Thornton, O. H.

---

TOLEDO THEATER ENTERPRISES
Home Office: 322 Summit St., Toledo.
No. of Houses: 6.
President: Howard Feigley.
Gen'l Mgr. & Film Buyer: Nat. B. Charnas.

OHIO, Toledo: Liberty, Lyric, Priscilla, Superior, Strand, Granada.

---

UNITED AMUSEMENT CORP., LTD. (Canada)
No. of Houses: 19.
President: Ernest A. Cousins.
Gen'l Mgr.-Film Buyer: George Ganetakos.

QUEBEC, Lachine: Empress, Royal Alexandra; Montreal: Amherst, Belmont, Corona, Granada, Monkland, Mount Royal, Papineau, Plaza, Regent, Rialto, Rivoli, Rosemont, Strand, Westmount, Seville, Francis; Sherbrooke: Granada.

---

UNITED ARTISTS THEATER CIRCUIT
No. of Theaters: 14.
Gen'l Mgr.-Film Buyer: Harry D. Buckley.

(NOTE: Majority of United Artists' theaters are operated in conjunction with other theater chain organizations. Names of these associated appear in connection with houses so operated.)

CALIFORNIA, Hollywood: Egyptian (Wesco); Los Angeles: United Artists. (Publix)

ILLINOIS, Chicago: United Artists. (Publix)

KENTUCKY, Louisville: Loew's & United Artists' (Loew's).

MARYLAND, Baltimore: Loew's Century (Loew's), Parkway (Loew's), Loew's Stanley and United Artists Valencia (Loew's).


OHIO, Columbus: Loew's & United Artists' Broadway (Loew's), Loew's & Loew's & United Artists' Ohio (Loew's).

UNITED CHAIN THEATRES OF PA.
Home Office: 1600 Mitten Building, Philadelphia.
No. of Theatres: 8.
President: Louis Berman.
General Mgr.: M. Goodman.
Film Buyer: J. B. Rosseim.


UNITED THEATER ENTERPRISES.

UNITED THEATER ENTERPRISES, INC.
Home Office: 206 Howard Theater Bldg., Atlanta.
President: Arthur Lucas.
Gen'l Mgr. Film Buyer: Wm. J. Jenkins.

GEORGIA, Brunswick: Bijou and Ritz: Columbus: Grand, Rialto, Royal: Waycross: Lyric, Orpheum.

UNITED THEATRES, INC.
Pres. & Film Buyer: M. H. Jacobs.


UNIVERSAL CHAIN THEATERS CORP.
Home Office: 730 Fifth Ave., N. Y. C.
No. of Houses: 61.
President: Carl Laemmle.
Vice-President: R. H. Cochrane.
Secretary: R. E. Hughes.
Treasurer: C. B. Paine.

(NOTE: Universal Theaters are listed in two units, as follows:)
(1) UNIVERSAL EXPLOITATION HOUSES
Owned by Universal Pictures Corp.
DISTRICT OF COLUMBIA, Washington: Rialto.

WISCONSIN, Milwaukee: Alhambra.

CANADA, Winnipeg: College, Lyceum, Starland.

(2) GRIFFITH AMUSEMENT CO.
OKLAHOMA, Ada: Liberty, McSwain, Ritz; Bartlesville: Lido-west, Odeon, Blackwell: Mid-west, Palace, Plaza, Rivoli; Chandler: H & S, Odeon; Duncan: Folly, Palace; Earlsboro: Rex; Elk City: Rex, Ritz; Emid: Aztec, Rialto, Criterion, Mecca; Fairfax: Tall Chef; Guthrie: Melba, State; Henryetta: Blain; Hobart: Kiowa, Oklahoma; Hugo: Erie; Maud: Arcadia; Norman: Billings, New University, Sooner: University, Oklahoma City: Rialto; Okmulgee: Cozy, Orpheum; Seminole: Rex, State; Ritz; Shawnee: Bison, Criterion; Stillwater: Aggie, Camera, Mecca.

TEXAS, Borger: Rex, Ritz; Dallas: Lyric; Pampa: La Nora, State, Rex; Panhandle: Rex; Wellington: Rialto, Ritz; Wink: Rex, Tex.

VAN NOMIKOS
Home Office: 6826 S. Haisted St., Chicago, Ill.


VENTNORE REALTY & LEASING CO.
Home Office: Strand Theater, Ltd.k, Atlantic City.
No. of Houses: 4.
President: George F. Wieland.
Gen'l Mgr. & Film Buyer: P. Mortimer Lewis.

NEW JERSEY, Atlantic City: Capitol, Embassy, Strand and Ventnor.

VICTORIA AMUSEMENT CO.
Gen'l Mgr.-Film Buyer: S. Varbalow.

NEW JERSEY, Camden: Auditorium, Victoria and Walt Whitman; Gloucester: Apollo and Leader.

VICTORIA AMUSEMENT ENTER., INC.
Home Office: 46 W. Independence St., Shamu.
No. of Houses: 7.
Gen'l Mgr.-Film Buyer: Herbert Effinger.

PENNSYLVANIA, Lansford: Strand and Victoria; Mahoney City: Elks, Victoria; Mt. Carmel: Victoria; Shamokin: Victoria; Tamaqua: Victoria.

VIRGINIA & KENTUCKY THEATERS—See Phoenix Amusement Co. (Ky.)

VIRGINIA WOODSTOCK CIRCUIT


VON HERBERG, J.
Home Office: Liberty Th., Seattle, Wash.

WASHINGTON, Seattle: Bagdad, Liberty, Roxy, Venetian; Tacoma: Roxy.

VONDERSCMITT AMUSEMENT ENTERPRISES
Home Office: Indiana Theater, Bloomington, Ind.
No. of Houses: 7.
President: H. P. Vonderschmitt.
Gen'l Mgr.: A. B. Clark.

INDIANA, Bedford: Von Ritz; Bloomington: Indiana; Crawfordsville: Strand, Vonder; Greensville: Granada, Voncastle; Washington: Liberty.

WALKER BROS. OF MASSACHUSETTS
MASSACHUSETTS, Parnumsville: James; Northbridge: Walker: Upton: Town Hall; West Upton: Knowlton's Hall; Whittinsville: Prospect; Whitius: Laborite Hall.

WARNER BROS.
Home Office: 321 West 44th St., New York City.
No. of Theatres: 535.
President: Harry M. Warner.
General Manager: J. Bernard.
Ass't Gen. Mgrs.: J. J. Hoffman and Moes Silvers.
Financial Dept.: A. Warner, S. Carlisle, W. S. McDonald.
Legal Dept.: A. C. Thomas.
Film Buying: E. C. Bond.
Public Relations: Willard C. Patterson.
Advertising Dept.: Mort Blumenstock.
Construction & Maintenance: Herman Maier.
Treasurer's Dept.: R. W. Budd.
Purchasing Dept.: Joe Hornstein.

ALBANY DISTRICT

CHICAGO DISTRICT

CLEVELAND DISTRICT
OHIO. Akron: Strand; Canton: Alhambra; Chillicothe: Sherman; Cleveland: Lake, Uptown. Variety; Coshocton: Pastime, Sixth St.; Elvira: Capitol; Findlay: Harris; Kenton: Kenton; Lima: Ohio, Sigma, State; Lorain: Palace; Mansfield: Majestic, Ohio; Mansfield, Lincoln; Portsmouth: Columbia, La Roy, Lyric; Sandusky: Ohio, Plaza, Star, State; Sidney: Capitol; Springfield: Fairbanks, Majestic, Regent, State; Youngstown: United.

LOUISVILLE DISTRICT
KENTUCKY. Danville: Kentucky; Fulton: Grand, Orpheum; Henderson: Grand, N. Kentucky, Princess; Mayfield: Dixie, Lincoln, Princess; Owensboro: Blech, Empress, Princeton; Savoy.

METROPOLITAN DISTRICT

MILWAUKEE DISTRICT

NEW JERSEY. Bayonne: De Witt; Belleville: Capitol; Bloomfield: Royal; Cranford: Cranford; Dover: Baker; E. Orange: Hollywood; Elizabeth: Royal Regent; Eureka, Oritani; Hoboken, Fabian, United States; Irvington: Castle, Sanford; Jersey City: Central, National, Ritz, Stanley; Kearney: Hudson; Little Falls: Oxford, Millburn; Newark: Bergen, Cranford, Capitol, Central, Goodwin, Hawthorne, Mosque, Regent, Rialto, Ritz, Roosevelt, Savoy, Stanley, Tivoli; Orange: Embassy Paterson, Fabian, Garden, Regent, Rialto; Passaic: Capitol, Montauk, Playhouse; Ridgewood: Playhouse, Warner; So. Orange: Cameo; Union: Union; Union City: Lincoln, Roosevelt, Montclair: Clairmont, Montclair, Wellmont.

NEW ENGLAND DISTRICT

MASSACHUSETTS. Amherst: Strand; Clinton: Globe, Strand; Everett: Capitol; Lawrence: Broadway, Palace; Warner; Lynn: Comique, Waldorf; Warner: Middleton: Capitol; Newburyport: Premier, Strand; Springfield: Capitol; Waverly: Strand; Woburn: Strand; Worcester: Warner.

OKLAHOMA DISTRICT
OKLAHOMA. Oklahoma City: Empress, Foley, Liberty, Midwest, Palace, Schrine, Warner.

PHILADELPHIA DISTRICT


PI TTSBURGH DISTRICT
OHIO. Steubenville: Capitol.


ST. LOUIS DISTRICT
MISSOURI. Granite City: Washington; Maplewood: Maplewood, Powhattan; St. Louis: Arsenal, Aubert, Capitol, Congress, D. T. Lyric, Grand, Grand Florsissant, Gravois, Hi-Pointe, Kinz, Lafayette, Lindell, Mattit, Manhattan, Mikado, Novelty, Pageant, Shaw, Shenandoah, Union, Webster, Winemont, South; University City: Tivoli; Webster Grove: Ozark.

UNITED STATES. Memphis: Warner.

SKOYARIS DISTRICT
INDIANA. Indianapolis: Circle, Indiana, Indiana Ballroom, New Orleans, Quality.

WASHINGTON DISTRICT

T. MARYLAND. Baltimore: Metropolitan; Frederick: Opera House, Tivoli; Hagerstown: Academy, Colonial, Maryland.

NORTH CAROLINA. Charlotte: Broadway, PENNSYLVANIA. Waynesboro: Arcade, Strand.


WEST COAST DISTRICT

OREGON. Salem: Capitol, Elsinore.

WASHINGTON, Aberdeen: Aberdeen.

WASHINGTON THEATER CIRCUIT
Home Office: 211 Film Bldg., Cleveland, O. No. of Theaters: 8.
Pres.-Gen'1 Mgr.-Film Buyer: M. B. Horwitz.

OHIO, Cleveland: Astor, Glove, Haltnorth, Heights, Hugh-97th St. and Plaza; Cuyahoga Falls: Alhambra and Falls.

WAX, A. & M.
Home Office: 1524 South St., Philadelphia.
No. of Houses: 5.
President: Abraham Wax.
Gen'l Mgr.-Film Buyer: M. Wax.

NEW JERSEY, Atlantic City: Royal.


WEHRENBERG, FRED, CIRCUIT
Home Office: 2935 Cherokee St., St. Louis.
Gen'l Mgr.-Film Buyer: Fred Wehrenberg.

MISSOURI. St. Louis: Cherokee, Cinderella, Melha, Michigan and Virginia.

WEISS, JOSEPH, THEATERS

Pennsylvania, McKeesport: Capitol, Glove, Liberty, Lyric.

WELLS, M. C.
Home Office: Vista Tbd Bldg., Chicago, Ill.

WESTLAND THEATERS
Home Office: Leimert Th., Leimert Park, Cal.
CALIFORNIA, Los Angeles: Mirror, Studio; Orange: Orange; Leimert: Leimert.

WILBY THEATER ENTERPRISES
Home Office: Paramount Theater Bldg., Atlanta.
(NOTE: Theaters operated by R. B. Wilby are listed as follows: (a) Theaters in North Carolina in which Public owns 50% and Wilby-Lucas-Kincey, the other 50%; (b) Theaters in Georgia in which Wilby has part ownership with Lucas & Jenkins; (c) Public-Wilby Theaters in which Public owns 50% and Wilby-Kincey 50%; (d) Palatenga Theaters, Inc., with Kincey and Public; (e) Palmetto Amusements, Inc., with Kincey and Public; (f) Others.)

PUBLIC-LAENGER THEATERS OF NORTH CAROLINA, INC.:
NORTH CAROLINA, Burlington: Paramount, Carolina; Chapel Hill: Carolina, Pickwick; Concord: Paramount; Durham: Carolina, Paris, Rialto; Fayetteville: Broadway, Carolina; Greensboro: Carolina, Imperial National; Greenville: State; Goldsboro: Carolina, Paramount; Hendersonville: Rex; High Point: Broadhurst, Lyric, Orpheum, Paramount; Raleigh: Capitol, Palace; State; Rocky Mount: Carolina, Lyric; Salisbury: Capitol, Victory; Winston-Salem: Carolina.
Colonial, State; Wilson: Wilson, Carolina.

VIRGINIA, Danville: Broadway, Lyric.

LUCASJENKINSWILBY:
GEORGIA, Atlanta: DeKalb, 10th St., East Pont.

POLIX-WILBY:
ALABAMA, Auburn: Tiger; Anniston: Noble, Ritz; Montgomery: Strand, Empire; Selma: Walton; Academy; Tuscaloosa: Bama, Diamond, Ritz.

PALATENGA THEATERS, INC.:
TENNESSEE, Bristol: Paramount, Columbia, Cameo.

VIRGINIA, Charlottesville: Paramount; Lynchburg: Isis, Paramount, Academy; Newport News; Paramount, Olympic.

PALMETTO AMUSEMENTS, INC.:
SOUTH CAROLINA, Anderson: Strand; Columbia: Imperial, Ritz, Rex; Greenville: Carolina, Rivot, Egyptian, Spartanburg; Carolina, Strand; Sumter, Rex.
NORTH CAROLINA, Charlotte: Carolina, State.
OTHERS:
GEORGIA, Atlanta: Cameo; Griffin: Imperial.


WILMER & VINCENT THEATERS (Including Wells Circuit of Virginia)
No. of Theaters: 25.
President: Sidney Wilmer.
Gen'l Mgr.-Film Buyer: Joseph D. Eagan.

Pennsylvania, Allentown: Colonial, Rialto and State; Altoona: Embassy and State; Easton: Embassy, Orpheum and State; Harrisburg: Colonial, Majestic, State and Victoria; Reading: Capitol, Orpheum, Rajah Embassy, State.

VIRGINIA, Norfolk: Colonial, Granby, Norva, Strand; Richmond: Bijou, Broadway, Colonial, Lyric, National.

WINCHESTER AMUSEMENT CO., INC.
No. of Houses: 5.
President: Louis Cohn.
Gen'l Mgr. & Film Buyer: Harry Cohen.


WINDSOR CIRCUIT CORPORATION
Home Office: 4001 Fifteenth Ave., Brooklyn, N. Y.
NEW YORK, Brooklyn: Elton, New United, Stillwell, Windsor.

WOLFPSON-MEYER THEATER ENTER.
(WOMETCO THEATERS)
Home Office: 9 N. W. Third St., Miami, Fla.
No. of Houses: 8.
President: Mitchell Wolfsion.
Gen'l Mgr. & Film Buyer: Sidney Meyer.

FLORIDA, Miami: Capitol, Biltmore, Grove. Lyric, Ritz, Biscayne Plaza, Tower; West Palm Beach: Grand.

WOODSTOCK CIRCUIT
No. of Houses: 4.
Pres. & Film Buyer: William Oake.
Gen'l Mgr.: Paul McDaniel.

VIRGINIA, Mount Jackson: New; New Market: New Market; Strasburg: Strand; Woodstock: New.

WOODWARD THEATER CO.
Home Office: 705 Merchants Bldg., Detroit.
President: Henry S. Koppin.

MICHIGAN, Detroit: Ambassador, Amsterdam, Ferndale, Garden, Harmony, Highland Park, Kopkin, Lakewood, Norwood, Picadilly, Republic, Rosebud, Upton and White Star; Dearborn: Calvin.

YAMINS' THEATRICAL ENTERPRISES
Home Office: 160 Bank St., Fall River, Mass.
No. of Houses: 4.
President: Dr. Samuel Sandler.
General Manager: William F. Canning.
Film Buyer: Nathan Yamins.

Massachusetts, Fall River: Capitol, Durfee, Park and Strand.

YOOST THEATER CIRCUIT
No. of Houses: 6.
President: William Yoost.
Film Buyer: Yoost & Fein.
General Manager: S. Fein.
NEW YORK, New York: Amphon, Chaloner, Regent, Royal, Superior and Thirty-Fourth Street.

YOUNG, CLARK M.
Home Office: Bowling Green, O.
No. of Houses: 4.
Gen'l Mgr.: Clark M. Young.

Ohio, Bowling Green: Clazel and Lyric; Napoleon: New State and World.
When a GOOD PICTURE is made from a GOOD BOOK

9 TIMES OUT OF 10

it is a GROSSET & DUNLAP BOOK
ORGANIZATION data, financial structure and yearly earnings performance of motion picture and allied companies having listed securities are presented in this section. Also the latest annual statement and a chart of amusement stock activity during the past year.
AMUSEMENT STOCKS

IN 1932

NEW YORK STOCK EXCHANGE

<table>
<thead>
<tr>
<th>Stock and</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seating</td>
<td>14,500</td>
<td>3%</td>
<td>9-12</td>
<td>3%</td>
<td>6-20</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Bruns.-Balke-Col.</td>
<td>17,700</td>
<td>4%</td>
<td>9-6</td>
<td>17%</td>
<td>7-8</td>
<td>2%</td>
<td>+ 2%</td>
</tr>
<tr>
<td>Columbia Vtc.</td>
<td>73,400</td>
<td>14%</td>
<td>8-27</td>
<td>41%</td>
<td>5-9</td>
<td>9%</td>
<td>+ 9%</td>
</tr>
<tr>
<td>Con. Film Ind.</td>
<td>47,900</td>
<td>5%</td>
<td>11-1</td>
<td>6%</td>
<td>11%</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>do Cum. Part pfds.</td>
<td>309,672</td>
<td>113%</td>
<td>23%</td>
<td>6-14</td>
<td>61%</td>
<td>- 33%</td>
<td></td>
</tr>
<tr>
<td>Eastman Kodak (3)</td>
<td>1,505,448</td>
<td>87%</td>
<td>2-1</td>
<td>35%</td>
<td>7-8</td>
<td>54%</td>
<td>- 27%</td>
</tr>
<tr>
<td>do Pfd. (6)</td>
<td>2,415</td>
<td>125</td>
<td>10-18</td>
<td>104%</td>
<td>6-30</td>
<td>11%</td>
<td>+ 7%</td>
</tr>
<tr>
<td>Fox Film &quot;A&quot;</td>
<td>401,100</td>
<td>5%</td>
<td>8-27</td>
<td>1</td>
<td>7-8</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>K-A-O Pfd.</td>
<td>3,700</td>
<td>0%</td>
<td>9-29</td>
<td>10%</td>
<td>20%</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Loew's, Inc. (3)</td>
<td>1,570,825</td>
<td>37%</td>
<td>9-9</td>
<td>13%</td>
<td>5-31</td>
<td>19%</td>
<td>+ 7%</td>
</tr>
<tr>
<td>do Pfd. (6½)</td>
<td>23,780</td>
<td>8%</td>
<td>9-8</td>
<td>17%</td>
<td>5-7</td>
<td>5%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Metro-Gold. Pfd. (18.9)</td>
<td>19,700</td>
<td>22%</td>
<td>1-14</td>
<td>14%</td>
<td>6-9</td>
<td>17%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Orpheum Pfd.</td>
<td>8,020</td>
<td>1%</td>
<td>9-9</td>
<td>31%</td>
<td>6-16</td>
<td>5%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,336,203</td>
<td>11%</td>
<td>1-14</td>
<td>11%</td>
<td>5-28</td>
<td>2%</td>
<td>- 5%</td>
</tr>
<tr>
<td>Pathé</td>
<td>125,300</td>
<td>1%</td>
<td>8-9</td>
<td>14%</td>
<td>5-4</td>
<td>- 1%</td>
<td></td>
</tr>
<tr>
<td>Pathé &quot;A&quot;</td>
<td>146,200</td>
<td>5%</td>
<td>2-17</td>
<td>11%</td>
<td>6-1</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>RCA</td>
<td>6,227,577</td>
<td>13%</td>
<td>9-8</td>
<td>23%</td>
<td>5-4</td>
<td>1%</td>
<td>- 1%</td>
</tr>
<tr>
<td>do Pfd. &quot;A&quot;</td>
<td>37,600</td>
<td>32%</td>
<td>1-12</td>
<td>10%</td>
<td>5-2</td>
<td>7%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>do Pfd. &quot;B&quot;</td>
<td>709,900</td>
<td>23%</td>
<td>9-9</td>
<td>31%</td>
<td>5-31</td>
<td>11%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>RKO</td>
<td>378,450</td>
<td>7%</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
<td>13%</td>
<td>+ 2%</td>
</tr>
<tr>
<td>Universal 1st Pfd.</td>
<td>4,520</td>
<td>5%</td>
<td>1-10</td>
<td>12%</td>
<td>12-24</td>
<td>11%</td>
<td>- 27%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>1,501,599</td>
<td>4%</td>
<td>9-9</td>
<td>1%</td>
<td>6-2</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>do Ptd.</td>
<td>8,330</td>
<td>3%</td>
<td>2-1</td>
<td>4%</td>
<td>6-2</td>
<td>2%</td>
<td>- 1%</td>
</tr>
</tbody>
</table>

NEW YORK CURB MARKET

<table>
<thead>
<tr>
<th>Stock and</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier Corp.</td>
<td>13,901</td>
<td>12%</td>
<td>8-23</td>
<td>21%</td>
<td>6-27</td>
<td>4%</td>
<td>+ 7%</td>
</tr>
<tr>
<td>Columbia Pict.</td>
<td>6,400</td>
<td>1%</td>
<td>8-29</td>
<td>41%</td>
<td>5-27</td>
<td>9%</td>
<td>+ 6%</td>
</tr>
<tr>
<td>Educational Pfd.</td>
<td>425</td>
<td>22%</td>
<td>2-9</td>
<td>21%</td>
<td>2-15</td>
<td>22%</td>
<td>+ 8%</td>
</tr>
<tr>
<td>Film Inspect. Mach.</td>
<td>700</td>
<td>1%</td>
<td>5-5</td>
<td>1%</td>
<td>5-5</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Gen. Thea. Equip. Pfd.</td>
<td>76,400</td>
<td>1%</td>
<td>3-14</td>
<td>1%</td>
<td>3-1</td>
<td>5%</td>
<td>+ 5%</td>
</tr>
<tr>
<td>Nat. Screen Soc. (1)</td>
<td>2,900</td>
<td>1%</td>
<td>18%</td>
<td>2%</td>
<td>12-20</td>
<td>10%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Scentry Safety</td>
<td>47,100</td>
<td>1%</td>
<td>1-1</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Technicolor</td>
<td>130,180</td>
<td>5%</td>
<td>8-29</td>
<td>5%</td>
<td>5-26</td>
<td>2%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Trans-Lux</td>
<td>105,700</td>
<td>3%</td>
<td>9-8</td>
<td>3%</td>
<td>6-2</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Univ. Pict.</td>
<td>7,100</td>
<td>6%</td>
<td>9-27</td>
<td>1%</td>
<td>7-21</td>
<td>2%</td>
<td>- 1%</td>
</tr>
</tbody>
</table>

NEW YORK CURB EXCHANGE 80NDS

<table>
<thead>
<tr>
<th>Stock and</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen. Thea. Equip. (6s40)</td>
<td>$2,932,000</td>
<td>7%</td>
<td>1-15</td>
<td>1%</td>
<td>3-16</td>
<td>1%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Gen. Thea. Equip. Cfs.</td>
<td>$285,000</td>
<td>6%</td>
<td>2-9</td>
<td>12-3</td>
<td>11%</td>
<td>+ 1%</td>
<td></td>
</tr>
<tr>
<td>Keith, B. F. (6s46)</td>
<td>$864,000</td>
<td>6%</td>
<td>2-20</td>
<td>24%</td>
<td>5-25</td>
<td>30%</td>
<td>- 10%</td>
</tr>
<tr>
<td>Loew (6s41) ww</td>
<td>$1,675,000</td>
<td>90%</td>
<td>3-9</td>
<td>64%</td>
<td>5-31</td>
<td>80%</td>
<td>+ 3%</td>
</tr>
<tr>
<td>Para. B'way (5½s51)</td>
<td>$955,000</td>
<td>82%</td>
<td>1-15</td>
<td>84%</td>
<td>6-28</td>
<td>37%</td>
<td>- 33%</td>
</tr>
<tr>
<td>Para.-F. L. (6s47)</td>
<td>$2,095,000</td>
<td>60%</td>
<td>3-10</td>
<td>12%</td>
<td>12-23</td>
<td>14%</td>
<td>- 32%</td>
</tr>
<tr>
<td>Par.-Publix (5½s50)</td>
<td>$2,893,000</td>
<td>55%</td>
<td>3-10</td>
<td>10%</td>
<td>7-1</td>
<td>13%</td>
<td>- 26%</td>
</tr>
<tr>
<td>Pathe (7s37)</td>
<td>$791,000</td>
<td>80%</td>
<td>2-19</td>
<td>4%</td>
<td>7-11</td>
<td>68%</td>
<td>+ 9%</td>
</tr>
<tr>
<td>K-O (6s41)</td>
<td>$300,000</td>
<td>19%</td>
<td>12-7</td>
<td>14%</td>
<td>12-5</td>
<td>15%</td>
<td>+ 9%</td>
</tr>
<tr>
<td>K-O (6s41, Pfd. 1s)</td>
<td>$2,851,000</td>
<td>10½</td>
<td>2-16</td>
<td>50%</td>
<td>6-2</td>
<td>60%</td>
<td>+ 3%</td>
</tr>
<tr>
<td>Warner Bros. (6s39)</td>
<td>$5,428,000</td>
<td>40%</td>
<td>1-14</td>
<td>9%</td>
<td>6-2</td>
<td>19%</td>
<td>- 7½</td>
</tr>
</tbody>
</table>

American Seating (6s36) | $506,000 | 47% | 2-29 | 17% | 7-5 | 31% | + 3% |
| R-K-O pt. (6s41) | $15,000 | 10% | 40% | 82 | OVER THE COUNTER

<table>
<thead>
<tr>
<th>Stock and</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Change</th>
</tr>
</thead>
</table>
| Roxy Thea. unit | 7% | 1% | 1% | 1% | 1% | 1% | OVER THE COUNTER
| Roxy Thea. pfd. "A" | 7½ | 1½ | 1½ | 1½ | 1½ | 1½ | OVER THE COUNTER
| Shubert Thea. | 19,600 | 1% | 8-10 | 3% | 6-2 | 1% | STOCKS STRICKEN FROM LIST IN 1932
| Columbia Vtc. | 8,300 | 7% | 3 | 7 | + 37% |
| Fox Thea. "A" | 32,800 | 7% | 3-16 | 3-16 | - 5% |
| Gen. Thea. Equip. | 123,700 | 1% | 11-1 | 5% | 5-31 | 1% | - 5% |

*Transferred to New York Stock Exchange.

860
AMERICAN SEATING CO.
Seats and Equipment
Incorporated June 21, 1926, in New Jersey
General Office, 14 E. Jackson Blvd., Chicago

Present company is successor to company of the same name organized in New Jersey, April 24, 1906.
Capitalization: Common stock, no par, 500,000 shares authorized, 203,000 outstanding.
Funded Debt: $3,056,000.
Dividend: None being paid at present.
Total Assets: $7,441,170. Working capital (excess of current assets over current liabilities), $3,826,434.

BALABAN & KATZ CORP.
(Controlled by Paramount Publix Corp.)
Theater Circuit
Incorporated Aug. 27, 1923, in Delaware
General Office, 175 N. State St., Chicago

Company was formed in 1923 to reorganize and recapitalize various corporations under the management of Balaban & Katz.
Capitalization: Common, $25 par, 270,000 shares authorized, 264,206 outstanding. (More than 90% of common held by Paramount Publix.) Preferred, 7% cumulative, 28,700 shares authorized, 26,503 outstanding.

CONSOLIDATED BALANCE SHEET, JANUARY 1, 1932
Assets
Fixed Assets: Land, $7,583,845.15; buildings, leases and equipment (after depreciation of $7,667,615.55), $17,403,790.24; premiums paid for Capital Stocks of consolidated subsidiaries, $1,535,577.54, $26,523,212.93
Deposits to Secure Contracts: Lease deposits (interest bearing), $792,517.95; other deposits, $74,500, $867,017.95
Investments and Advances: Investment in and advances to affiliated companies, not consolidated, $716,200.20; other stocks, etc., $74,273.13, $790,473.33
Current and Working Assets: Cash in bank, $1,056,190.67; working funds, $47,220.25; advances to affiliated companies (not consolidated), $408,477.59; miscellaneous accounts and notes receivable, less reserves, $232,146.96; prepaid expenses, $121,524.99, $1,865,560.46
Deferred Charges: Unamortized bond discount and expense, $247,150.08; supplies and miscellaneous, $71,263.40, $318,413.48

$30,364,678.15

Liabilities
Preferred Capital Stock—Seven Per Cent: Authorized—28,700 shares par value $100 each, outstanding—26,503 shares, $2,650,300; Common Capital Stock: Authorized—270,000 shares par value $25 each, outstanding—264,206 shares, $6,605,150, $9,255,450.00
Interest of preferred stockholders in capital stock of a consolidated subsidiary, $631,900.00
Five and One-half Per Cent Serial Gold Notes due November 1, 1932 to November 1, 1938, inclusive (amount maturing within one year, $300,000), $4,100,000.00
Six and One-half Per Cent First Mortgage Bonds due April 1, 1932 to April 1, 1936, inclusive, less $9,250 sinking fund payments (including $37,000 maturing within one year), $620,750.00

861
CONSOLIDATED PROFIT AND LOSS ACCOUNT
For the Fiscal Year Ending December 26, 1931

Net profit from operations, before interest charges, provision for depreciation, amortization and Federal income tax ...................................................... $2,889,330.54
Add—Dividends, interest and miscellaneous income net (including $68,837.50 discount on bonds purchased for retirement) ...................................................... 404,605.07

Deduct: Interest charges (including bond discount and expense of $51,772.42), $367,615.21 provision for depreciation and amortization, $1,146,918.95; provision for Federal income tax, $195,145.24 ...................................................... 3,293,935.61

Net Profit carried to Surplus Account ...................................................... $1,584,256.21

CONSOLIDATED SURPLUS ACCOUNT
For Fiscal Year Ending December 26, 1931

Surplus paid in at organization (Net), $777,568.36; surplus donated by Paramount Publix Corporation in purchase of their 70% interest in Publix Great States Theaters, Inc., at December 26, 1931, $307,931.66; earned surplus, $1,086,500.02

Earned Surplus: Balance December 27, 1930, $7,423,632.94; Add—Net income for the fiscal year ending December 26, 1931, $1,584,256.21; Add—Thirty per cent share of Publix Great States Theaters, Inc., undistributed surplus at December 26, 1931, consolidated for the first time by reason of 100% ownership of Publix Great States Theaters, Inc., at December 26, 1931, $131,976.36; Deduct—Dividends paid on preferred stock, $195,076; on common stock, $792,618 ...................................................... 8,152,165.86

Total Surplus carried to Balance Sheet ...................................................... $9,237,665.88

CARRIER CORPORATION
(Holding Company)
Air Conditioning
Formed Jan. 1, 1931, in New Jersey
General Office, 750 Frelinghuysen Ave., Newark, N. J.


Capitalization: Preferred stock, 7%, (par $100), 25,000 shares authorized, 14,961 outstanding; common stock, no par, 500,000 shares authorized, 285,083 outstanding.

Funded debt: $278,000.

Assets: $9,995,089. Net working capital (curr. assets less curr. liabilities), $2,632,920.

COMMON STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>25</td>
<td>12</td>
<td>$2.17D</td>
</tr>
<tr>
<td>1931</td>
<td>30</td>
<td>24½</td>
<td>D</td>
</tr>
</tbody>
</table>

Deficit.

Earnings on combined "A" and "B" stock of Carrier Engineering Corp. were $3.21 in 1929 and $1.80 in 1928.

COLUMBIA PICTURES CORPORATION
Producer and Distributor
Incorporated Jan. 10, 1924, in New York
General Office, 729 Seventh Ave., New York

Capitalization: No par common stock, 300,000 shares authorized, 167,933 outstanding. No par $3 preference stock, cumulative and convertible (redeemable at $47.50), 25,000 shares authorized, 17,545 outstanding. Of the authorized common, 18,693 shares are reserved for conversion of pre-
fered, and 42,618 shares are under option to the management at $31 a share until March 1, 1934. Majority of common stock held in a voting trust to continue for 10 years to April 1, 1940. Voting trustees are Joe Brandt, Jack Cohn and Harry Cohn.

Dividend on common, present rate, 75 cents plus 5% in stock annually; preferred, $3 annually.

**CONSOLIDATED BALANCE SHEET, JUNE 25, 1932**

**Assets**

Cash (including $350,000 U. S. Treasury Certificates) .................................................. $954,831.81
Accounts Receivable: Advances to other producers (secured by producers’ share of income) $707,088.42; him customers and sundries (less reserve of $94,188.76), $350,061.96 .................... 1,100,750.38
Inventories: Released production, negatives, prints and records, at cost less amortization, $1,351,891.28; completed productions not yet released, at cost, $463,902.36; cost of productions in process of completion, $155,190.68; sceneries, at cost, $173,324.44; advertising accessories, at cost, less amortization, $111,867.92; film stock and miscellaneous supplies, at cost, $28,370.61 .................... 2,284,547.29
Total current and working assets .................................. 4,340,129.48
Deposits .................................................................. 4,168.79
Investments: Miscellaneous securities, cost less reserve, $2,196.86; cash surrender value of life insurance, $34,361.45; investment in wholly owned foreign subsidiary companies and branches, as per annexed statement, $123,641.84 .................... 162,400.15
Fixed Assets as Appraised by Pacific States Appraisal Company, December 31, 1926 and July 12, 1927 with Subsequent Additions at Cost: Land, $443,692.85; buildings, equipment and fixtures, $1,350,729.42; lease property—laboratory equipment, $22,467.79; Deduct—Reserves for depreciation, $572,529.14 .................... 1,444,360.92
Prepaid Expenses .................................................................. 137,760.56

**Liabilities and Capital**

Current Liabilities: Notes payable—trade, $350,698.47; accounts payable and accrued expenses, $601,509.29; mortgages and purchase contracts payable within one year, $46,568; owing to other producers, $104,508; owing to officers and employees, $40,578.28; reserve for Federal income taxes (estimated), $101,807.45; total current liabilities .................... $1,145,669.49
Deposits received from foreign customers .................................. 147,163.14
Advance payments from domestic customers (self-liquidating) ....... 50,400.00
Mortgages and purchase contracts payable after one year .................... 277,204.00
Reserve for contingencies .................................. 503,259.87
Total liabilities .................................................................. $2,284,547.29
Capital: Outstanding convertible preference stock, without par value, 17,545 shares .................................. 527,795.00
Outstanding common stock, without par value, 167,933 shares ............ 2,070,576.49
Capital surplus .................................................................. 69,944.30
Earned surplus, per annexed statement .................................. 1,296,807.61
Contingent liability .................................................................. $10,298.24

**CONSOLIDATED OPERATING STATEMENT**

For the Twelve Months Ended June 25, 1932

Net profit before amortization of film, interest charges, and income tax .................................. $6,395,399.55
Deduct: Amortization of film, $5,759,504.21; interest charges, $60,392.56 .................... 5,819,896.77
Other income .................................................................. $575,502.78
Net profit before Federal income tax .................................................................. 100,597.15
Provision for Federal income tax .................................................................. $676,099.93
Net profit carried to surplus .................................................................. 101,807.45

**CONSOLIDATED EARNED SURPLUS ACCOUNT**

Balance June 27, 1931 (as certified to in respect of the domestic companies by the corporation’s former independent auditors) .................................. $1,283,085.43
Deduct: Adjustment for losses of foreign subsidiary companies and branches to June 27, 1931, $11,172.98; Dividends: On preference stock, $53,158.59; on common stock: Cash, $30,768.99; Stock, $52,024.54; provision for contingencies, $413,445.29 .................... 560,570.30
Add: Net profit for twelve months to June 25, 1932 .................... 222,515.13
Balance at June 25, 1932, carried to balance sheet .................................. 574,292.48

**Assets and Liabilities of Foreign Subsidiary Companies and Branches**

(At current rates of exchange)

**Assets**

Cash in banks and on hand .................................................................. $51,460.03
Notes receivable .................................................................. 23,712.20

863
CONsolidated FiM INDUSTRIES, INC.

Film Laboratories, etc.

Organized in 1928 to succeed company of same name formed in 1924 in New York as a consolidation of various laboratories in California and the East. Capitalization: Common stock, no par, 600,000 shares authorized, 524,973 outstanding. Cum. $2 participating preferred stock, no par, 400,000 shares authorized and outstanding. Dividends: Present rate on common, $2 annually; Preferred, $2.

Price Range of Stock

<table>
<thead>
<tr>
<th>Year</th>
<th>Common—</th>
<th>Earned—</th>
<th>Preferred—</th>
<th>Earned—</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>High</td>
<td>Low</td>
<td>Per Sh.</td>
<td>High</td>
</tr>
<tr>
<td>1932</td>
<td>5¼</td>
<td>1</td>
<td>$.16*</td>
<td>1¼</td>
</tr>
<tr>
<td>1931</td>
<td>15</td>
<td>13¼</td>
<td>.96</td>
<td>18¼</td>
</tr>
<tr>
<td>1930</td>
<td>27½</td>
<td>7½</td>
<td>2.50</td>
<td>30½</td>
</tr>
<tr>
<td>1929</td>
<td>27½</td>
<td>10</td>
<td>3.41</td>
<td>29½</td>
</tr>
<tr>
<td>1928</td>
<td>23</td>
<td>12½</td>
<td>2.25</td>
<td>23</td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
<td>1.35</td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td></td>
<td></td>
<td>.47</td>
<td></td>
</tr>
</tbody>
</table>

*9 months to Sept. 30.

CONSOLIDATED BALANCE SHEET, JANUARY 1, 1932

Consolidated Film Industries, Inc., and the following subsidiary companies: American Record Corporation (and one subsidiary); Wyanoak-Elco Publishing Corporation (and subsidiary); Combined Photo Industries, Inc.; Combined Title Studios, Inc.; Cinema Patents Company, Inc.; Studio Camera Co., Inc.

Assets

Current: Cash, $684,296.54; marketable securities (at market), $201,489.36; accrued interest and dividends declared, $3,744.97; notes and trade acceptance receivable and accrued interest (for services and merchandise sold and advances to producers), $1,078,114.93; accounts receivable—trade, $1,754,566.45; accounts receivable—for sale of property (since collected), $5,669.37; total, $2,835,350.75; Less: Allowance for doubtful, $226,361.21; Add: Inventories—raw materials, supplies and finished products, $744,047.07. Total, $4,245,567.48.

Other Assets: Notes receivable—secured by real estate mortgages ($35,000 due within one year and $100,000 on January 2, 1933), $835,000; sundry notes and accounts receivable and investments, $46,210.39; cash value of life insurance, $4,271.80; investment in and advances to subsidiary companies not consolidated—less reserve), $55,721.18. Total, $979,203.37.

Property and Plant: Land, buildings, machinery and equipment (after allowance of $1,369,404.10 for depreciation) $5,077,924.14.

Patents (book value after allowance of $118,303.79 for amortization) $463,281.10.


Good Will, etc. (book basis) $1,888,529.05.

Deferred Charges $207,275.03.

Total, $13,077,533.75.

Liabilities

Current: Notes payable ($375,000 to banks for borrowed money), $824,201.82; accounts payable (including $204,555.22 for property purchased), $596,141.20; accrued payroll, interest, taxes and other expenses, $140,636.51; dividend—preferred stock—payable January 2, 1932, $200,000; Federal income tax 1931—estimated, $178,000; real estate mortgage—matures November 1, 1932, $23,000. Total, $1,961,979.53.

Other Liabilities: For purchase of property—payable January 2, 1933, $112,344.11; trust deed note—payable in 1933, $30,000; balance of purchase price of stock of subsidiary
EASTMAN KODAK CO.
Manufacturer of film, cameras and photographic supplies
Incorporated Oct. 24, 1901, in New Jersey
General Office, Rochester, N. Y.

A holding company. Has more than 60 wholly owned subsidiaries.

### CAPITALIZATION
- Common stock, no par, 2,500,000 shares authorized, 2,255,965 outstanding. Preferred, $100 par, 6% cumulative, $10,000,000 authorized, $6,165,700 outstanding.

### DIVIDENDS
- Common, present rate $3 annually; preferred, $6 annually.

### SHAREHOLDING RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Common Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>87¾</td>
<td>35¾</td>
<td>$3.00*</td>
</tr>
<tr>
<td>1931</td>
<td>185¾</td>
<td>77</td>
<td>5.78</td>
</tr>
<tr>
<td>1930</td>
<td>255¾</td>
<td>142¾</td>
<td>8.84</td>
</tr>
<tr>
<td>1929</td>
<td>264¾</td>
<td>150</td>
<td>9.57</td>
</tr>
<tr>
<td>1928</td>
<td>194¾</td>
<td>163</td>
<td>9.60</td>
</tr>
<tr>
<td>1927</td>
<td>175¾</td>
<td>126¾</td>
<td>9.61</td>
</tr>
<tr>
<td>1926</td>
<td>136¾</td>
<td>106¾</td>
<td>9.50</td>
</tr>
<tr>
<td>1925</td>
<td>118</td>
<td>104¾</td>
<td>8.84</td>
</tr>
<tr>
<td>1924</td>
<td>114¾</td>
<td>104¾</td>
<td>8.26</td>
</tr>
<tr>
<td>1923</td>
<td>115¾</td>
<td>89¾</td>
<td>9.13</td>
</tr>
<tr>
<td>1922</td>
<td>90⅞</td>
<td>70</td>
<td>8.72</td>
</tr>
</tbody>
</table>

* Estimated.

### CONSOLIDATED BALANCE SHEET, JANUARY 1, 1932

#### Assets
- Current Assets: Cash in bank and on hand, $16,371,277.01; marketable bonds and stocks, $10,789,568.20; accounts and bills receivable, $15,951,456.69; inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower, $33,541,840.18.

- Investments and Advances: Affiliated companies, $1,732,420.21; other, $3,040,306.25.

- Land, buildings plant and machinery at cost, $106,223,743.51; less: Reserve for depreciation, $36,312,684.05.

- Goodwill and patents of parent company and subsidiaries. Nil.

- Deferred Charges to Future Operations: Unexpired insurance, etc. 887,484.24.

- **Total Assets:** $152,175,352.24

#### Liabilities
- Current Liabilities: Accounts payable, including provision for Federal taxes, $6,644,683.94; notes payable, $4,000,000; dividends payable, $4,604,415.50.

- General and contingent reserves 3,499,029.49.

- Capital Stock and Paid-in Surplus: 6% cumulative preferred stock, $100 par value, 61,637 shares outstanding, $6,165,700; common stock, no par value, 2,255,965 shares outstanding, at stated value of $10 per share, $22,559,650; paid-in surplus, $28,782,600.

- Surplus as per annexed statement: $75,919,273.31.

- **Total Liabilities:** $152,175,352.24
## Consolidated Statement of Profit and Loss and Surplus

For the Year Ending December 26, 1931

| Surplus at December 27, 1930 | $84,675,404.06 |
| Net income from operations | $18,442,859.78; other income, $2,607,223.01; deduction: Provision for depreciation, $5,248,791.64; other charges (net), $505,439.38; provision for United States and foreign income taxes, $1,887,066.30; net profit for the year ending December 26, 1931 | 13,408,785.47 |
| Deduct: Excess of cost over tangible assets at acquisition of subsidiary companies wholly acquired during the year | $98,084,189.53 |
| Deduct: Dividends: Preferred, $369,942; common, $11,298,687.50; extras, $6,779,212.50 | $94,367,115.31 |
| Surplus at December 26, 1931 | $75,919,273.31 |

---

### FAMOUS PLAYERS CANADIAN CORP., LTD.

(Controlled by Paramount Publix)

**Theater Circuit**

**Incorporated Jan. 23, 1920, in Canada**

**General Office, Royal Bank Bldg., Toronto**

Company has interest in United Amusement Corp., Ltd., United Theaters, Ltd., Eastern Theaters, etc. Owns equal share with R-K-O in R-K-O (Canada), Ltd.

In 1930 stock of Famous Players Canadian was exchanged for stock of Paramount Publix Corp.

Exchange plan declared operative May 27, 1930.

Capitalization: Common stock, no par, 600,000 shares authorized, 378,790 outstanding. Listed on Toronto and Montreal stock exchanges.

Dividend: None at present.

### Consolidated Balance Sheet, January 1, 1932

**Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$403,373.57</td>
</tr>
<tr>
<td>Accounts Receivable: Advances to subsidiary companies</td>
<td>193,103.38</td>
</tr>
<tr>
<td>Advances on film rental</td>
<td>372,684.88; sundry-debtors</td>
</tr>
<tr>
<td>Dominion Government and municipal bonds (at market)</td>
<td>57,510.00</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>247,973.30</td>
</tr>
<tr>
<td>Total current and working assets</td>
<td>$1,908,001.77</td>
</tr>
<tr>
<td>Deposits to secure contracts</td>
<td>35,458.37</td>
</tr>
<tr>
<td>Cash in hands of trustee for bond and debenture holders</td>
<td>38,100.00</td>
</tr>
<tr>
<td>Notes and mortgages receivable</td>
<td>94,665.75</td>
</tr>
<tr>
<td>Investments in affiliated companies</td>
<td>94,665.75</td>
</tr>
<tr>
<td>Fixed Assets: Land</td>
<td>1,687,693.64; buildings, leases and equipment, (after depreciation)</td>
</tr>
<tr>
<td>$6,927,323.17</td>
<td>12,615,316.81</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>688,412.77</td>
</tr>
<tr>
<td>Goodwill, franchises, etc.</td>
<td>7,403,283.18</td>
</tr>
<tr>
<td>Total assets</td>
<td>$25,166,273.64</td>
</tr>
</tbody>
</table>

**Liabilities and Capital**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$188,342.63; accrued interest, taxes, etc.</td>
</tr>
<tr>
<td>Purchase money obligations for properties, maturing serially within twelve months</td>
<td>281,179.82; reserve for United States exchange</td>
</tr>
<tr>
<td>1931 Dominion income taxes (estimated)</td>
<td>125,000; total current liabilities</td>
</tr>
<tr>
<td>Purchase money obligations for properties, maturing after twelve months</td>
<td>931,241.75; twenty year 6% sinking fund gold bonds</td>
</tr>
<tr>
<td>Advance payments, etc., (self liquidating)</td>
<td>7,519.79</td>
</tr>
<tr>
<td>Reserve for contingencies</td>
<td>50,000.00</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>$11,670,564.17</td>
</tr>
<tr>
<td>Interest of minority stockholders in capital and surplus of subsidiary companies (including $697,930.00 preferred stock)</td>
<td>890,449.18</td>
</tr>
<tr>
<td>Capital and Surplus: Capital stock issued (378,790 shares without par value), $8,997,725; earned surplus $3,513,535.29</td>
<td>12,605,260.29</td>
</tr>
<tr>
<td>Total liabilities and capital</td>
<td>$25,166,273.64</td>
</tr>
</tbody>
</table>

**Contingent Liabilities**

- $606,000.00
CONSOLIDATED PROFIT AND LOSS ACCOUNT
For the Twelve Months Ended Dec. 26, 1931

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit, before interest, depreciation and income taxes.</td>
<td>$2,478,721.40</td>
</tr>
<tr>
<td>Less: Depreciation, interest, bonds, debentures and mortgages, $561,290.11</td>
<td></td>
</tr>
<tr>
<td>provision for income taxes, $125,000.</td>
<td>$1,655,615.44</td>
</tr>
<tr>
<td>Balance carried to surplus.</td>
<td>$823,105.96</td>
</tr>
</tbody>
</table>

FRIST NATIONAL PICTURES, INC.
(Owned by Warner Bros.)
Producer and Distributor
Incorporated Nov. 15, 1929, in Maryland
General Office, 321 West 44th St., New York

Present company is successor to First National Pictures, Inc., of Delaware, which succeeded Associated First National Pictures and, previously, First National Exhibitors Circuit, Inc., organized in 1917. Capitalization (First National Pictures, Inc., of Delaware): Common stock, no par, 100,000 shares authorized, 71,836 outstanding. More than 99 per cent of the stock is owned by First National Pictures, Inc., of Maryland, which in turn is wholly owned by Warner Bros.

Consolidated statement and earnings are included in the consolidated accounts of Warner Bros.

FOX FILM CORPORATION
(Controlled by General Theaters Equipment Corp.)
Producer, Distributor, Exhibitor
Incorporated Feb. 1, 1915, in New York
General Office, 850 Tenth Ave., New York

General Theaters Equipment Corp., headed by Harley L. Clarke, acquired control of company on April 6, 1930, through purchase from William Fox of his 50,100 Class "B" stock. Allied with Fox Theaters Corp. Owns Weesco Corp. Has interest in Gaumont-British Corp. Controls Hoyt's Theaters Circuit in Australia. Holdings of controlling stock (600,000 shares) in Loew's, Inc., sold to Film Securities Corp. organized in April, 1931. Fox receiving about $28,000,000 in cash and 462,000 Film Securities Class "A" shares. Capitalization: Class "A" common stock, no par, 4,900,000 shares authorized, 2,425,660 outstanding. Class "B" stock no par, 100,000 shares authorized and outstanding.

Dividends: None since July 15, 1931.

PRO FORMA CONSOLIDATED BALANCE SHEET
Giving Effect to Capital Changes Approved by Stockholders at Annual Meeting in April

FRICE RANGE OF "A" STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>5/8</td>
<td>1</td>
<td>$4.11 D</td>
</tr>
<tr>
<td>1931</td>
<td>38/6</td>
<td>2/6</td>
<td>1.69 D</td>
</tr>
<tr>
<td>1930</td>
<td>57/8</td>
<td>15/6</td>
<td>4.06</td>
</tr>
<tr>
<td>1929</td>
<td>105/8</td>
<td>19/6</td>
<td>10.28</td>
</tr>
<tr>
<td>1928</td>
<td>119/6</td>
<td>72</td>
<td>6.47</td>
</tr>
<tr>
<td>1927</td>
<td>85/6</td>
<td>59</td>
<td>6.24</td>
</tr>
<tr>
<td>1926</td>
<td>85</td>
<td>55/6</td>
<td>6.25</td>
</tr>
<tr>
<td>1925</td>
<td>85</td>
<td>68/6</td>
<td>5.21</td>
</tr>
<tr>
<td>1924</td>
<td></td>
<td>4.02</td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td></td>
<td>3.62</td>
<td></td>
</tr>
</tbody>
</table>


Liabilities

Current Liabilities: Note payable—hanks, $6,250,000.00; notes payable—others, $2,812,198.06; accounts payable and accrued expenses, $4,255,930.32; portion of funded debt maturing within one year, $3,319,767.40, $16,637,895.78;

Deferred credits and sundry long term liabilities, $723,820.80.
**COMPARATIVE OPERATING STATEMENT, FIRST NINE MONTHS**

### 1932

| Income: Gross income from sales and rentals of film and literature and theater receipts | $47,617,794.94 |
| Tenants' rentals | 1,159,711.79 |
| Dividends from investments | 486,102.75 |
| **Total Income** | **$49,263,609.47** |

| Expenses: Operating expenses of theater and exchanges, head office and administration expenses, etc. | $33,062,022.35 |
| Amortization of production costs including participations | 19,390,022.87 |
| Minority interests' shares of theater subsidiaries' profit or loss | **$350,877.52** |
| **Total Expenses** | **$52,511,922.74** |

| Income available for interest, depreciation and Federal income taxes | *$2,837,585.23* |
| **Interest** | **$2,943,679.38** |
| **Amortization of discount and expenses** | 746,595.38 |
| **Depreciation** | 2,920,310.41 |
| **Net Income** | **$6,620,585.17** |

| Net operating profit or loss, before Federal income taxes | *$9,458,143.40* |
| **Provision for Federal income taxes** | 16,192.65 |
| **Net Profit** | *$9,474,336.05* |

| Other Charges: Settlement of contracts entered into in prior years | **$753,688.00** |
| Loss on sale of capital assets | 9,717.49 |
| Provision for unrealized losses on exchange | 138,469.44 |
| **Total Other Charges** | **$901,874.93** |

| **Net balance to surplus** | *$10,376,210.98* |

*Note—* Loss. **Credit.

---

**FOX THEATERS CORPORATION**

(Controlled by General Theaters Equipment Corp.)

Theater Operating and Holding Company
Incorporated Nov. 5, 1925, in New York
General Office, 850 Tenth Ave., New York


General Theaters Equipment Corp., headed by Harley L. Clarke, acquired control of company on April 6, 1930, through purchase from William Fox of his 100,000 shares of Class "B" stock.

Capitalization: Class "A" common stock, no par, 7,400,000 shares authorized, 1,476,814 outstanding. Class "B" common stock, no par, 100,000 outstanding (all owned by General Theaters Equipment).

Dividend: None.


Funded Debt: $53,400,000.

PRICE RANGE OF "A" STOCK
(Taken off Curb, July 15, 1932)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1½</td>
<td>3-16</td>
<td>$.—D</td>
</tr>
<tr>
<td>1931</td>
<td>6½</td>
<td>3½</td>
<td>.—D</td>
</tr>
<tr>
<td>1930</td>
<td>17½</td>
<td>2½</td>
<td>1.58D</td>
</tr>
<tr>
<td>1929</td>
<td>37½</td>
<td>5</td>
<td>1.58*</td>
</tr>
<tr>
<td>1928</td>
<td>36½</td>
<td>17½</td>
<td>1.64</td>
</tr>
<tr>
<td>1927</td>
<td>25½</td>
<td>12½</td>
<td>.92</td>
</tr>
<tr>
<td>1926</td>
<td>34½</td>
<td>19</td>
<td>.73</td>
</tr>
<tr>
<td>1925</td>
<td>32</td>
<td>26</td>
<td>...</td>
</tr>
</tbody>
</table>

D—Deficit. * Subsequently adjusted by new management to deficit.
### General Theaters Equipment, Inc.

**Holding Company**

Incorporated July 11, 1929, in Delaware

**General Office, 624 South Michigan Ave., Chicago**

Receiver appointed Feb. 29, 1932.

In addition to being a holding company controlling various firms engaged in the manufacture and distribution of theater equipment, the company on April 7, 1930, acquired voting control of Fox Film Corp., and Fox Theaters Corp. through purchase from William Fox of his voting stock in these companies. General Theaters also has a 50% interest in Grandeur, Inc.

Subsidiaries of General Theaters include:
- International Projector Corp.
- National Theater Supply Co.
- Theater Equipment Acceptance Corp.
- J. E. McAuley Manufacturing Co.
- Mitchell Camera Corp.
- Hall & Connolly, Inc.
- Strong Electric Co.
- Ashcraft Automatic Arc Co.
- Fearless Camera Co.

Capitalization: Common v.t.c. no par, 4,000,000 shares authorized; 1,894,000 outstanding. Preferred, no par, $3 convertible, 2,000,000 authorized, 946, 304 outstanding.

Total assets, Jan. 1, 1932, $130,101,630.

Current assets, $472,216.
Current liabilities, $24,131,692.
Funded Debt: $29,984,200.
Dividends: None being paid.

#### PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1¼</td>
<td>¾</td>
</tr>
<tr>
<td>1931</td>
<td>15¼</td>
<td>¾</td>
</tr>
<tr>
<td>1930</td>
<td>18¼</td>
<td>¾</td>
</tr>
</tbody>
</table>

(Old Common)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>14½</td>
<td>51¼</td>
<td>$1.44D</td>
</tr>
<tr>
<td>1929</td>
<td>66½</td>
<td>24</td>
<td>1.72</td>
</tr>
<tr>
<td>1928</td>
<td>49¼</td>
<td>3</td>
<td>.34</td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
<td>.34</td>
</tr>
</tbody>
</table>

**NEW $3 PREFERRED STOCK**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1½</td>
<td>¾</td>
<td>$1.05D</td>
</tr>
<tr>
<td>1931</td>
<td>31¼</td>
<td>¾</td>
<td>4.71</td>
</tr>
<tr>
<td>1930</td>
<td>37¼</td>
<td>22¼</td>
<td></td>
</tr>
</tbody>
</table>

D—Deficit.

---

### Keith-Albee-Orpheum Corp.

**(Controlled by Radio-Keith-Orpheum)**

**Theater and Vaudeville Operator**

Incorporated Jan. 28, 1928, in Delaware

**General Office, 1564 Broadway, New York**

Capitalization: Preferred stock (par $100), 7% cumulative and convertible, (100,000 shares authorized, 64,304 outstanding. Common stock, no par, 2,000,000 shares authorized, 1,207,212 outstanding. (Practically all of common stock controlled by Radio-K. 'h-Orpheum.)

Funded Debt: Bonds and mortgages of subsidiaries approximately $21,959,700.
Total assets, Jan. 1, 1932, $62,342,843.
Current assets, $22,066,880.
Current liabilities, $2,493,859.
Dividends: None at present.

#### PRICE RANGE OF STOCKS

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>30</td>
<td>7</td>
</tr>
<tr>
<td>1931</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>45</td>
<td>21</td>
</tr>
<tr>
<td>1929</td>
<td>46½</td>
<td>15½</td>
</tr>
<tr>
<td>1928</td>
<td>51½</td>
<td>15½</td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### Loew's, Incorporated

**Holding Company**

Incorporated Oct. 18, 1919, in Delaware

**General Office, 1540 Broadway, New York**

Owns or controls 124 subsidiaries and affiliated companies, including 100% ownership of Metro-Goldwyn Pictures Corp., Metro-Goldwyn-Mayer, etc. Combined organization includes film production, distribution, exhibition, vaudeville, legitimate stage production, etc. Controlling stock interest in company is held by Film Securities Corp.

Capitalization: Preferred stock, no par, $650 cumulative, 300,000 shares authorized, 140,497 outstanding. Common stock, no par, 4,000,000 shares authorized, 1,464,205 outstanding.

Dividend: Common, current rate, $3 annually; preferred, $6.50 annually.
STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>Common</th>
<th>Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>High</td>
<td>Low</td>
</tr>
<tr>
<td>1932</td>
<td>37%</td>
<td>13 1/2%</td>
</tr>
<tr>
<td>1931</td>
<td>63%</td>
<td>23 1/2%</td>
</tr>
<tr>
<td>1930</td>
<td>95 1/4%</td>
<td>41 1/4%</td>
</tr>
<tr>
<td>1929</td>
<td>84 1/2%</td>
<td>32</td>
</tr>
<tr>
<td>1928</td>
<td>77</td>
<td>40 1/2%</td>
</tr>
<tr>
<td>1927</td>
<td>63 1/4%</td>
<td>46 1/2%</td>
</tr>
<tr>
<td>1926</td>
<td>48 1/4%</td>
<td>34 1/4%</td>
</tr>
<tr>
<td>1925</td>
<td>44 1/4%</td>
<td>22</td>
</tr>
<tr>
<td>1924</td>
<td>25</td>
<td>15 1/4%</td>
</tr>
<tr>
<td>1923</td>
<td>21 1/2%</td>
<td>14</td>
</tr>
<tr>
<td>1922</td>
<td>23 3/4%</td>
<td>10 1/2%</td>
</tr>
<tr>
<td>1921</td>
<td>21 1/2%</td>
<td>10</td>
</tr>
<tr>
<td>1920</td>
<td>36</td>
<td>14 1/4%</td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1932

Assets

Current and Working: Cash...
U. S. Government Short Term Securities...
Receivables: Accounts receivable, $1,974,344.30; notes receivable, $115,524.31; due from affiliated corporations, $664,764.94.
Inventories—At Cost: Film productions in process, completed and released (after amortization), $20,496,419.54; books and rights, $1,233,318.72; film advertising accessories, $443,767.31; theater and studio supplies, $197,048.58.
Advisory production: To motion picture producers, secured by film notes, $102,809.35; mortgage and interest payments, $39,293.84.

Total current and working assets...
Investments: Stocks, mortgages and advances—affiliated corporations, $12,449,683.37; sinking fund requirements anticipated—at cost, $1,268,184.75; deposits on leases and contracts, $2,379,385.79; miscellaneous, $20,855.79.
Property: Land, $25,195,009.65; buildings and equipment, $565,395.85; intangible assets, $2,204,280.09; federal and state taxes, $821,148.71; accrued interest, $655,359.85; advances from affiliated corporations, $177,314.49.

Notes Payable—Long term...
Fifteen year 6% debentures due 1941, $9,934,000; bonds and mortgages of subsidiary corporations, $11,922,466.85; first lien 6% bonds of subsidiary corporation due 1947, $8,560,300.
(Ending sinking fund payments and maturities due within one year, $2,119,108.35.)
Subsidiary Corporations' Stock Outstanding (Metro-Goldwyn, etc., Preferred).
Deferred Credits...
Reserves...
Capital Stock: Preferred stock, no par value, $6.50 cumulative: 140,497 shares.
Common stock, no par value: 1,464,205 shares.
Surplus...

Liabilities

Current: Accounts payable, $3,651,719.37; subsidiary corporation dividend payable September 15th, $65,683.36; notes payable, $65,524.03; Federal and state taxes, $821,148.71; accrued interest, $655,359.85; advances from affiliated corporations, $177,314.49.

Notes Payable—Long term...
Fifteen year 6% debentures due 1941, $9,934,000; bonds and mortgages of subsidiary corporations, $11,922,466.85; first lien 6% bonds of subsidiary corporation due 1947, $8,560,300.
(Ending sinking fund payments and maturities due within one year, $2,119,108.35.)
Subsidiary Corporations' Stock Outstanding (Metro-Goldwyn, etc., Preferred).
Deferred Credits...
Reserves...
Capital Stock: Preferred stock, no par value, $6.50 cumulative: 140,497 shares.
Common stock, no par value: 1,464,205 shares.
Surplus...

Contingent Liability as Joint Guarantor of Mortgages of Affiliated Corporations...$1,822,000.

OPERATING STATEMENT

Fiscal Year Ended August 31, 1932—Including All Subsidiary and Affiliated Corporations

Income: Theater receipts, rentals and sales of films and accessories, $99,311,967.84; rentals of stores and offices, $4,525,648.36; booking fees and commissions, $1,374,140.04; miscellaneous income (including discount on bonds and preferred stocks retired $422,663.04), $2,204,280.09.

Expenses: Theaters and office buildings, $48,479,001.20; film distribution, $11,920,118.41; amortization of balance sheet, $4,659,309.37; $761,156.61; producers' share of film rentals, $4,659,309.37; film and theatrical expenses...

Operating profit before depreciation and Federal taxes...
Depreciation of buildings and equipment of consolidated and other affiliated corporations...
Federal taxes...
Net profit all corporations...
Minority interests' share of consolidated corporations...
Less: Adjustment of Value of Producers in suspense, books and rights, etc., $1,128,786.86; undistributed share affiliated corporations, $201,870.57; dividends paid: Loew's, Inc., preferred, $927,450.88; Loew's, Inc., common, $8,114,675.56.
Surplus, August 31, 1932...

CONSOLIDATED SURPLUS ACCOUNT

Surplus, September 1, 1931...
Loew's Incorporated share of profit as above...

Less...

Surplus, August 31, 1932...
LOEW'S BOSTON THEATERS
(Controlled by Loew's, Inc.)
Theaters and Theatrical Enterprises
General Office, Orpheum Building, Boston

Controls Orpheum Theater, State Theater and
building and State Ballroom, Boston.
Capitalization: Common stock (par $25), $4,-
000,000 authorized, $3,877,992 outstanding. Major-
ity of stock owned by Loew's, Inc. Listed on
Boston Stock Exchange.
Dividend: 60 cents annually; also paid 50 cents
extra last three years.
Assets, $4,865,158. Net working capital (curr.
assets less curr. liabilities), $127,262.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>8¾</td>
<td>7</td>
<td>$.64</td>
</tr>
<tr>
<td>1931</td>
<td>10</td>
<td>7</td>
<td>.78</td>
</tr>
<tr>
<td>1930</td>
<td>12½</td>
<td>7¾</td>
<td>.83</td>
</tr>
<tr>
<td>1929</td>
<td>14</td>
<td>7</td>
<td>.91</td>
</tr>
<tr>
<td>1928</td>
<td>15</td>
<td>7¾</td>
<td>1.24</td>
</tr>
<tr>
<td>1927</td>
<td>10</td>
<td>6</td>
<td>1.24</td>
</tr>
<tr>
<td>1926</td>
<td>12½</td>
<td>6</td>
<td>81</td>
</tr>
<tr>
<td>1925</td>
<td>13½</td>
<td>11½</td>
<td>1.28</td>
</tr>
</tbody>
</table>

METRO-GOLDWYN-MAYER CORP.
(Owned by Loew's, Inc.)
Producer and Distributor
Incorporated May 17, 1924, in Delaware
General Office, 1540 Broadway, New York

Organized in 1916 as Goldwyn Producing Corp.
Present name adopted in June, 1924. Controlled
by Loew's, Inc., through Metro-Goldwyn Pictures
Corp. See Metro-Goldwyn Pictures. Owns in fee
picture producing properties in Culver City, Cal.

METRO-GOLDWYN PICTURES CORP.
(Controlled by Loew's Inc.)
Producer
Incorporated Nov. 19, 1916, in New York
General Office, 1540 Broadway, New York

Consolidation of Metro Corp., and Goldwyn Pic-
tures Corp. Owns or has interest in various sub-
sidiaries, including Metro-Goldwyn Distributing
Corp., 100% owned.
Capitalization: Preferred stock (par $27), cumu-
latve 7%, redeemable on 30 days' notice. $4,263,-
661.13 authorized and outstanding. Common stock
(par $5), $3,100,000 authorized and outstanding.
Entire common stock held by M-G-M Co., Inc.,
Delaware corporation, wholly owned by Loew's,
Inc.
Dividend: Preferred, $1.89 annually.

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1932
Assets
Current and Working: Cash.
Receivables: Accounts receivable, $1,695,828; notes receivable, $55,211.51; due from affiliated
corporations, $5,804.28.
Inventories—at Cost: Film productions in process, completed and released (after amortiza-
tion), $20,496,419.54; books and rights, $1,423,072.82; film advertising accessories, $443,767.81; studio materials and supplies, $194,336.59.
Advances: To motion picture producers, secured by film productions.
Total current and working assets.
Investments: In affiliated corporations*, $2,148,183; deposits on leases and contracts, $217,-
034.19; miscellaneous, $104,065.55.
Property: Land*, $3,609,773.37; buildings and equipment, $13,076,853.75; less—reserve for
depreciation, $5,596,360.81.
Deferred: Prepayments, $791,700.20; preliminary and development expense—foreign, $775,-
878.30

* Including appraisals made in 1925, with subsequent additions at cost.

$1,250,031.38
$1,756,843.79
$2,555,096.76
$1,122,809.35
$26,687,781.28
$2,469,282.74
11,090,266.31
1,570,587.50
$41,817,917.83

871
Liabilities
Current: Accounts payable, $2,790,375.77; dividend on preferred stock payable September 15th, $74,614.08; notes payable, $51,471.19; Federal income taxes, $114,967.52; advances from affiliated corporations, $38,599.54 ......... $3,067,024.10
Notes payable—long term ..................... 31,674.76
Due to Loew's Incorporated .................... 22,000,000.00
Mortgage of subsidiary corporation ............. 1,557,200.00
Deferred credits ................................ 358,205.96
Capital Stock: Preferred—157,913½ shares at $27 par, $4,263,661.13; common, $3,100,000.00 ......... 7,363,661.13
Surplus: September 1, 1931, $5,936,722.96; net profit for fiscal year ended August 31, 1932, $2,965,974.96; less: adjustment of value of productions in suspense, books and rights, etc., $1,128,786.86, and dividends paid and declared on preferred stock, $303,759.18; surplus, August 31, 1932, .......... 7,470,151.88

Contingent Liability as Guarantor (subject to the rights of Preferred Stockholders of Metro-Goldwyn Pictures Corporation) of an issue of $15,000,000 6% Debentures of Loew's, Inc., now reduced to $9,934,000.

Operating Statement, Year Ended August 31, 1932
Net operating income ......................... $30,297,404.58
Miscellaneous income ......................... 802,124.82
Less: Amortization of negative and positive costs, $27,560,374.58; depreciation, $514,831.36 .......... $31,099,529.40
Federal taxes ................................... 28,075,205.94

Net profit after taxes ......................... $2,965,974.96

Cost of film has been amortized against rentals received during the year ended August 31, 1932 on a basis in accordance with the August 1, 1931, experience prior to August 31, 1931, as determined by independent verification. Beginning with September 1, 1932 the company has arranged to revise its tables of amortization of picture costs to give effect to its experience during the fiscal year just ended, which indicates that a greater percentage of the total cost should be written off during the earlier earning life of the pictures than in former years. If the new rates of amortization had been applied to the inventory of released films at August 31, 1932 these inventories would have been reduced by approximately $2,500,000. Based on present conditions, we concur in the opinion of the Management that Inventory of released films as stated, even without making any adjustment, is below its realizable value.

The company's foreign subsidiaries, corporations and branches whose accounts are consolidated had combined net current assets of $1,661,037.58 of which $674,852.01 were represented by companies resident in Great Britain.

NATIONAL SCREEN SERVICE
Manufacturer of Screen Trailers
Incorporated Nov. 27, 1928, in Delaware
General Office, 126 West 46th St., New York

Company was formed in 1928 to acquire all the assets of National Screen Service, Inc., and its subsidiaries and certain foreign corporations.
Capitalization: Common stock, no par, 110,000 shares authorized and outstanding, including 25,500 shares held in company's treasury.
Dividend: Present basis $1 annually.
Total assets, $1,029,984.
Current assets, $893,532.
Current liabilities, $419,774.

PRICE RANGE OF STOCK
Year      High     Low     Earned Per Sh.
1932      18       10  3/4  ...$3.89
1931      24       15 7/8  5.46
1930      32 1/2   12 1/2  7.13
1929      95     17  3/4  8.92
1928      75       6    8   4.32
1927      83 1/2   62 1/2  2.13
1926      93 1/4   65     1.92
1925      93 1/2   65     .85

ORPHEUM CIRCUIT
(Controlled by Radio-Keith-Orpheum through Keith-Albee-Orpheum)
Vaudeville-Theater Operator
Incorporated 1919, in Delaware
General Office, 1564 Broadway, New York

Capitalization: Preferred stock (par $100), 8% cumulative and convertible, $10,000,000 authorized, $6,255,100, outstanding. Common stock (par $1), $1,000,000 authorized, $549,190 outstanding. (More than 99% of common stock owned by Keith-Albee-Orpheum.)
Funded Debt (Mortgage bonds of subsidiaries): $8,201,900.
Dividend: None being paid at present.
Total assets, Jan. 1, 1932, $23,725,609.
Current assets, $807,952.
Current liabilities, $1,718,029.

PRICE RANGE OF STOCKS
Year      Preferred—     Common—     Earned Per Share
1932      15        8  3/4  (owned by $25,979)*  11.57D
1931      75        48  3/4  K-A-O          10.67
1930      99 1/2    60       ...           .55
1929      95 3/4    50 3/4  ...          2.10
1928      104       75     67 1/2  18       2.04D
1927      102 1/4   98 1/2  35       23 1/2  17.48
1926      105       101   33 3/4  27 1/2  32.12
1925      107       98   32 3/4  25 3/4  32.06

PARAMOUNT-PUBLIX CORP.
Holding and Operating Company
Incorporated July 19, 1916, in New York
General Office, 1501 Broadway, New York

Organized in 1916 as Famous Players-Lasky Corp., a merger of Famous Players Film Co., Paramount Pictures Corp., and Jesse L. Lasky Feature Play Co., Inc., changed to Paramount-Famous-Lasky in April 1, 1927, and to Paramount-Publix Corp. on April 24, 1930.

Activities include production, distribution, exhibition, theater operation, etc. On Nov. 18, 1932, operations were divided between four subsidiaries, Paramount Distributing Corp., Paramount International Corp., Paramount Pictures Corp., and Paramount Productions, Inc.

Capitalization: Common stock, no par, 4,000,000 shares authorized, 3,160,596 outstanding.

Dividend: None being paid.

CONSOLIDATED BALANCE SHEET, JANUARY 1, 1932

Assets

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>U. S. A. Companies</th>
<th>Foreign Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$4,949,282.55</td>
<td>$3,193,792.77</td>
<td>$1,753,489.78</td>
</tr>
<tr>
<td>Accounts receivable:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advances to subsidiary companies (not consolidated)</td>
<td>$963,526.44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advances to outside producers (secured by film)</td>
<td>376,043.31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film customers and sundries</td>
<td>4,065,162.83</td>
<td>5,404,732.58</td>
<td>1,437,645.20</td>
</tr>
<tr>
<td>Inventory:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Released productions, cost less depletion...</td>
<td>$11,638,727.92</td>
<td>11,309,257.87</td>
<td>329,470.05</td>
</tr>
<tr>
<td>Completed productions, not yet released for exhibition...</td>
<td>6,301,266.28</td>
<td>4,862,587.20</td>
<td>1,438,679.08</td>
</tr>
<tr>
<td>Productions in process of completion...</td>
<td>2,884,856.59</td>
<td>2,655,546.36</td>
<td>229,310.23</td>
</tr>
<tr>
<td>Scenarios and other costs applicable to future productions...</td>
<td>2,197,591.33</td>
<td>2,031,130.51</td>
<td>166,460.82</td>
</tr>
<tr>
<td>Rights to plays, etc. (at cost)...</td>
<td>1,585,292.80</td>
<td>1,559,768.47</td>
<td>25,524.33</td>
</tr>
<tr>
<td>Securities...</td>
<td>766,652.37</td>
<td>255,687.01</td>
<td>10,965.36</td>
</tr>
<tr>
<td>Prepaid expenses...</td>
<td>2,004,139.38</td>
<td>1,656,443.37</td>
<td>347,696.01</td>
</tr>
<tr>
<td>Total current and working assets...</td>
<td>$37,732,541.80</td>
<td>$31,249,991.11</td>
<td>$6,482,550.69</td>
</tr>
<tr>
<td>Deposits to secure contracts...</td>
<td>3,205,739.51</td>
<td>2,979,058.56</td>
<td>226,680.95</td>
</tr>
<tr>
<td>Investments in subsidiary and affiliated companies not consolidated (including $17,915,992.64 investments in companies in which the voting stock owned is less than 65%)...</td>
<td>20,471,949.09</td>
<td>17,696,021.20</td>
<td>2,775,927.89</td>
</tr>
<tr>
<td>Fixed Assets:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land...</td>
<td>$71,351,578.50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buildings, leases and equipment (after depreciation)...</td>
<td>133,160,717.59</td>
<td>62,914,522.94</td>
<td>8,437,055.56</td>
</tr>
<tr>
<td>Premiums paid for Capital Stocks of consolidated subsidiaries...</td>
<td>26,498,210.04</td>
<td>13,981,370.09</td>
<td>12,516,839.95</td>
</tr>
<tr>
<td>Advance payments on purchase of real property...</td>
<td>453,148.18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred charges...</td>
<td>5,430,223.78</td>
<td>4,689,959.42</td>
<td>740,264.36</td>
</tr>
<tr>
<td>Total assets...</td>
<td>$298,304,108.49</td>
<td>$244,740,063.95</td>
<td>$53,564,044.54</td>
</tr>
</tbody>
</table>

Liabilities and Capital

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes payable...</td>
<td>$7,500,000.00</td>
<td>$7,500,000.00</td>
<td></td>
</tr>
<tr>
<td>Accounts payable...</td>
<td>3,830,284.50</td>
<td>2,768,881.54</td>
<td></td>
</tr>
<tr>
<td>Owing to subsidiary companies (not consolidated)...</td>
<td>118,238.39</td>
<td>91,526.80</td>
<td>26,711.79</td>
</tr>
<tr>
<td>Unsecured trade acceptances discounted by foreign subsidiaries...</td>
<td>930,422.58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excise taxes, payrolls and accruals...</td>
<td>5,494,731.23</td>
<td>4,388,264.44</td>
<td>1,106,466.79</td>
</tr>
<tr>
<td>Owing to outside producers and owners of royalty rights...</td>
<td>918,674.35</td>
<td>833,404.11</td>
<td>65,270.24</td>
</tr>
<tr>
<td>Purchase money obligations for properties and investments, maturing serially within twelve months...</td>
<td>4,684,283.50</td>
<td>4,227,682.10</td>
<td>456,601.40</td>
</tr>
<tr>
<td>1931 Federal taxes (estimated)...</td>
<td>195,145.24</td>
<td>195,145.24</td>
<td></td>
</tr>
<tr>
<td>Total current liabilities...</td>
<td>$23,681,679.99</td>
<td>$20,024,904.23</td>
<td>$3,656,775.76</td>
</tr>
<tr>
<td>Purchase money obligations for properties and investments, maturing serially after one year...</td>
<td>11,259,751.21</td>
<td>10,415,944.78</td>
<td>843,806.43</td>
</tr>
</tbody>
</table>

*Estimated deficit.
Mortgages and bonds of subsidiary companies, less $1,276,000
sinking funds and treasury bonds (including $1,040,000
standing demand mortgages and $5,010,000 maturing with-
in one year, subject in part to renewal) ........ $72,438,882.51
Twenty-year 6% Sinking Fund Gold Bonds. 12,542,000.00 57,600,900.02 14,837,982.49
Twenty-year 3½% Sinking Fund Gold Bonds 13,676,000.00 12,542,000.00 ........ ........
Advance payments of film rentals, etc. (self-liquidating) ........ 972,960.73 790,223.36 182,737.37
Reserve for foreign exchange fluctuations 2,316,049.79 ........ ........ ........
Appropriated surplus and other reserves 2,962,974.00 2,625,871.31 357,102.69

Total liabilities 
Investment and advances (net) eliminated 
Interest of minority stockholders in capital and surplus of sub-
sidiary companies (including $4,243,175 preferred stock) ........ 5,791,391.66 4,185,281.84 1,606,109.82
Stock dividend payable December 31, 1931 1,989,668.75 1,989,668.75 ........
Common Capital Stock, without par value:
Issued 3,312,688 shares $132,095,311.41
Less: Treasury Stock 152,092 shares 8,711,917.06
Outstanding 3,160,596 shares. 123,383,394.35
Earned surplus 27,269,355.50 21,379,577.58 5,889,777.92

Total liabilities and capital
Contingent mortgage liability of subsidiary companies ........ $1,678,274.55
Contingent liability on investment notes discounted 643,369.50
Letter of credit expiring March 23, 1933 292,170.00
Grant of employees’ stock subscriptions (secured by deposit of $150,000 par value of treasury bonds and 54,800 shares of treasury stock) 288,399.12

$2,902,213.17

CONSOLIDATED PROFIT AND LOSS ACCOUNT
For the Twelve Months Ended December 26, 1931

Profit before depreciation and Federal taxes .......................... $17,263,132.90
Add special profits:
Stock dividend from Columbia Broadcasting System, Inc 412,500.00
Reserves herefore provided for capital losses, etc. 2,150,000.00
Discount on bonds purchased for redemption 620,000.00
Total loss. $3,182,500.00

Loss: Provision for losses on investments, research costs, etc. $1,655,000.00
Provision for abnormal losses on British and Canadian exchange (other current exchange losses taken as expense) 485,000.00 2,150,000.00 1,032,500.00

Less: Depreciation of fixed assets (excluding studio depreciation of approximately $2,000,000 capitalized to production cost and written off as film deterioration) 11,755,000.00
Provision for Federal taxes 195,145.24 11,950,145.24

Balance carried to surplus: 6,345,487.66

CONSOLIDATED SURPLUS ACCOUNT
At December 26, 1931

Earned surplus at December 27, 1930 33,004,167.70
Less: Reserve for investment in Art Cinema Corporation debentures 3,000,000.00
Add: Profit for twelve months to December 26, 1931, after providing for Federal taxes 6,345,487.66

Less Dividends on Common Stock:
Cash, paid March 28 and June 27 $5,105,528.61
Stock, paid September 30 and December 31, at valuation of $29 a share 3,974,771.25 9,080,299.86

Earned surplus at December 26, 1931 $27,269,355.50

PATHE EXCHANGE, INC.
Holding Company
Incorporated Dec. 28, 1914, in New York
General Office, 35 West 45th St., New York

Present company formed in 1914 as a continuation of the business organized in this country in 1904 (started in France in 1898). Certain major assets sold to RKO in 1931.

Capitalization: Common, no par, 1,500,000 shares authorized, 948,581¾ outstanding. Cumulative 8% preferred stock, $100 par, $3,000,000 authorized, $804,300 outstanding. Class "A" $4 cumulative preferred, no par, redeemable at $75; 500,000 shares authorized, 242,823 outstanding.

Dividends: None being paid.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1¾</td>
<td>¾</td>
<td>$0.79D*</td>
<td>¾</td>
<td>¼</td>
<td>$0.07D*</td>
</tr>
<tr>
<td>1931</td>
<td>2⅞</td>
<td>¾</td>
<td>1.67D</td>
<td>8⅞</td>
<td>1¾</td>
<td>2.54D</td>
</tr>
</tbody>
</table>
CONSOLIDATED BALANCE SHEET, JANUARY 2, 1932

Assets

Cash in banks and on hand.............................................................. $84,818.05

Notes receivable................................................................................. 1,567.50

Current Accounts: Accrued interest receivable, $38,922.51; trade customers, less reserves: domestic, $36,666.16; foreign, $143,911.10; sundry accounts receivable, less reserve, $22,734.83 .......................................................... 282,254.60

Inventories: Positive prints, raw film and supplies, $21,090.60; Pathex cameras, projection machines and supplies, less reserve, $65,834.17 ......................................................... 86,924.83

Total current and working assets....................................................... $955,564.98

Story rights and scenarios unproduced, at cost, less reserve.............. 172,344.32

 Marketable securities (corporate stock notes of the City of New York due January 20, 1932), at cost (pledged as collateral for bond given to secure payment of judgment, pending appeal, for which reserve has been provided) ........................................................................ 150,087.04

Fixed Assets: Land, buildings, machinery and equipment, less reserves for depreciation and amortization .................................................................................... 174,732.59

Principal amount of notes of Radio-Keith-Orpheum Corporation, maturing serially January 1, 1934, to January 1, 1936 ........................................................................ 1,905,279.46

Investments: Capital stock of Du Pont Film Manufacturing Corporation, as valued by Board of Directors in 1931, $4,000,000; equity in investments in and advances to wholly owned foreign subsidiary companies not consolidated herein, $23,715.92 ........................................................................ 4,023,715.92

Deferred Charges: Debenture discount and expenses and prepaid expenses .................................................................................. 199,383.55

Liabilities

Notes payable......................................................................................... $1,250.50

Obligations (secured and unsecured) .................................................... 45,129.59

Accounts payable and sundry accruals ............................................... 135,567.65

Accrued debenture interest .................................................................. 33,968.98

Unclaimed dividends payable.............................................................. 206.00

Total current liabilities......................................................................... $216,122.72

Customers' deposits.............................................................................. 39,170.86

Reserve for contingencies...................................................................... 210,068.00

Ten-year 7% sinking fund gold debentures due May 1, 1937, $4,740,000; less: cash in sinking fund, $8,000; debentures held in treasury at face value (of which $30,000 was held by Escrow agent at January 2, 1932 as security under the terms of agreement with Radio-Keith-Orpheum Corporation—now held in treasury), $2,003,000 ........................................................................ 2,729,000.00

Capital (represented by)—Preferred stock 8% cumulative, outstanding 8,043 shares, $80,300; class "A" preference stock, no par value ($4 per annum cumulative dividends), outstanding 242,823 shares, $242,823; common stock, no par value, outstanding 948,581½ shares, $948,581.50; capital surplus balance (including credits in respect of appraisals of properties and investment and reductions of capital stock; after deduction of deficit), $2,390,896.78 ........................................................................ 4,386,601.28

Contingent Liability: In respect of possible additional royalties which, in the opinion of the company's officials, will not exceed $150,000 .......................................................... 4,536,751.98

STATEMENT OF PROFIT AND LOSS AND SURPLUS

For the 53 Weeks Ending January 2, 1932

Gross sales and rentals......................................................................... $4,459,985.15

Deduct—Cost of sales and rentals and selling and general administrative expenses (including $45,469.72 representing losses of foreign subsidiaries not consolidated) ................................................................. 4,327,741.68

Profit from operations......................................................................... $132,243.47

Add—Other income: Interest earned, $123,364.81; dividends received, $196,453; miscellaneous income, $48,052.57; discount on ten-year 7% sinking fund gold debentures purchased for retirement, less unamortized discount and expense applicable therefor ($25,940.54); net discount on debentures held in treasury at January 2, 1932, $159,114.02 ............................................................. 526,986.40

Profit before interest and extraordinary items.................................. $659,229.87

Interest on funded debt and amortization of discount and expense .................................................................................. 339,871.06

Profit before extraordinary items...................................................... $319,358.81

Deduct—Extraordinary items: Provision for contingencies, $210,225.59; provision for story rights and scenarios unproduced, inventories of Pathexgrams, Inc., prints and bad debts, $251,183.23; provision for depreciation and amortization of fixed assets and picture inventories in excess of regular provisions, $208,452.59; provision for loss on foreign exchange, $42,020.77 ........................................................................ 711,882.18

Loss for the fifty-three weeks ending January 2, 1932, carried to surplus .................................................................................. 392,523.37

Capital surplus balance December 27, 1930 (including credits in respect of appraisals of properties and investment and reductions of capital stock; after deduction of deficit) per annual report rendered stockholders April 14, 1931 ........................................................................ 3,922,543.77

Deduct: Loss for the fifty-three weeks ending January 2, 1932, as above, $392,523.37; additional income taxes in respect to prior years, $28,060.16; miscellaneous adjustments $8,306.02 ........................................................................ 428,889.55

Capital surplus balance....................................................................... $2,390,896.78

875
Organized by General Electric Co. Acquired
stations on Marconi Wireless Tel. Co. of America.
Owns numerous patents upon which royalties are
collected from manufacturers. In October, 1928,
company received 500,000 shares of Class B
stock of Radio-Keith-Orpheum Corp. in return for
use of Photophone and for contract under which
National Broadcasting Co., affiliated with Radio
Corp., will broadcast R-K-O programs. Owns
Radio-Victor Corp., of America. Affiliated with
General Motors and Westinghouse Electric in a
new radio manufacturing company formed in
September, 1929. In January, 1932, increased its con-
trolling interest in RKO to about 70 per cent.
Capitalization: Common stock, 15,000,000 shares
authorized, 13,130,690 outstanding. Cumulative 7%
prefe red "A," $30 par, 500,000 shares authorized,
495,597 outstanding. Cumulative 5% preferred
("B"), no par (redeemable at $100), 5,000,000 shares
authorized, 767,275 outstanding.
Dividends: None being paid at present.

CONSOLIDATED BALANCE SHEET, OCTOBER 31, 1932
After Giving Effect to Changes following Consent Decree signed in November, 1932,
ending control of RCA by General Electric and Westinghouse.

Assets
Current Assets: Cash in bank and on hand, $25,309,339.31; marketable securities at market
value, $283,099.76; notes and accounts receivable (less reserves), $8,685,420.74; inventories
(at lower cost or market), $5,317,551.59.

Investments: Securities, notes of and advances to associated and other companies (at cost,
less reserves).

Fixed Assets: Factories, radio communication and broadcasting stations, warehouses, service
shops, offices, etc.—land, buildings and equipment in operation and construction (at cost),
$87,809,144.16; less: reserves, $56,064,728.56; patents, contracts, etc. (at cost, less reserves),
$5,377,306.70.

Deferred Charges: Taxes, insurance, etc., paid in advance.

Total assets

Liabilities and Capital
Current accounts payable and accruals
Funded Debt and other Liabilities: Mortgages on real estate at Broad and Beaver Streets,
New York City, $3,745,833.34; debentures (maximum interest 5% per annum; redeemable
in seven annual installments, beginning in 1935, of $35,000 each, and one installment of
$2,470,000 in 1942), $4,235,000; notes payable (due in five years; non-interest bearing),
$530,463; notes payable (serial notes payable in 16 equal annual instalments), $675,696.29
Reserve for contingencies
General reserve
Capital Stock: "A" preferred, 7% cumulative, par value $30, 495,597.4 shares; no dividends
paid on 395,597.4 shares since first quarter of 1932 and remaining 100,000 shares rank
for dividends from date of issue in November, 1932, $24,779,870; "B" preferred, cumulative
5 dividend, no par value, redemption value $100 per share (767,275.1 shares) no
dividends paid since third quarter of 1931, $16,430,709.07; common, no par value (13,
130,690.2 shares), $26,261,380.40.
Earned surplus

Total liabilities and capital.

CONSOLIDATED STATEMENT OF INCOME AND SURPLUS
For the Ten Months Ended October 31, 1932
Gross Income: From operations, $55,305,650.31; other income, $919,642.69.
Less: Cost of sales, general operating, development, selling and administrative expenses

Net income for the year (before interest, depreciation, amortization of patents, and Federal
income taxes)
Deduct: Interest (of this total $897,003.75 was paid to General Electric and Westinghouse
Companies), $1,093,029.59; depreciation, $3,714,258.81; amortization of patents, $500,000;
provision for Federal income taxes, $30,000.

Net income for the year transferred to surplus.
Surplus for the year
Surplus at beginning of year.

Surplus at this date

*Deficit.
RADIO-KEITH-ORPHEUM CORP.

Holding Company
Incorporated Oct. 25, 1928, in Maryland
General Office, 1564 Broadway, New York

Owns RKO Productions (Radio and Pictures) and RKO Pathé motion picture producing units; controls Keith-Albee-Orpheum Corp., theaters and vaudeville, RKO-Froctor Corp., theaters, and various other subsidiaries. Entire organization embraces production, distribution, theater operation, vaudeville, etc.

Stockholders' Equity

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>1 2/3</th>
<th>New Common</th>
<th>Old Class A Stock</th>
</tr>
</thead>
<tbody>
<tr>
<td>1931</td>
<td>4</td>
<td>2 1/2</td>
<td>2.44D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>24 1/2</td>
<td>3</td>
<td>1 1/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>50</td>
<td>14 1/2</td>
<td>1.44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>51 1/2</td>
<td>34 1/2</td>
<td>1.82</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Deposits: Other Current Investments Capital shares Currentreceipts Other investments

82.11 738.692.10:

Stockholders' equity includes: $248,209.42 in surplus, $213,051.00 in undivided profits, $1,011,613.91 in capital surplus, and $1,120,827.18 in retained earnings for the year ending December 31, 1931. For the year ended December 31, 1930, retained earnings amounted to $2,187,759.99. The results of operations for the year ending December 31, 1931, amounted to $26,877,694.03.

Consolidated Balance Sheet, Jan. 1, 1932

Assets

Current and Working Assets: Cash, $3,844,614.29; subscriptions to debentures and stock (unpaid at December 31, 1931), $10,674,170; notes receivable, less reserve, $87,655.25; accounts receivable, less reserve, $1,120,827.18; accounts receivable from officers and employees, $7,199,12; accrued interest, etc., $116,883.84; advances to outside producers, less reserve, $148,209.42; inventories: completed pictures, not released, at cost, $2,136,925.27; released pictures, at cost, less amortization, $5,033,501.50; productions in progress, $2,187,759.99; accessories and supplies, $264,437.61, $9,622,624.37; scenarios and continuities, at cost, less reserve, $1,120,827.18.

Capital Assets: At sound values as appraised, together with subsequent additions at cost, less reserves for depreciation and amortization: land owned, $27,025,480.68; buildings and equipment on land owned and on land partly owned and partly leased, $36,242,868.23; leasehold improvements and equipment, $21,990,961.48; leaseholds, goodwill and contracts, $9,576,531.62.

Investments in and Advances to Affiliated and Other Companies: Equities in capital stocks of affiliated and other companies, based on appraisal, $1,073,523.86; capital stocks, not appraised, as valued on books, $1,307,651.61; equity in investments in and advances to wholly owned foreign subsidiary companies, not consolidated, $695,544.08; advances to and bonds of affiliated companies, $735,443.38.

Other Investments and Deposits and Other Assets: Bond sinking fund deposits, $350,775.03; deposits under leases and sundry advances, $2,536,716.97; mortgages receivable, $201,141.82; sundry investments and deposits, $16,978.07.

Deferred Charges: Unamortized bond discount and expense, $900,333.08; property maintenance and improvement expenses deferred, $451,682.17; prepaid insurance and expenses, $1,011,613.91; film production charges and unabsorbed studio overhead, $1,094,831.08; organization expenses deferred, $214,144.78.

Note: In addition to certain of the capital assets, there have been pledged as collateral two other debt of the Company (consolidated) and shares of capital stock of certain subsidiary and other companies, notes and mortgages evidencing indebtedness of certain subsidiary companies to the parent company, inventories of pictures, and $136,429.30 cash on deposit in Australia.

Liabilities

Current Liabilities: Notes payable and debentures, $5,581,742.37; accounts payable $2,328,692.10; deposits on sales of investments, $50,000; accrued taxes, interest and expenses, $1,567,411.35.

Deposits: Deposits to be liquidated by film service, $173,151.01; rent and other deposits, $171,163.25.

Deferred accounts payable.

Debentures and deferred notes payable (including $11,600,000 ten-year 6% gold debentures, dated December 1, 1931) $24,971,800; mortgages, $14,481,734.17 (maturing within one year—$2,171,133.58).

Reserves: For uncollected billings and rents, and deferred income, $725,991.53; for taxes and contingencies, $2,336,958.60; for abandonment of unnecessary properties and rehabilitation of theaters (charges during year 1931 amounted to $718,058.99 for rehabilitation expenditures and investments in affiliated companies written off), $1,389,975.14.

Preferred Stocks of Subsidiary Companies: Keith-Albee-Orpheum Corp., 7% cumulative convertible preferred, $1,307,651.61 in 58.11% of $100 each (dividends paid to September 30, 1931, $4,303,300; Orpheum Circuit, Inc., 8% cumulative convertible preferred stock—58.11% of $100 each (dividends paid to June 30, 1931), $5,811,100).

Capital: Common stock, without par value (less $6,437 shares held in treasury)—2,469,298 shares outstanding, including shares reserved for common stocks of subsidiary companies not yet exchanged, $48,587,713.74; capital surplus, $2,638,343.48; less—deficit, per statement attached, $1,344,747.82.
Contingent Liability: Radio-Keith-Orpheum Corporation is a party to a joint and several guaranty to insure the repayment of a loan of $400,000 by an affiliated company.

* The balance sheet of Sept. 30, 1932, shows total assets of $105,833,728, against $132,294,935 at the end of 1931, with capital assets $76,421,061, against $94,835,842, following the revaluation of stock, write-down of buildings and equipment, and of improvements and equipments on leased property. Current assets were $17,590,676, including $2,789,798 cash and $3,854,231 unpaid subscriptions to debentures and stock, against $26,878,954, including $3,844,614 cash and $10,674,170 unpaid subscriptions, at the end of 1931. Current liabilities were $8,722,554, against $9,527,876, and accrued deficit was $6,053,466, against $1,344,748.

**CONSOLIDATED OPERATING STATEMENT, YEAR ENDING DECEMBER 31, 1931**

<table>
<thead>
<tr>
<th>Income:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater admissions, $50,383,169.77; film rentals and sales, $24,385,404.37; rents, concessions and other income, $4,463,818.31</td>
<td></td>
<td></td>
<td></td>
<td>$79,232,392.45</td>
</tr>
<tr>
<td>Less: Artists' salaries, other salaries and film service, $29,394,016.37; cost of film sales and service, $22,139,398.05; film selling and general expenses, $5,962,872.07; other operating and general expenses, $19,486,853.79</td>
<td></td>
<td></td>
<td></td>
<td>76,983,140.28</td>
</tr>
<tr>
<td>Add—Other income: Proofs of foreign subsidiary companies not consolidated, $253,389.66; dividends received on investments in other companies, $331,967.90; commission from outside theaters, $40,000; interest earned, $342,366.41; profit on sales of investments and capital assets, $28,061.24; forfeited deposits, $201,294.48; sundry other income and credits, $116,015.99</td>
<td></td>
<td></td>
<td></td>
<td>$2,249,252.17</td>
</tr>
<tr>
<td>Deduct—Other charges: Interest and discount, $3,096,953.63; depreciation of capital assets and amortization of leaseholds, $3,992,306.09; loss on sale of investments and capital assets, $72,921.24; provision for losses of affiliated companies, $260,000; provision for loss on investment in subsidiary company not consolidated, $137,965.27; sundry other charges, $223,664.28</td>
<td></td>
<td></td>
<td></td>
<td>$3,462,347.85</td>
</tr>
<tr>
<td>Loss before following items</td>
<td></td>
<td></td>
<td></td>
<td>7,583,810.51</td>
</tr>
<tr>
<td>Less—Initial loss of subsidiary company charged to reserve set up through goodwill</td>
<td></td>
<td></td>
<td></td>
<td>$4,121,462.66</td>
</tr>
<tr>
<td>Extraordinary Charges: Charges in respect of unabsorbed salaries of artists, abandoned picture productions, amortization of organization, development and experimental expenses, and provisions for deposits and loss on foreign exchange, $1,386,398.64; additional amortization of costs of pictures released prior to December 27, 1930 occasioned by adjustment of write-off based upon conditions obtaining subsequent to that date, $1,190,936.14</td>
<td></td>
<td></td>
<td></td>
<td>2,577,334.78</td>
</tr>
<tr>
<td>Net loss before dividends</td>
<td></td>
<td></td>
<td></td>
<td>$5,199,297.44</td>
</tr>
<tr>
<td>Dividends paid to public on preferred stocks of subsidiary companies</td>
<td></td>
<td></td>
<td></td>
<td>461,473.25</td>
</tr>
<tr>
<td>Net loss for the year</td>
<td></td>
<td></td>
<td></td>
<td>$5,660,770.69</td>
</tr>
</tbody>
</table>

**STATEMENT OF DEFICIT**

| Balance in surplus account at January 1, 1931 | | | | $5,055,192.66 |
| Net loss for the year ending December 31, 1931, as above | | | | 5,660,770.69 |
| Provision for contingencies and write-offs in respect of organization, development and experimental expenses and deposits | | | | $605,578.03 |
| Deficit at December 31, 1931 | | | | 739,169.79 |
| **D—Deficit.** | | | | $1,344,747.82 |

**ROXY THEATERS CORPORATION**

*Owner and Operator of Roxy Theater
Incorporated July 30, 1925, in New York
General Office, Roxy Theater, New York*

Operating under receivership.
Capitalization: Class “A” stock, no par, 125,000 shares authorized and outstanding. Common stock, no par, 350,000 shares authorized and outstanding.
Funded Debt: $5,238,000.
Dividends: None at present.
Total assets, $11,389,799.
Current assets, $486,490.
Current liabilities, $1,780,519.

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned on on “A”</th>
<th>Earned on Common</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>7½</td>
<td>6%</td>
<td>$1.31D</td>
<td>$1.72D</td>
</tr>
<tr>
<td>1931</td>
<td>18½</td>
<td>5</td>
<td>3.51</td>
<td>0.01</td>
</tr>
<tr>
<td>1930</td>
<td>30½</td>
<td>18½</td>
<td>5.14</td>
<td>0.59</td>
</tr>
<tr>
<td>1929</td>
<td>34½</td>
<td>20½</td>
<td>4.86</td>
<td>0.49</td>
</tr>
<tr>
<td>1928</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D—Deficit.
Sentry Safety Control
Fire Prevention System for Projection Rooms, Sound Equipment
Incorporated Jan. 25, 1927, in Delaware
General Office, 15th and Cherry, Philadelphia


Capitalization: Common stock, no par, 500,000 shares authorized, 240,900 outstanding.

Dividend: None.


Funded Debt: None.

Price Range of Stock

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1</td>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>3/4</td>
<td>3/4</td>
<td>$0.2D</td>
</tr>
<tr>
<td>1930</td>
<td>9/4</td>
<td>9/4</td>
<td>.0001</td>
</tr>
<tr>
<td>1929</td>
<td>25/4</td>
<td>33/4</td>
<td>.08D</td>
</tr>
<tr>
<td>1928</td>
<td>16/4</td>
<td>15</td>
<td>.27D</td>
</tr>
</tbody>
</table>

D—Deficit.

Shubert Theater Corporation
Theater Operator and Theatrical Producer
Incorporated June 24, 1924, in New York
General Office, 236 W. 44th St., New York

Operating under receivership.
Capitalization: Common stock, no par, 500,000 shares authorized, 210,360 outstanding.

Funded Debt and Mortgages: $16,283,000.

Dividend: None being paid at present.

Total assets, $22,981,000.

Current assets, $1,029,000.

Current liabilities, $2,872,000.

Price Range of Stock

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>3/4</td>
<td>3/4</td>
<td>$5.44D*</td>
</tr>
<tr>
<td>1931</td>
<td>9/4</td>
<td>3/4</td>
<td>7.95D</td>
</tr>
<tr>
<td>1930</td>
<td>35</td>
<td>43/4</td>
<td>5.85D</td>
</tr>
<tr>
<td>1929</td>
<td>74/4</td>
<td>8</td>
<td>5.05</td>
</tr>
<tr>
<td>1928</td>
<td>85/4</td>
<td>54/4</td>
<td>7.53</td>
</tr>
<tr>
<td>1927</td>
<td>74/4</td>
<td>55</td>
<td>10.16</td>
</tr>
<tr>
<td>1926</td>
<td>70/4</td>
<td>52</td>
<td>15.06</td>
</tr>
<tr>
<td>1925</td>
<td>55/4</td>
<td>57/4</td>
<td>7.17</td>
</tr>
</tbody>
</table>

D—Deficit. * First 16 weeks.

Stanley Company of America
(Subsidiary of Warner Bros.)
Exhibitor and Theater Operator
Incorporated June 2, 1919, in Delaware
General Office, 321 West 44th St., New York

Capitalization: Common stock, no par, 2,500,000 shares authorized, 904,846 outstanding. Over 99% of common stock owned by Warner Bros.

Price Range of Stock

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td></td>
<td></td>
<td>$1.94D</td>
</tr>
<tr>
<td>1931</td>
<td>1.88</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* 35 weeks. D—Deficit.

Consolidated Balance Sheet, August 27, 1932

Assets
Current Assets: Cash, $1,460,800.24; notes receivable, $1,767.91; accounts receivable, less reserves, $146,019.95; due from officers and employees, $170.85; inventory of supplies, $23,579.09
Deposits to secure contracts, less reserves
Special accounts receivable, less reserves
Investments and Advances: Investments in and advances to affiliated companies, less reserves, $905,818.76; undivided equity in notes receivable held by an associated company, maturing serially from 1933 to 1938, $23,936.20; shares in building and loan associations, less reserves, $123,191.75; miscellaneous investments, less reserves, $4
Fixed Assets: Property owned and equipment, at cost less reserves, including reserves for depreciation, $65,345,091.81; properties leased and equipment, at cost less reserves, including reserves for depreciation and amortization, $10,190,624.39

$1,632,338.00
$734,167.06
72,139.52
1,053,078.71
75,535,716.20

879


**Deferred Charges:**
- Prepaid taxes, $105,196.56;
- prepaid insurance, $142,882.61;
- prepaid rents, $187,463.31;
- prepaid expenses, $3,510.95

**Liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities: Notes payable: banks, $87,500; others, $16,470; accounts payable, $2,772,066.84; sundry accruals, $1,021,523.21; due to affiliated companies, $22,927.12; due to participants, $6,810.36; due to Warner Bros. Pictures, Inc. and its wholly-owned subsidiary companies $82,421.64; deposits, $104,061.12.</td>
<td>$4,113,780.29</td>
</tr>
<tr>
<td>Mortgages and funded debt (less bonds held in treasury), (including $3,616,000 standing demand and other mortgages and $1,013,647.91 installment payments, maturing within one year, subject in part to renewal).</td>
<td>$32,020,635.82</td>
</tr>
<tr>
<td>Proportion of capital and surplus of subsidiary companies applicable to minority stockholders (including $16,900 preferred stock)</td>
<td>19,611.90</td>
</tr>
<tr>
<td>Deferred Income: Profit on bonds and preferred stocks and bonds of subsidiary companies, held in treasury, $14,401.10; contingent, $93,252.10.</td>
<td>5,561,508.67</td>
</tr>
<tr>
<td>Capital Stock: Authorized—2,500,000 shares of common stock, without par value issued and outstanding—904,846.5 shares including shares reserved for consolidation of fractional script outstanding.</td>
<td>37,569,083.42</td>
</tr>
<tr>
<td>Earned surplus, per annexed statement...</td>
<td>5,561,508.67</td>
</tr>
<tr>
<td>Contingent Liabilities: As guarantors and/or endorsers of mortgages of affiliated and/or associated companies, $1,226,448.47.</td>
<td>$79,519,371.30</td>
</tr>
</tbody>
</table>

**OPERATING STATEMENT, YEAR ENDED AUGUST 27, 1932**

Net income before providing for amortization and depreciation, interest and miscellaneous charges: $3,850,457.52

Deduct: Amortization and depreciation of properties, $3,578,549.23; interest expense, $2,049,540.69; provision for investments in affiliated companies, $284,703.54. $5,912,793.46

Net loss before other income and minority interests' share of losses: $2,062,353.94

Deduct—Other income: Interest earned, $87,931.84; dividends received from affiliated companies, $114,146.61 $202,078.45

Net loss before minority interests' share of losses: $1,860,257.49

Deduct—Proportion of losses applicable to minority stockholders. 114,924.28

Net loss for the year ending August 27, 1932, carried to earned surplus: $1,745,333.21

Earned surplus, August 29, 1931, $9,552,719.89; add—profit on redemption of bonds of the company and its subsidiaries, $638,047.07; deduct—loss on capital assets (net), $8,317.99; deduct—appropriations authorized by the board of directors in respect of the following: investments in and advances to affiliated companies, $1,062,261.54; miscellaneous investments and advances, $107,528; properties owned and equipment, including architects' fees and carrying charges amounting to $258,985.29 capitalized to August 27, 1932 in respect of properties acquired for construction purposes, $556,943.78; properties leased and equipment, $397,009.65; bond and note discount unamortized at August 27, 1932, $751,864.12. $7,306,841.88

Earned surplus, August 27, 1932, carried to balance sheet: $5,561,508.67

---

**TECHNICOLOR, INC.**

*Color Process*

**Incorporated Sept. 12, 1922, in Delaware**

**General Office, 15 Broad St., New York**

**Company** is engaged in the manufacturing and developing of color film, also owns the cameras used in the shooting of color productions. Plants located in Hollywood and Boston.

**Capitalization:**
- Common stock, no par, 700,000 shares authorized, 594,413 outstanding. Preferred stock (100,000 shares) called on June 7, 1929.
- Dividends: None paid.
- Funded debt: None.
- Total assets, $6,382,408.
- Current assets, $613,727.
- Current liabilities, $74,630.

**COMMON STOCK PRICE RANGE**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>5 1/4</td>
<td>3/4</td>
<td>....</td>
</tr>
<tr>
<td>1931</td>
<td>15 1/4</td>
<td>1 1/4</td>
<td>$1.19D</td>
</tr>
<tr>
<td>1930</td>
<td>86 1/2</td>
<td>5 1/2</td>
<td>1.31</td>
</tr>
<tr>
<td>1929</td>
<td>90</td>
<td>12</td>
<td>2.29</td>
</tr>
<tr>
<td>1928</td>
<td></td>
<td></td>
<td>.12</td>
</tr>
</tbody>
</table>

**D—Deficit.**

---

**TRANS-LUX DAYLIGHT SCREEN CORP.**

*Screen and Projection Apparatus*

**Incorporated Feb. 5, 1920, in Delaware**

**General Office, 247 Park Ave., New York**

**Present company** succeeded business established in 1915. Present corporate title adopted July 9, 1925.

**Capitalization:**
- Common stock, $1 par, 1,000,000 shares authorized, 781,362 outstanding.
- Dividend: None.
Total assets (including $5,011,896 in patents). Current assets, $696,000. Current liabilities, $23,140.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>31/4</td>
<td>31/4</td>
<td>$.32*</td>
</tr>
</tbody>
</table>

- Estimated.

UNITED ARTISTS THEATER CIRCUIT

Theater Operator

Incorporated May 22, 1926, in Maryland

General Office, 729 Seventh Ave., New York

Capitalization: Preferred stock (par $100), 7% cumulative convertible, 40,000 shares authorized, 32,813 outstanding. Common stock, no par, 600,000 shares authorized, 500,000 outstanding; 100,000 shares of common reserved for conversion of preferred stock at $40 a share.

Dividend (common): None being paid.

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1932

Assets

Current Assets: Cash, $550,718.79; United States Treasury Certificates of Indebtedness, due September 15, 1932, $300,000; accounts and notes receivable and accrued interest, $121,410.81

Cash surrender value of life insurance policies

Theater Investments: Land, ground leases, buildings and equipment (at cost or appraised value, less depreciation and amortization) including $348,721.43 uncompleted construction, $4,837,966.14; stocks of affiliated companies, less than 100% owned—(at cost, less reserves), $672,530.58; advances to affiliated companies less than 100% owned (adjusted by share of undistributed earnings or deficit), $1,557,017.10; securities on deposit to secure lease (at market value), $18,906; note receivable arising from sale of theater investment, $48,870.26

Deferred Charges: Unamortized excess of investment in subsidiary over book value, $450,869.34; lease rent deposit, $250,000; other, $32,982.89

Liabilities

Current liabilities (not including construction mortgages payable, in process of extension): accounts and notes payable and accrued interest, $238,889.89; accrued real estate taxes, $249,820.45; long term debt items due within one year, $186,317.30

Long Term Debt: Chicago United Artists Theater Corporation, $1,007,500; Boulevard Theater Company, Inc., $398,000; United Artists Theaters of California, Ltd., $288,000; Construction mortgages payable—$376,167.80 due within one year—in process of extension, $486,167.80; equipment and other purchase obligations due 1933 to 1936, $54,307.59; equipment and other purchase obligations, due 1933 to 1941, $275,997.58

Reserve for contingencies

Capital Stock and Surplus: 7% cumulative convertible preferred stock—authorized 40,000 shares, retired 7,187 shares outstanding 32,813 shares of $100 each (Dividends paid to March 15, 1932), $3,281,300; common stock and surplus—represented by 500,000 outstanding shares without par value: balance, September 1, 1931, $2,753,521.49; increase in capital surplus from retirement of preferred stock at less than par, etc., $200,538.52, total, $2,953,060.01; net loss, year ended Aug. 31, 1932, $194,714.92; adjustment of depreciation and taxes for prior years, $123,169.19; share of leasehold loss, affiliate, $195,077.00; organization expenses written off, $107,315.60; dividends on preferred stock, $119,794.75; total, $739,514.71; balance, August 31, 1932, capital stock, $500,000; capital surplus, $19,046.84; appropriated earned surplus, $31,417.28; earned surplus, $1,113,081.18, total $2,213,545.30

CONSOLIDATED INCOME, YEAR ENDED AUGUST 31, 1932

Gross income (including share of undistributed earnings or losses of affiliated companies less than 100% owned, and miscellaneous non-operating profits)

Less: Interest, $160,638.88; depreciation of theater buildings and equipment, $119,794.75; amortization of theater leaseholds, organization expense and excess cost of stocks of affiliated companies over book value, $129,461.52

Net loss

$8,989,845.91
UNIVERSAL PICTURES CO., INC.
Producer, Distributor, Exhibitor
Incorporated Jan. 15, 1925, in Delaware
General Office, 730 Fifth Ave., New York

Company is outgrowth of original business established as Imp. Films Co.
Capitalization: Common stock, no par, 200,000 shares outstanding. First preferred (cumulative) 8% stock, 30,000 shares authorized. 20,214 outstanding. Second preferred (cumulative) 7% stock, 40,000 shares authorized, 20,000 outstanding (unlisted).
Dividends: None being paid at present.
Total assets, approximately $15,000,000.
Current assets, July 30, 1932, $8,453,871.
Current liabilities, $2,350,441.

PRICE RANGE OF STOCKS

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned 8% 1st Pfd.</th>
<th>Earned 7% 2nd Pfd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>6</td>
<td>1</td>
<td>$4.93D*</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>7½</td>
<td>4</td>
<td>1.21</td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>23½</td>
<td>5</td>
<td>10.79D</td>
<td></td>
</tr>
<tr>
<td>1929</td>
<td>29</td>
<td>8½</td>
<td>.66</td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>33</td>
<td>13½</td>
<td>2.69</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>46½</td>
<td>26½</td>
<td>4.60</td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>43</td>
<td>29½</td>
<td>6.41</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>47</td>
<td>24</td>
<td>5.12</td>
<td></td>
</tr>
</tbody>
</table>


WARNER BROS. PICTURES, INC.
Producer, Distributor, Theater Operator, Etc.
Incorporated April 4, 1923, in Delaware
General Office, 312 West 44th St., New York

Capitalization: Common stock, no par, 7,500,000 shares authorized, 3,801,344 outstanding. Preferred, no par, cumulative and convertible, redeemable at $55 a share, 785,604 shares authorized, 103,107 outstanding.

CONSOLIDATED OPERATING STATEMENT FOR YEAR ENDED AUGUST 27, 1932

(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their Subsidiaries)

Net income before providing for amortization and depreciation, interest and miscellaneous charges $23,045,518.14

Deduct: Amortization of film costs (exclusive of depreciation of studio properties), $21,272,419.36; amortization and depreciation of all properties, $9,300,545.57; interest and discount expense, $6,181,006.92; provision for investments in affiliated companies, $373,562.26; provision for losses of companies in equity receivership, $327,651.67 37,455,185.78

Net loss before other income and minority interests' share of profits $14,409,667.64

Deduct—other income: interest and discount earned, $171,710.07; dividends received from affiliated companies, $116,442.61; miscellaneous income, $27,631.34 315,784.02

Net loss before minority interests' share of profits $14,093,883.62

Add—proportion of net earnings applicable to minority stockholders 1,170.44

Net loss from operations for the year ending August 27, 1932, carried to deficit $14,095,054.06

882
Earnings surplus, August 29, 1931, $223,747.46; add—profit on redemption of 6% convertible debentures and bonds of subsidiary companies, $2,870,503.18; deduct: bond and note discount unamortized at August 27, 1932, $1,019,199.19; less—premium on debentures issued in prior years, $261,149.17; loss on capital assets (net), $1,320,307.77; dividends on preferred stock to and including March 1, 1932, $198,480.98.

2,016,388.87

Deficit, August 27, 1932, carried to balance sheet

$12,078,665.19

STATEMENT OF CAPITAL SURPLUS AS AT AUGUST 27, 1932

Capital surplus arising from stating the common stock of the company at $5 per share, as authorized by the stockholders on December 14, 1931.

$63,945,006.00

Add—Capital surplus in respect of 130 shares of common stock subsequently issued (excess over $5 per share)

5,268.61

Deduct—Appropriations authorized by the board of directors in respect of the following:

Investments in and advances to subsidiary companies in equity receiviorship, $1,206,559.85; investments in and advances to affiliated companies, $1,170,861.61; investments in participation of profits, license rights, etc., $868,670.26; miscellaneous investments and advances, $316,611.50; properties owned and equipment, including architects' fees and carrying charges amounting to $681,410.69, capitalized to August 27, 1932 in respect of properties acquired for construction purposes, $3,129,011.90; properties leased and equipment, $504,884.03; prepaid royalties of the radio division, $428,690.88.

$18,727,759.06

CONSOLIDATED BALANCE SHEET, AUGUST 27, 1932

(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their Subsidiaries)

Assets

Current and Working Assets: Cash, $2,928,645.45; notes, drafts and acceptances receivable, less reserves, $157,692.57; current accounts, $1,352,449.36; inventories: released production, $2,744,260.87; productions completed but not released, at cost, $2,744,260.87; production in progress, at cost, $1,623,480.97; raw materials, accessories, supplies, less reserves, $541,976.25; rights and scenarios unproduced, at cost less reserves, $995,901.70; production and royalty advances, less reserves, $26,928.70.

$14,904,263.21

Mortgages and special accounts receivable, less reserves.

328,616.24

Deposits to secure contracts, less reserves, and sinking fund deposits.

1,833,840.17

Investment and Advances: Investments in and advances to Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company, in equity receiviorship, at cost, less operating losses estimated by company and reserves, $1,203,981.62; investments in foreign patents, participation of profits, license rights, etc., at net cost, less reserves, $1,000,000; investments in and advances to affiliated companies, at cost less reserves, $1,357,355.80; shares in building and loan associations, less reserves, $123,331.62; miscellaneous investments, less reserves, $99,526.64.

3,784,195.68

Fixed Assets: Properties owned and equipment, at cost less reserves, including reserves for depreciation, $123,160,865.44; properties leased and equipment, at cost less reserves, including reserves for depreciation and amortization, $28,672,941.61.

151,833,528.05

Deferred Income: Royalties, $155,977,015.51; prepayment of insurance, $485,650.45; held gains, $315,656.62; prepaid expenses, $162,142.59.

1,347,640.75

Goodwill

8,695,674.96

$182,727,759.06

Liabilities

Current Liabilities: Notes payable: secured by capital stock of a subsidiary real estate holding company consolidated herein, and its notes for intercompany indebtedness, $56,000; unsecured, $278,337.06; purchase money obligations, $768,762.69; accounts payable, $5,936,343.24; sundry accruals, $3,855,125.60; due to affiliated companies, $197,019.26; royalties payable, $980,888.12; advance payments of film, deposits, etc., $330,145.61.

$12,906,591.58

Remittances from foreign subsidiaries, held in abeyance.

188,077.95

Purchase money for contractual obligations maturing serially after one year.

1,175,852.62

Mortgages and Funded Debt: Optional 6% convertible debentures, series due 1939, $37,200,000; less—held in treasury, $210,000; mortgages and other bond issues, less bonds held in treasury, $59,932,500.84.

96,922,500.84

(Including $5,939,775 standing demand and other mortgages and $4,559,475 installment payments, maturing within one year, subject in part to renewal).

841,848.56

Proportion of capital stock and surplus of subsidiary companies applicable to minority stockholders (Including $265,105 preferred stock).

908,296.37

Deferred Reserve: Profit on debentures and preferred stocks and bonds of subsidiary companies, before taxation, $655,233; $352,772.42.

$660,164.12

Capital (represented by): Capital stock: Authorized—7,500,000 shares of common stock without par value, 785,604 shares of preferred stock without par value, (liquidating value $5 per share). Entitled to cumulative dividends at the rate of $0.85 per share per annum; issued and outstanding—3,801,344.55 shares of common stock at stated value of $5 per share, $19,006,722.75; 103,107 shares of preferred stock at stated value of $5 per share, $5,670,885; (dividends paid to and including March 1, 1932); capital surplus, $56,325,484.56; less—deficit, per annexed statement, $18,078,665.19.

68,924,427.12

Contingent Liabilities: As guarantors of mortgage bonds of affiliated companies, $1,017,666.67

Expenses of arbitration proceedings—amount indeterminable.

$182,727,759.06

83
Modern Theatre Seating

The new designs of Heywood-Wakefield Theatre Seating are distinctive, unusually comfortable, and adapted to every type of theatre architecture. There are new H-W Theatre chairs for houses executed in Modern, Spanish, Renaissance, Early American, and Atmospheric.

Before seating a new house or reseating an old one . . . it will pay you to investigate the merits of Heywood-Wakefield Theatre Chairs. A line to the nearest sales office will bring detailed information.

Heywood-Wakefield Theatre Seating

Boston
Baltimore, Md.
Buffalo, N. Y.
Chicago, Ill.

Los Angeles, Calif.
New York, N. Y.
Pittsburgh, Pa.

Oklahoma City, Okla.
Portland, Ore.
San Francisco, Calif.
Seattle, Wash.
EQUIPMENT

THEATER - - - STUDIO

A ready reference to what the industry needs and where-to-buy-it.

TECHNICAL
• EQUIPMENT
• LABORATORIES
• RE-EQUIPMENT
• CONSTRUCTION
• SUPPLY DEALERS
• RE-CONSTRUCTION
Simpler-Acme Sound Projectors

For
LARGE AND SMALL AUDITORIUMS AND
THEATRES OF MODERATE SIZE

Simpler-Acme Sound Projector

Although the Simplex-Acme is reasonably priced it is sold with the absolute guarantee that it will give the finest professional projection and within certain reasonable limitations is unsurpassed by any apparatus regardless of price.

In all buildings accommodating audiences of 2,000—more or less—the Simplex-Acme furnishes the highest type of sound and visual projection and in certain particulars it is superior to any other equipment made by this Company or any other manufacturer of motion picture apparatus.

INTERNATIONAL PROJECTOR CORPORATION
90-96 GOLD STREET
NEW YORK, N. Y.
ONLY ACCESSORY DEALERS, who sell directly to the theater, are included in this list. The Buying Guide, which starts on page 907 lists concerns that manufacture products or have services for exhibitors and producers.

ALABAMA
Birmingham
QUEEN FEATURE SERVICE, INC. — 1912½ Morris Ave.

ARKANSAS
Hope
THEATER SOUND EQUIPMENT CO.

ARIZONA
Tucson
ARIZONA FILM SUPPLY CO.—84 W. Pennington St.

CALIFORNIA
Los Angeles
AMPRO SALES & SERVICE—317 N. Fairfax Avenue, York 2191.
BRECK PHOTOPLAY SUPPLY CO.—1969 S. Vermont Avenue, Republic 3151.
EDUCATIONAL PROJECT-O-FILM CO.—317 N. Fairfax Avenue, York 2191.
GENNERT, G.—1153 Wall St., Prospect 9582.
HOLLYWOOD M. P. EQUIPMENT CO.—6416 Selma Ave., Gladstone 0856.
MOLE RICHARDSON, INC.—941 N. Sycamore Ave., Hollywood 5836.
NATIONAL THEATER SUPPLY CO.—1961 S. Vermont Ave., Republic 4193.
PINEAU & HOWSE STAGE LIGHTING CO., INC.—1451 Venice Blvd., Fitzy 1241.
PROJECTION EQUIPMENT & MAINTENANCE CO.—P. O. Box 211, Culver City.

San Francisco
AMERICAN STUDIOS, INC.—1062 Folsom St., Market 0646.
AMPRO CORP.—821 Market St., Garfield 1317.
ATLAS EDUCATIONAL FILM CO.—821 Market St., Garfield 1317.
BELL & HOWELL CO.—228 Post St., Garfield 7100.
DE VRY EQUIPMENT AGENCY—821 Market St., Garfield 1317.
ELECTRICAL RESEARCH PRODUCTS, INC.—25 Taylor St., Franklin 4661.
FULTON, E. E. CO.—225 Golden Gate Ave., HEmlock 8574.
HOLMES MOVING PICTURE PROJECTOR CO.—290 Turk St., Prospect 5226.
HOLZMUELLER, C. J. THEATRICAL APPLIANCES—1108 Howst St., Underhill 6169.
KEMP, EDWARD H.—290 Turk St., Prospect 5226.
LASHNER, PHIL.—300 Seventh St., HEmlock 0954.
NATIONAL THEATER SUPPLY CO.—121 Golden Gate Ave., Market 4171.

PREDDEY, WALTER G.—187 Golden Gate Ave., HEmlock 7036.
Q. R. S. DE VRY CORP.—300 Seventh St., HEmlock 0954.
SHEARER, B. F. CO.—243 Golden Gate Ave., Underhill 1816.
SKINNER, C. R. MFG. CO.—177 Golden Gate Ave., Underhill 2314.
THEATER SUPPLY CO.—121 Golden Gate Ave., Market 4171.
WESTERN POSTER CO.—117 Golden Gate Ave., Market 1640.
WESTERN THEATRICAL EQUIPMENT CO.—146 Leavenworth St., FRRanklin 1710.

COLORADO
Denver
ELECTRICAL RESEARCH PRODUCTS, INC.—821 17th St., MAn 3894.
FORD OPTICAL CO.—1029 16th St., TAbor 1295.
GRAHAM BROS.—546 Lincoln St., TAbor 5467.
HEYWOOD-WAKEFIELD CORP.—417 17th St., MAn 2788.
JAYNES, EARL SCENIC STUDIO—1341 Cherokee St., Keystone 5057.
NATIONAL THEATER SUPPLY CO.—2106 Broadway, Keystone 1621.
SENTRY SAFETY CONTROL CORP.—2106 Broadway, Keystone 1621.

CONNECTICUT
Hartford
HARRIES, HARRISON—255 Franklin Ave., HArtnford 3-2680.

New Haven
ELECTRICAL RESEARCH PRODUCTS, INC. — 185 Church St., Tel. 8-4112.
NATIONAL THEATER SUPPLY CO.—133 Meadow St., Tel. 3-1135.

DISTRICT OF COLUMBIA
Washington
AUSTIN, HENRY—1837 Ingleside Ter., N. W., Adams 9031.
BEACON FILMS, INC.—1837 Ingleside Ter., N. W., Adams 9031.
CAPITOL THEATER SERVICE—919 New Jersey Ave., N. W., Metropolitan 9706.
COLUMBIA PHOTO SUPPLY CO., INC.—1424 New York Ave., N. W., National 0619.
ELECTRICAL RESEARCH PRODUCTS, INC.—1435 G St., N. W., Metropolitan 0784.
FULLER & D'ALBERT, INC.—815 10th Ave., N. W., National 4712.
GENERAL TALKING PICTURES CORP.—National Press Bldg., Metropolitan 3872.
LUST, BEN—919 New Jersey Ave., N. W., National 8592.
WASHINGTON SOUND SERVICE—3308 14th Ave., N. W., Columbia 3938.
LIGHTING
FOR ANY PURPOSE,

RENTALS
Reliable technical personnel, reasonable rates for installations at any point on the compass.

SALES
Everything in the line of light at fair figures. Estimates cheerfully given for equipping studios.

SERVICE
Your requirements taken care of to the last minute detail. Let us enlighten you on lighting.

EQUIPMENT
THAT TAKES
YOUR
PROBLEMS
OUT OF
THE DARK

MOTION PICTURE
318-320 WEST 48th STREET· NEW YORK CITY·
EQUIPMENT
ANY TIME, ANYWHERE!

ROSSLITE
INCANDESCENT LIGHTING EQUIPMENT

SOUND PROOF AND VENTILATED LAMPS
FOR SOUND STUDIOS

FULL LINE OF INCANDESCENT LAMP OUTFITS

Lessors of High Intensity G. E. and Sun Arc Lamps
Rotary Spots               Single—Double
120 Amp. Spots            Triple—Quadruple
70 Amp. Spots              Overhead Dome
35 Amp. Spots              Arc Lamps
Portable Lamps            Creco Arc Lamps

Portable motor generator trucks furnished where current is not available.

All sizes 2 or 3 wire stage cable—large carrying capacity main feeder cable—portable boards up to 4,000 amp. capacity—spider boxes, all sizes—interior or exterior work handled in any part of the country or abroad for all occasions.

Equipment furnished for theater openings, balls, boxing contests, or any affair requiring lighting for the taking of motion pictures.

Distributors of:
Condensers—carbons, all sizes—electrical supplies—arc lamp parts—Mazda lamps—

UNBREAKABLE METAL PARABOLIC MIRRORS FOR SUN SPOTS.
IN FACT, ANY AND EVERYTHING FOR MOTION PICTURES.

ANY AND EVERYTHING FOR MOTION PICTURE LIGHTING

SERVICE COMPANY
CHARLES ROSS • PROP. • CHICKERING 4 • 2074

889
FLORIDA
Jacksonville
ELECTRICAL RESEARCH PRODUCTS, INC.—306 W. Adams St., Tel. 3-0850.
Tampa
AMUSEMENT SUPPLY CO.—711 Twiggs St.

GEORGIA
Atlanta
ELECTRICAL RESEARCH PRODUCTS, INC.—67 Edge-wood Ave., Jackson 4000.
NATIONAL THEATER SUPPLY CO. (District Office)—189 Walton St., Jackson 4076.
SAVINI, N. E.—125 Walton St., N. W., WAlnut 3926.

ILLINOIS
Chicago
AGFA ANSCO CORP.—222 N. Bank Drive, SUnior 3560.
ALLIED MOTION PICTURE EQUIPMENT CO.—1029 S. Wabash Ave., Wabash 3575.
ATLAS EDUCATIONAL FILM CO.—1111 Southern Blvd., Oak Park, Alustin 8620.
AUDITONE CO.—23 S. Jefferson Ave., Central 3876.
BASS CAMERA CO.—179 W. Madison St., SState 7410.
BELLO & HOWELL CO.—1803 Larchmont Ave., BLettresweet 6510.
BRULATOUR, J. E., INC.—1727 Indiana Ave., Calumet 3692.
CHICAGO CINEMA EQUIPMENT CO.—1754 N. Springfield Ave., Capital 2660.
CHICAGO INDEPENDENT THEATER SUPPLY CO.—1018 S. Wabash Ave., Webster 2190.
COLORTONE CORP.—2035 Charleston Ave., BRunsick 2722.
DEPUE, OSCAR B.—7510 N. Ashland Ave., Rogers Park 5056.
DE VRY, HERMAN A., INC.—55 E. Wacker Drive, Sate 7722.
ELECTRICAL RESEARCH PRODUCTS, INC.—208 W. Washington St., Wabash 5900.
ESSANNAY ELECTRIC MFG. CO.—1049 Hermitage Ave., Brunswick 1366.
FIRESIDE MOVIES CO.—804 S. Wabash Ave., Wabash 5037.
FULTON, CARL H.—1018 S. Wabash Ave., Wabash 0736.
GOLDE MFG. CO.—1430 N. Damen Ave., ARmitage 4861.
HOKE THEATER SUPPLY CO.—845 S. State Street, WEBster 3658.
HOLMES, BURTON LECTURES, INC.—7510 N. Ashland Ave., Rogers Park 5056.
HOLMES PROJECTOR CO.—1815 Orchard St., Lincoln 6757.
IDEAL PICTURES CORP.—26 E. 8th St., Wabash 8431.
ILLINOIS THEATER EQUIPMENT CO.—1150 S. Michigan Ave., HArrison 8804.
LaVEZZI MACHINE WORKS—160 N. Wells St., FRanklin 2989.
MCAULEY, J. E. MFG. CO.—554 W. Adams St., CEntral 8866.
MIDWEST RENTAL CO.—14 W. Washington Street, SState 2702.
MID-WEST TICKET & SUPPLY CO.—1 N. LaSalle St., DEarborn 9092.

MOVIE SUPPLY CO.—844 S. Wabash Ave., HArrison 8790.
NATIONAL MOTION AD. CO.—2450 Prairie Ave., CAlumet 3121.
NATIONAL THEATER SUPPLY CO.—825 S. Wabash Ave., WEBster 7346.
PEKO, INC.—2240 Ogden Ave., SEely 5880.
PERFECTION REEL & FILM BOX CO.—532 E. 35th St., DDouglass 8680.
POLACHEK, A. CO.—754 S. Wabash Ave., WEBster 2078.
Q. R. S. DE VRY CORP.—4829 S. Kedzie Avenue, Ingallin 2303.
RUSSAKOV CAN CO.—850 N. Ogden Ave., MOnroe 7112.
S. & S. ORIGINAL RE-NU SCREEN SURFACE CO.—5535 Grace St., KIdlar 3091.
SPRATLER, JOSEPH—12 E. 9th St., HArrison 0961.
WENZEL CO.—2509 S. State St., CAlumet 2924.
WOLK CAMERA CO.—219 S. Dearborn St., Wabash 2856.

Springfield
COOPERATIVE AMUSEMENT & SUPPLY CO.

INDIANA
Indianapolis
ELECTRICAL RESEARCH PRODUCTS, INC.—5 East Market St., RItley 8551.
NATIONAL THEATER SUPPLY CO.—436 N. Illinois St., Lincoln 5758.
SCOBAY, E. C.—220 W. Ohio St., Lincoln 0929.

IOWA
Des Moines
ALLIED POSTER EXCHANGE—507 10th St., Tel. 4-5583.
DES MOINES THEATER SUPPLY CO.—1121 High St., Tel. 3-6520.
ELECTRICAL RESEARCH PRODUCTS, INC.—507 Grand Ave., Tel. 4-3103.
NATIONAL THEATER SUPPLY CO.—1132 High St., Tel. 4-2322.

KANSAS
Wichita
SOUTHWEST THEATER EQUIPMENT CO.—309 W. Douglas Ave.

KENTUCKY
Louisville
AMERICAN M. P. CO.—Rex Theater Bldg.
BLAKER AMUSEMENT CO.—211 W. Jefferson St.
FALLS CITY THEATER SUPPLY CO.—221 W. Jefferson St.

LOUISIANA
New Orleans
ELECTRICAL RESEARCH PRODUCTS, INC.—150 Bar- rone St., RAYmond 3177.
HARCOL MOTION PICTURE INDUSTRIES, INC.—610 Barrone St., RAYmond 3191.
NATIONAL THEATER SUPPLY CO.—220 S. Liberty St., RAYmond 4155.
SOUTHERN SOUND & SERVICE, INC.—1315 Tulane St., MAin 1222.
VIVIRITO, GEORGE—318 Barrone St., MAin 2380.

MAINE
Portland
MAINE THEATER SUPPLY CO.—263 St. John St.

890
MARYLAND
Baltimore
CUT-OUT SLIDE CO.—213 N. Calvert St., PLaza 2433.
DUSMAN, J. F.—213 N. Calvert St., PLaza 2433.
ELECTRICAL RESEARCH PRODUCTS, INC.—5 N. Calvert St., CA1vert 3791.
FOLKEMER PHOTO SERVICE—2814 Rayner Avenue, LAfayette 2616.
HARP CO.—1901 Maryland Ave., VVernon 3644.
LEYW STUDIOS—853 N. Eutaw St., VVernon 2009.
NATIONAL THEATER SUPPLY CO.—417 St. Paul Place, VVernon 4846.
STARK, MILTON—219 W. Centre St., VVernon 3381.
TOWNSEND, HERBERT S.—1625 E. 29th St., BElmont 7253.
ZEPPEPHOTO SUPPLY CO.—3044 Greenmount Ave., BElmont 8640.

MASSACHUSETTS
Boston
ATLANTIC M. P. SERVICE CO.—739 Boylston St., Commonwealth 1334.
CAPITAL M. P. SUPPLY CO.—28 Piedmont St., Liberty 6798.
CHURCH FILM CO.—28 Piedmont St., Liberty 6798.
ELECTRICAL RESEARCH PRODUCTS, INC.—20 Providence St., Hubbard 4710.
HANDY, A. D. CO.—39 Bromfield St., Liberty 3945.
HARRIS, RALPH & CO.—30 Bromfield St., Liberty 7143.
INDEPENDENT THEATER SUPPLY CO.—47 Church St., Liberty 1159.
NATIONAL THEATER SUPPLY CO.—211 Columbus Ave., Kenmore 0073.
WHOLESOME FILM SERVICE, INC.—48 Melrose St., HAancock 0155.
Springfield
NEW ENGLAND MOTION PICTURE EQUIPMENT CO.—334 Worthington St.

MICHIGAN
Detroit
CINEMA SERVICE CO.—2310 Cass Ave., CADillac 6189.
DETROIT THEATRICAL SERVICE—1456 E. Fort St., C/erry 1221.
ELECTRICAL RESEARCH PRODUCTS, INC.—2111 Woodward Ave., C/erry 3180.
mCARTHR EQUIPMENT CO.—2322 Cass Avenue, CADillac 5525.
NATIONAL THEATER SUPPLY CO.—2312-14 Cass Ave.

MINNESOTA
Duluth
STAR THEATER SUPPLY CO.—2109 W. Superior St.
AMERICAN SEATING CO.—572 Baker Arcade, GEneva 2507.
ELECTRICAL RESEARCH PRODUCTS, INC.—12 S. Sixth St., ATLantic 6233.
HEYWOOD-WAKEFIELD CO.—2101 N. E. Kennedy St., DInsmore 8000.
NATIONAL CAMERA EXCHANGE—5 S. Fifth St., MAIN 7008.
NATIONAL THEATER SUPPLY CO.—56 Glenwood Ave., MAIN 2470.
NORTHERN THEATER SUPPLY CO.—19 Glenwood Ave., GEneva 3980.
PORTER ELECTRIC CO.—523 S. Seventh St., GEneva 2726.

STARBIRD, A. W.—18 Washington Ave., MA1n 5750.
TWIN CITY DECORATIVE SUPPLY CO.—706 First Ave., N., ATLantic 6644.
TWIN CITY SCENIC CO.—2819 Nicollet Ave., REGent 5285.
WESTERN THEATER EQUIPMENT EXCHANGE—39 Glenwood Ave., GEneva 8878.

MISSOURI
Kansas City
A. A. ELECTRIC MACHINERY CO.—1117 Cherry St., Victor 8796.
AMERICAN SEATING CO.—210 W. 8th St., Victor 5589.
COLE THEATER SUPPLY—115 W. 18th St., GRand 0966.
ELECTRICAL RESEARCH PRODUCTS, INC.—1004 Baltimore Ave., HARRison 7330.
GREAT WESTERN STAGE EQUIPMENT CO.—817 Holmes St., Victor 9078.
NATIONAL THEATER SUPPLY CO.—219 W. 18th St., HARRISON 3256.
STEBBINS THEATER EQUIPMENT CO.—1804 WYANDotte St., GRand 0134.
St. Louis
ELECTRICAL RESEARCH PRODUCTS, INC.—1010 Pine St., GARfield 5330.
ERKER BROS. OPTICAL CO.—610 Olive St., CHEstnut 9410.
EXHIBITORS SUPPLY CO.—3238 Olive St., JEFFERSON 5913.
FULTON, E. E. CO.—3232 Olive St., JEFFERSON 2373.
MINUSA CINE SCREEN CO.—2665 Morgan Street, JEFFERSON 0345.
NATIONAL THEATER SUPPLY CO.—3210 Olive St., JEFFERSON 8494.
SIEGFRIED, E. C.—Empress Theater Bldg., JEFFERSON 5994.
VAN ASHE RADIO CO.—26 S. 10th St., MA1n 0445.
WALKER-AMERICAN CORP. OF N. Y.—2665 Morgan St., JEFFERSON 0345.

NEBRASKA
Omaha
QUALITY THEATER SUPPLY CO.—1518 Davenport St., ATlanta 7253.
UNITED STATES THEATER SUPPLY CO.—1506 Davenport St., ATlanta 6568.

NEW HAMPSHIRE
Hillsboro

NEW JERSEY
Newark
ELECTRICAL RESEARCH PRODUCTS, INC.—40 Clinton St., Mitchell 2-1830.

NEW MEXICO
Clovis
EASTERN MOTION PICTURE THEATER SUPPLY CO.—Box 548.

NEW YORK
Albany
ALBANY CALCIUM LIGHT CO.—287 Hudson Ave., Tel. 3-2863.
ELECTRICAL RESEARCH PRODUCTS, INC.—11 N. Pearl St., Tel. 3-6687.
EMPIRE THEATER SUPPLY CO.—42 Orange St., Tel. 3-2972.
Theater Supplies

and Service—

PROJECTION CARBONS—economical—slow burning and brilliant.

ELECTRIC BULBS—all sizes, including new 6 watt for marquees—saving 40% of current consumption of 10 watt size.

NEW and GUARANTEED REBUILT PROJECTORS and LAMP HOUSES.

REPAIR PARTS—for all projectors and lamps.

EQUIPMENT OF ANY KIND—used in booth.

DECORATION of THEATERS or LOBBIES.

FRAMES—BOOTHS—TICKET MACHINES—TICKETS.

OUR TECHNICAL DEPARTMENT can analyze your troubles—ventilation—heating—lighting—projection and sound—Put your troubles up to us.

GET IN TOUCH with branch office nearest you or write us direct.

Vortkamp & Co., Inc.

1600 Broadway, N. Y. C.

Telephone CHickering 4-5550
Brooklyn

ELECTRICAL RESEARCH PRODUCTS, INC.—1 Hanson Place, Sterling 3-0500.

GREENBAUM, O.—1682 Cornelia St., Headgean 3-6359.

Buffalo

ADAMS, J. F.—459 Washington St., Cleveland 0940.

BUFFALO PHOTO MATERIAL CO.—37 Niagara St., Washington 6306.

ELECTRICAL RESEARCH PRODUCTS, INC.—367 Main St., Washington 7432.

HAUSER, BOB, STUDIO—11 W. Tupper St.

NATIONAL THEATER SUPPLY CO.—500 Pearl St., Washington 1736.

OSTROWSKI, M. J.—119 St. Louis St., Fillmore 3248-J.

QUEEN CITY SCENIC STUDIOS—145 High St.

UNITED PROJECTOR & FILM CORP.—228 Franklin St., Washington 5840.

New York City

ABE COHEN’S EXCHANGE, INC.—120 Fulton St., John 4-3235.

ACME EXCHANGE—345 E. 17th St., Stuyvesant 9-6899.

AMUSEMENT SUPPLY CO.—341 W. 44th St., Lackawanna 4-7509.

APPOLO FILM SUPPLY CO.—630 Ninth Ave., Chickerling 4-0152.

AUDITORIUM SUPPLY CO.—37 E. 28th St., Ashland 4-5617.

AYWON EXCHANGE, INC.—729 Seventh Ave., Bryant 9-2660.

BADGLEY, G. J.—111 West 48th St., Bryant 9-4351.

BEHREND M. P. SUPPLY CO.—630 Ninth Avenue, Lackawanna 4-8729.

BELL & HOWELL CO.—11 West 42nd St., Longacre 5-2972.

BESLER, CHARLES CO.—131 E. 23rd St., Gramercy 5-2659.

BLUE SEAL SOUND DEVICES, INC.—130 West 46th St., Bryant 9-9555.

CAPITOL M. P. SUPPLY CO.—630 Ninth Avenue, Longacre 5-6318.

CARBON PRODUCTS, INC.—324 West 42nd St., Bryant 9-6253.

CONTINENTAL THEATER ACCESSORIES, INC.—321 West 44th St., Chickerling 4-2200.

COLUMBUS PHOTO SUPPLY—146 Columbus Ave., Trafalgar 7-8635.

CONVEX SCREEN CORP.—22 West 48th St., Bryant 9-9031.

CROWN M. P. SUPPLIES—311 West 44th Street, Chickerling 4-1769.

DU PONT FILM MFG. CORP.—35 West 45th St., Bryant 9-5915.

ELECTRICAL RESEARCH PRODUCTS, INC.—250 West 57th St., Columbus 5-2200.

EYE GATE HOUSE, INC.—330 West 42nd St., Bryant 9-2062.

FULTON, L. E. CO.—115 West 45th St., Bryant 9-3488.

GENERAL TALKING EQUIPMENT CO.—175 Fifth Ave., Algonquin 4-0784.

KAPLAN, SAM—729 Seventh Ave., Bryant 9-6745.

MESTRUM, H.—514 West 46th St., Chickerling 4-3498.

METROPOLITAN M. P. CO.—110 West 34th St., Chickerling 4-0390.

MOTION PICTURE ACCESSORY CORP.—43 West 24th St., Watkins 9-2876.

MOTION PICTURE ACCESSORY CORP.—220 West 42nd St., Wisconsin 7-1578.

NATIONAL THEATER SUPPLY CO.—1560 Broadway, Bryant 9-2480.

NEUMADE PRODUCTS CORP.—330 West 42nd St., Medallion 3-3184.

NEWMAN, I. C. CO.—545 Fifth Avenue, Vanderbilt 3-3095.

NEWMANS’ CAMERA SHOP—1197 Sixth Avenue, Longacre 5-8236.

PHOTO LYTE SOUND, INC.—1560 Broadway, Bryant 9-8374.

RCA PHOTOPHONE, INC.—155 West 24th Street, Murray Hill 4-0212.

RAVEN SCREEN CORP.—143 E. 24th St., Bogardus 4-1998.

S. O. S. CORP.—1600 Broadway, Chickerling 4-1717.

SCHOONMAKER EQUIPMENT CO.—276 Ninth Ave., Chickerling 4-1184.

SEIDEN, JOSEPH—729 Seventh Ave., Bryant 9-3951.

SERVICE ON SOUND CORP.—1600 Broadway, Chickerling 4-2774.

STANDARD FILM CO.—630 Ninth Ave., Lackawanna 4-2973.

STERLING MOTION PICTURE APPARATUS CO.—250 West 54th St., Columbus 5-1182.

SUPREME SCREEN SERVICE, INC.—630 Ninth Ave., Chickerling 4-1844.

TANNENBAUM, J. A., INC.—1600 Broadway, Chickerling 4-2774.

TRANS LUX DAYLIGHT PICTURE SCREEN CORP.—247 Park Ave., Eldorado 5-8200.

VICTOR ANIMATOGRAPH CORP.—242 West 55th St., Columbus 5-6060.

VORTKAMP & CO.—1600 Broadway, Chickerling 4-5550.

WELSH, J. H.—503 West 43rd St., Medallion 3-4555.

WALKER AMERICAN SCREEN CORP.—41 E. 42nd St., Murray Hill 2-7496.

WARRENTED FILMS, INC.—729 Seventh Ave., Bryant 9-5543.

WILLOUGBYS, INC.—110 West 32nd St., Pennsylvania 6-0330.

Rochester

FENVESSY, CAROL—130 S. Clinton Ave.

M. P. EQUIPMENT SERVICE—Brewerton Road.

Syracuse

ELECTRICAL RESEARCH PRODUCTS, INC.—214 S. Tryon St., Tel. 7137.

NATIONAL THEATER SUPPLY CO.—220 West 4th St., Tel. 4658.

North Carolina

Charlotte

ELECTRICAL RESEARCH PRODUCTS, INC.—214 S. Tryon St., Tel. 7137.

NATIONAL THEATER SUPPLY CO.—220 West 4th St., Tel. 4658.

North Dakota

Fargo

McCarthy Theater Supply Co.—64 Fifth St., N.

Ohio

Cincinnati

BECK, WILLIAM & SONS, CO.—Highland & Dorchester Ave., Avon 6229.

ELECTRICAL RESEARCH PRODUCTS, INC.—617 Vine St., Parkway 6720.

HUBER ART CO.—124 W. 7th St., Cherry 0581.

NATIONAL THEATER SUPPLY CO.—1635 Central Parkway, West 7840.

PRINCE, L. M. CO.—108 West 4th St., Main 432.

RCA PHOTOPHONE CO. — 1633 Central Parkway, West 4870.

RUNEY, CLARENCE E.—1434 Vine St., Parkway 2415.

Cleveland

ARGUS MFG. CO.—1392 W. 110th St., Lakewood 7180.

BEST DEVICES CO.—Film Bldg., Prospect 7886.

ELECTRICAL RESEARCH PRODUCS, INC.—925 Euclid Avenue. Main 2089.

ESCAR M. P. SERVICE—10008 Carnegie Avenue. Cedar 3900.
ATLAS clients represent leading major producing companies as well as independents... Unparalleled facilities for recording, re-recording, synchronizing, dubbing, tests... Trained efficient craftsmen in every department guarantee superior quality of sound at all times... No royalties. Sound truck for locations and commercial pictures.

Quality...

Recording by CINEGLOW SOUND SYSTEM

Among those we have served are Educational, Universal, M-G-M, Columbia, Beacon Films, Rothacker Films, De Luxe Trailers, Supreme Trailers, Yugoslavian Pictures, Martin Johnson, Capitol Films, Earl Rossman, Bray, Central Film, Film Exchange, Ideal Pictures, Jewish Feature Pictures, Picture Holdings Corp., Moser-Terry, Van Beuren, Visugraphic... and many others.

Estimates Cheerfully Furnished.

Finest equipped studio in the East!

MAIN OFFICE - 723 7TH AVE. BRYANT 9-7754 N.Y.C.
STUDIO - 29-18 40TH AVE. STILLWELL 4-0560 L.I.C.
EXHIBITORS POSTER SERVICE CO.—2110 Payne Avenue, Prospect 6911.
INDUSTRIAL FILM SERVICE CO. OF CLEVELAND—1898 E. 66th St., Endicott 0755.
NATIONAL THEATER SUPPLY CO.—2121 Payne Avenue, Prospect 4613.
OLIVER MOTION PICTURE SUPPLY CO.—2209 Payne Avenue, Prospect 6934.
RCA PHOTOPHONE, INC.—Film Exchange Bldg., Prospect 7061.
TRI STATE M. P. CO.—2108 Payne Avenue, Prospect 4900.

Columbus
AMERICAN THEATER EQUIPMENT CO.—165 N. High St.
DAYTON THEATER SUPPLY CO.—111 Volkenand St.
MAUMEE
CLOSE FILM EXCHANGE—111 W. Wayne St.
Toledo
AMERICAN THEATER SUPPLY CO.—31 St. Clair St.

OKLAHOMA
Oklahoma City
DAVID, HENRY O.—106 S. Hudson St., Tel. 2-0608.
ELECTRICAL RESEARCH PRODUCTS, INC.—120 N. Robinson St., Tel. 3-5348.
NATIONAL THEATER SUPPLY CO.—700 W. Grand Avenue, Tel. 3-9703.
RCA PHOTOPHONE, INC.—623 W. Grand St., Tel. 7-6528.

OREGON
Portland
BEEMAN, R. L. STAGE & SCENIC STUDIO—517 Clay St., Beacom 8822.
ELECTRICAL RESEARCH PRODUCTS, INC.—446 Morrison St., Beacom 7283.
LERMER, M. V.—171 Kilingsworth Avenue, Walnut 5608.
PACIFIC POSTER CO.—433 Glisan St., BROADway 5850.
PORTLAND M. P. MACHINE CO.—Rivioli Theatre Bldg., ATwater 7751.
STARK, JOHN L. CO.—427 1st St., ATwater 3410.

PENNSYLVANIA
Philadelphia
CONTINENTAL THEATER ACCESSORIES, INC.—1225 Vine St., Rittenhouse 9530.
ELECTRICAL RESEARCH PRODUCTS, INC.—401 N. Broad St., Walnut 1940.
NATIONAL THEATER SUPPLY CO.—1315 Vine St., Spruce 6156.
PENN THEATER EQUIPMENT CO.—303 N. 13th St., Rittenhouse 3273.
RIZZO, VLEM—255 N. 13th St., Spruce 1884.
SWAAB, LEWIS M. & SONS—5038 Chestnut St., Sherwood 5470.
WILLIAMS, BROWN & EARLE—918 Chestnut St., Penypaker 7320.

Pittsburgh
AMERICAN POSTER SUPPLY CO.—425 Van Braam St., Court 8544.
CONTINENTAL THEATER ACCESSORIES, INC.—Clark Bldg., Atlantic 9200.
ELECTRICAL RESEARCH PRODUCTS, INC.—6th St. & Duquesne Way, Atlantic 5840.
ENGLAND, M. S.—425 Van Braam St., Atlantic 7349.
MORTON, EDWARD B.—1721 Blvd. Allies, Atlantic 8442.
MOTION PICTURE MACHINES CO.—609 Neville St., Mayflower 9600.
NATIONAL THEATER SUPPLY CO.—1721 Blvd. Allies, Atlantic 8442.
PINKNEY FILM SERVICE CO.—1028 Forbes St., Atlantic, 7833.
SUPERIOR M. P. SUPPLY CO.—86 Van Braam St., Grant 0724.
THEATRE SUPPLY CO.—425 Van Braam St., Atlantic 7349.

Scranton
ELECTRICAL RESEARCH PRODUCTS, INC.—Lackawanna & Wash. Ave., Tel. 4-1138.
THEATRE EQUIPMENT CO.—940 Quincy St.

RHODE ISLAND
Providence
ELECTRICAL RESEARCH PRODUCTS, INC.—111 Westminster St., Gaspee 7664.
RHODE ISLAND THEATER SUPPLY CO.—357 Westminster St., Plantations 9052.
WRIGHT & MACOMBER, INC.—76 Dorrance St., Gaspee 6288.

SOUTH CAROLINA
Greenville
IMPERIAL FILM SERVICE—N. Main St.
INDEPENDENT THEATER SUPPLY CO.—22 West North St.
TRIO AMUSEMENT CO., INC.

SOUTH DAKOTA
Sioux Falls
AMERICAN THEATER SUPPLY CO.—320 S. Phillips Avenue.

TENNESSEE
Bristol
WHITE THEATER EQUIPMENT CO.—24 6th St.
Memphis
MONARCH THEATER SUPPLY CO.—154 E. Calhoun St., Tel. 8-4870.
NATIONAL THEATER SUPPLY CO.—400 S. 2nd St., Tel. 8-5358.

TEXAS
Dallas
DALLAS SCENIC STUDIO, INC.—2700 Ferris St., Tel. 7-0103.
EDUCATIONAL EQUIPMENT CO.—1919 Commerce St., Tel. 7-6772.
ELECTRICAL RESEARCH PRODUCTS, INC.—1909 Elm St., Tel. 7-1361.
HARDIN THEATER SUPPLY CO.—714 Hampton Road, Tel. 6-2235.
KING STUDIOS—2545 Elm St., Tel. 7-6101.
NATIONAL THEATER SUPPLY CO.—306 S. Harwood St., Tel. 7-4514.
PARKER, DAVID F.—1919 Commerce St., Tel. 7-6776.
SOUTHWESTERN DISTRIBUTORS—309 Browder St., Tel. 2-4543.

Houston
INDEPENDENT FILM EXCHANGE—352 E. Commerce Street.
SOUTHERN FILM SERVICE—1616 Fravis St.
San Antonio
ELECTRICAL RESEARCH PRODUCTS, INC.—115 W. Travis St., Rocket 3758.

UTAH
Ogden
ALHAMBRA THEATRICAL CO.—Paramount Theater, 2429 Kiesel Ave.
WORMAN SUPPLY CO.—1069 23rd St.
Salt Lake City
ELECTRICAL RESEARCH PRODUCTS, INC.—200 S. Main St., Wasatch 2954.
Custom-Built for Your Theatre

No cooling system can meet your theatre's needs unless it is planned and engineered to fit your special requirements in every way.

Every Kooler-Aire installation is preceded by a detailed survey of the theatre. Then plans are drawn, equipment determined and the installation supervised by our engineers if desired.

No operator required. Regulated by manager or usher from any desired place in the theatre. Cooling capacity is instantly adjustable to exactly suit conditions the year round. No noise. No chilly drafts. Costs less to buy and to operate. Write for complete details and terms.

Kooler-Aire Engineering Corporation

2101 Kennedy St., N. E., Minneapolis, Minn.

Paramount Bldg., New York, N. Y.
WISCONSIN

HERMANCE, GEO. S. SCENIC CO.—341 E. 5th St., WAsatch 7372.
NATIONAL THEATER SUPPLY CO.—248 E. 1st South St., WAsatch 5959.
UTAH IDAHO SCHOOL SUPPLY CO.—155 S. State St., WAsatch 6134.

VERMONT

Burlington
BOARDMAN THEATER SUPPLY HOUSE—156 Bank St.

WASHINGTON

Seattle
GREAT WESTERN THEATER SUPPLY CO.—2321 2nd Avenue, MAin 8534.
MARTIN, M. R. & CO.—1005 2nd Avenue, ELiot 5323.
NATIONAL THEATER SUPPLY CO.—2400 1st Ave., MAin 4910.
SCENIC AND LIGHTING STUDIO—3227 Western Avenue, ALder 0804.
SHEARER, B. F. CO.—2318 2nd Avenue, ELiot 8247.

WEST VIRGINIA

Charleston
CHARLESTON ELECTRICAL SUPPLY CO.
CHARLESTON THEATER SUPPLY CO.—506 State St.
Fairmount
MCGRAY & MCGRAY—327 Main St.
Wheeling
STANDARD THEATER SUPPLY CO.—3119 McCulloch Street.

WISCONSIN

Milwaukee
ART SUPPLY CO.—611 W. Wisconsin Avenue, Broad-
WAY 0062.
ELECTRICAL RESEARCH PRODUCTS, INC.—536 W. Wisconsin Avenue, MArquette 0291.
JOY, BOYD P.—1218 N. 5th St., MArquette 2685.
KAGEL SCENIC STUDIOS—1926 N. 4th St., LOCust 5035.
NATIONAL THEATER SUPPLY CO.—725 W. Wells St., MArquette 7333.
SMITH, RAY CO.—635 7th St., MArquette 2000.
TWIN CITY SCENIC CO.—1417 N. 57th St., BLUEmount 3586.
UNIVERSAL SCENIC STUDIO, INC.—1218 N. 5th St., MArquette 2685.

CANADA

Calgary
RICE, J. M.—Traders Bldg., Phone M-8785.
STEVENS THEATER SUPPLY CO.
Edmonton
ADAMSON, M. L.—1605 104th St.
Montreal
CANADIAN THEATER SUPPLY CO.—366 Mayor St., LAncaster 6477.
ELECTRICS, LTD.—400 McGill St., LAncaster 0186.
LYRIC THEATRICAL SUPPLIES—1193 Bleury St., LAncaster 8081.
PERKINS ELECTRIC CO.—2027 Bleury St., HARbour 0179.
Ottawa
FILM & SLIDE CO. OF CANADA—1117 St. Catherine St. W., MArquette 5985.
PHOTOGRAPHIC STORES, LTD.—65 Sparks St., QUEen 2300.

Toronto
CANADIAN THEATER & ELECTRICAL SUPPLIES—61 Albert St., ELgin 2920.
COLEMAN ELECTRIC CO.—258 Victoria St., ELgin 7767.
DOMINION THEATER EQUIPMENT CO.—21 Dundas Sq., ELgin 5619.
PERKINS ELECTRIC CO.—277 Victoria St., ELgin 6209.

Winnipeg
DOMINION THEATER EQUIPMENT CO.—847 Davie St.
EMPIRE AGENCIES, LTD.—211 Bower Bldg., 543 Granville St.
THEATER EQUIPMENT & SUPPLY CO.—906 Davie Street.
UNITED ELECTRIC CO.—847 Davie St.

LABORATORIES

CALIFORNIA

Los Angeles
ASSOCIATED FILM ENTERPRISES—1056 N. Cahuenga Ave., GLadstone 5118.
CINECOLOR, INC.—201 N. Occidental Blvd., Fitzroy 2556.
COLOR LAB.—1141 N. Cahuenga Ave.
COMBINED TITLES — 933 Seward St., HOLlywood 1441.
COMPOSITE LABORATORIES CO.—8111 Santa Monica Blvd., OXFord 1611.

CONSOLIDATED FILM INDUSTRIES, INC. — 933 Seward St., HOLlywood 1411; 6363 Santa Monica Blvd., HEmstead 4154 (Branches in New York).
DAVIDGE, ROY—6701 Santa Monica Blvd., GRanite 3108.
DUNNING PROCESS CO., INC.—932 La Brea Ave., GLadstone 3959.
EASTMAN KODAK RESEARCH LABORATORY—6707 Santa Monica Blvd., HEmstead 3171.
FOX LABORATORY—1401 N. Western Ave., HOLlywood 1211.
HANDSCHIEGEL COLOR PROCESS CORP.—See Kelly-Handschiegel.

897
Cineglow Sound Systems have proved their superlative merit in all parts of the world. Among hundreds of satisfied users are: Atlas Sound Recording Studios, New York; Apollo Studios, Paris; Industrial and Educational Films Far East, Shanghai, China; United States Navy; British and Continental Trading, Hague, Holland; Hoeffler Asiatic Expeditions; Motion Picture Service, St. Petersburg, Fla.

Quality of Sound Unsurpassed . . .
Down-to-Earth Prices . . . No Royalties
SLY FOX FILMS CORP.—627 First Ave., N. Atlantic 2818.

MISSOURI
Kansas City
MISSOURI FILM LAB.—335 E. 39th St., Westport 3090.

UNITED FILM AD SERVICE—2449 Charlotte Street, HArrison 5840.
St. Louis
AD-O-GRAMS, INC.—6150 Delmar Blvd., Cabany 7275.

COMMERCIAL FILM STUDIO.—4322 Delmar Blvd., Jefferson 6424.

NATIONAL FILM PUBLICITY CORP.—311 S. Sarah St., FPranklin 4620.

PETILL, A. P.—3723 Olive St., Jefferson 7782.

NEBRASKA
Omaha
CHENOWETH FILM CO.—2814 N. 66th St., WAlnut 2070.

NEW JERSEY
Bound Brook
PATHE LA.8. — 80und Brook 90.
Fort Lee

Hudson Heights
O. W. 8IARMER CO.—1990 Boulevard East, PALisade 6-3678.

Jersey City
CONSOLIDATED FILM INDUSTRIES—1 Congress St., WEstber 4-4675.

Newark
PARAGON LABORATORIES—56 Clinton St., Mitchell 2-6768.

West New York
EMPIRE LABORATORY—599 Jefferson St., Union 7-4472. (Office at 723 Seventh Ave., BRYant 9-2180, N. Y. C.)

NEW YORK
Buffalo
SPENCER CO.—422 Niagara St., VISUAL DEMON SYSTEM—259 Delaware Ave.

Brooklyn and Long Island
CONSOLIDATED FILM INDUSTRIES—68 Hunterspoint Ave., Stillwell 4-5850, Long Island City. (Office at 1776 Broadway, Circle 7-1150, N. Y. C.)

CRAFT FILM LAB.—48 Congress Ave., INdependence 3-4300, Flushing.

PARAMOUNT—Sixth & Pierce Avenues, Ravenswood 8-8000, Long Island City.

WARNER BROS., VITAGRAPH LAB. — 1400 Locust Ave., Nightingale 4-8700, Brooklyn.

New York City
CINELAB, INC.—33 W. 60th St., COLUMbus 5-0878.

CONSOLIDATED FILM INDUSTRIES, INC.—Executive offices: 1776 Broadway, Circle 7-1150, N. Y. C.; New York Plant: 203 W. 146th St., 8Radhurst 2-1220; Combined Photo Division: 68 Hunterspoint Ave., Stillwell 4-5850, Long Island City; Fort Lee Plant: Fort Lee 8-2400; Wyanoke Elco Division: Fort Lee 8-3400. (Branch in Los Angeles).


DE LUXE TRAILERS, INC.—630 Ninth Ave., PENnsylvania 6-6636.

DU-ART FILM LABORATORY—245 W. 55th Street, COLUMBUS 5-4907.

EMPIRE LABORATORIES—723 Seventh Ave., BRYant 9-2180.

EVANS, THOMAS W.—120 W. 41st St., PENnsylvania 6-1520.

FILM LABORATORIES OF CANADA, LTD.—American Representative: Arthur Gottlieb, 245 W. 55th St.

FILMLAB, INC.—130 W. 46th St., BRYant 9-4981.

FILM SERVICE LABORATORIES—630 Ninth Avenue, Chickerling 4-0640.

FOX FILM CORP. LABORATORY—850 Tenth Ave., COLUMBUS 5-3320.

H. E. R. LABORATORIES, INC.—457 W. 46th St., Longacre 5-3342.

MALCOLM FILM LABORATORIES—244 W. 49th St., Chickerling 4-4233.

PARAMOUNT NEWS LABORATORY—544 W. 43rd St., Medallion 3-4300.

PRODUCERS LABORATORIES, INC.—630 Ninth Ave., STEWART WARNER FILM MFG. CORP.—653 10th Ave., Chickerling 4-0645.

OHIO
Cincinnati
MOVIEMAKERS, INC.—110 W. 8th St., Cerry 6324.

RUNEY MOTION PICTURE CO.—1334 Vine St., PARKway 2415.

Cleveland
ALPHA MOTION PICTURE CORP.—1825 E. 18th St., Prospect 8160.

ART FILM STUDIOS—6601 Euclid Ave., HENDerson 5933.

ESCAR MOTION PICTURE SERVICE—10008 Carnegie Ave., CEDar 3900.

HOME MOVIE CO.—2025 Euclid Ave., Cerry 1500.

TRI-STATE MOTION PICTURE CO.—2110 Payne Ave., PROspect 4900.

OREGON
Portland
HEATON & GIFFORD.—208 E. Broadway, TRinity 7616.

SILL, JESSE G.—998 Upshur St., 8Eacon 5391.

PENNSYLVANIA
Philadelphia
McCURDY LABORATORY—56th & Wooland Ave., SARatoga 0466.

NEW REEL LABORATORY—1707 Sansom St., RITTENhouse 3892.

Pittsburgh
ATLANTIC FILM CORP.—1105 Washington 8td., MONTrose 6000.

MOTION PICTURE PROD. CO.—607 Neville St., MAYflower 9600.

TEXAS
Dallas
JAMIESON FILM LABORATORIES—2212 Live Oak St., Tel. 2-1725.

SIMPSON, JAMES P. & CO.—317 N. Beckley St., Tel 6-5104.

WASHINGTON
Seattle
OLYMPIC STUDIOS—2419 Second Ave., ELiot 5028.

WISCONSIN
Milwaukee
BADGER FILM MFG. CO.—332 W. Wisconsin Ave., 8Roadway 1225.

CANADA
Montreal
ASSOCIATED SCREEN NEWS, LTD.—Western Ave. at Decarie Blvd., DEXter 1186.

MASON, BERT & SONS—2118 8leury St., LANCaster 7939.

TORONTO
ASSOCIATED SCREEN NEWS, LTD.—Tivoli Theater 8ldg., Waverly 3703.

FILMART MOTION PICTURES—107 Richmond St., E.

FILM LABORATORIES OF CANADA—362 Adelaide St., W., Waverly 6842.
ACTUAL SCENE AND DIALOGUE ARE NECESSARY TO THE SUCCESSFUL OPERATION OF ANY THEATRE

• THEY SELL WHEREAS ALL OTHER TYPES MERELY TELL

MAKERS OF THE WORLDS' FINEST TRAILERS

NATIONAL SCREEN SERVICE ADVANCE TRAILERS
NATIONAL SCREEN SERVICE—Producers and distributors of talking trailers with actual scenes and actual dialogue from the picture. Also sound trailers with broadcast voice and music. Also synchronized music and silent trailers. The company also specializes in presentation leaders, film titles, film trailers, industrial films, leaders, musical trailers (on film), overtures, synchronized trailers, talking trailer titles (film), type trailers, and special service work of every description.

EXHIBITORS SCREEN SERVICE—Entered the field to provide theater owners with short, interesting trailers on all feature productions, employing animation, sound effects, music and descriptive dialogue. All types of special service work are also produced. A complete library is readily accessible to theaters in all parts of the United States through branches in New York, Chicago, Los Angeles and Dallas.

CALIFORNIA

Los Angeles
ADVANCE TRAILER SERVICE CORP.—1922 S. Vermont Ave., REP 4166.
EXHIBITORS SCREEN SERVICE, INC.—1909 S. Vermont Ave., HOL 1441.
NATIONAL SCREEN SERVICE—1922 S. Vermont Ave., REP 4166.
PACIFIC TITLE & ART STUDIOS—1123 N. Bronson Ave., HOL 9220.
SUPREME SCREEN SERVICE—1909 S. Vermont Ave., PArkway 3191.

San Francisco
ACME SLIDE STUDIO—125 Hyde St., ORdway 4247.
AUERBACH MOTION PICTURE PRODUCTIONS—170 Golden Gate Ave., PROS 0280.
BLACHE FILM LABORATORIES—292 Turk St., PROS 9388.
LONG, S. C. MOTION PICTURE PRODUCTIONS—261 Golden Gate Ave., UND 1045.
NATIONAL SCREEN SERVICE—298 Turk St., PROS 0920.
TAM SLIDE & FILM CO.—942 Market St., EXbrook 3214.

COLORADO

Colorado Springs
ALEXANDER FILM CO.—Tel. 4200.

DENVER

FILMCRAFT LABORATORIES—1353 Vine St., FRanklin 6271.

GEORGIA

Atlanta
NATIONAL SCREEN SERVICE—141 Walton St., N. W.
STRICKLAND INDUSTRIAL FILM CORP.—163 Walton St., N. W., JACKSON 2767.

ILLINOIS

Chicago
EXHIBITORS SCREEN SERVICE, INC.—806 S. Wabash Ave., WABash 0088.
FILMACK TRAILER CO.—908 S. Wabash Ave., HARRISON 0186.
NATIONAL SCREEN SERVICE—1307 S. Wabash Ave., VIC 4411.
STERN, SIDNEY—726 S. Wabash Ave., WEBster 3823.
VITAGO CORP.—4942 Sheridan Rd., LONGbranch 6380.

INDIANA

Indianapolis
COBURN, HARRY H.—873 Massachusetts Ave., LINcoln 3001.

UNITED FILM AD SERVICE, INC.—136 Lemcke Bldg., LINcoln 1814.

IOWA

Des Moines
PARROT FILMS—1700 Keosauqua Way, Tel. 5-8686.

LOUISIANA

New Orleans
HARCOLD MOTION PICTURE INDUSTRIES, INC.—610 Barrone St., RAYmond 3191.
MOTION PICTURE ADVERTISING SERVICE CO., INC.—2301 Tulane St., GALvez 2131.

MASSACHUSETTS

Boston
AMBRUTER M. P. LAB.—35 Piedmont St., HANcock 1158.
MASTER M. P. BUREAU—50 Piedmont St., HANcock 3593.

MINNESOTA

Minneapolis
PEERLESS SLIDE CO.—706 First Ave., MAIN 5748.
RAY-BELL FILMS, INC.—435 Palace Bldg., GENEVA 1023.
SLY FOX FILMS CORP.—627 First Ave., ATLantic 2818.

MISSOURI

Kansas City
ANDLAUER FILM CO.—Ozark Bldg., MAIN 2658.
MISSOURI FILM LABS.—214 E. 39th St., WESTport 3090.
UNITED FILM AD SERVICE—2449 Charlotte St., HARRISON 5840.

St. Louis
AD-O-GRAMS, INC.—6150 Delmar Blvd., CAbany 7275.
COMMERCIAL FILM STUDIO—4322 Delmar Blvd., JEFF 6424.
HARDCASTLE, RICHARD—Paul Brown Bldg., CENTRAL 4020.
NATIONAL FILM PUBLICITY CORP.—311 S. Sarah St., FRanklin 4620.
SCHWEIG STUDIO, INC.—4927 Delmar Blvd., ROSedale 3000.

NEW YORK

New York City
ACME FILM CO.—1540 Broadway, BRyant 9-2325.
DE LUKE TRAILERS, INC.—630 Ninth Ave., PENNSylvania 6-6636.
Are You Keeping Pace with Progress?

«AN ENGINEERING SERVICE>>

Kendell System
Audio-Dynamics

If you are a Showman, the answer is yes! You proved that when you equipped your house with what you considered the ultimate in reproducer equipment.

Dialogue reproduction is now an accepted fact. It is no longer a race to secure the best equipment for your theatre. Your really big worry is to obtain the maximum performance from the existing installation.

It is true, better recordings have improved contemporary product over that of a year or two ago, but the acoustical deficiencies still remain—and will, until physicists hurdle the thousand and one obstacles.

To keep pace with progress improvements in your house are essential. Perhaps you have echoes, long reverberatory time, speech distortion, overtones, blasts or other deficiencies, that you are not aware of.

Kendell engineers will gladly survey your theatre and render a complete and accurate acoustical report, which will be submitted at no cost, for your consideration.

Address all communications to

KENDELL & DASSEVILLE, Incorporated
WORLD'S LARGEST FIRM OF ACOUSTICAL ENGINEERS
EXECUTIVE OFFICES: SIX EAST 46TH STREET, NEW YORK
REPRESENTATION IN THE PRINCIPAL CITIES
PHILADELPHIA

McCURDY FILMS—65th St. & Woodland Ave., SARatoga 0466.

NATIONAL SCREEN SERVICE—1242 Vine St., RITTennhouse 8689.

Pittsburgh

ATLANTIC FILM CO. — 1105 Washington Blvd., MONtrose 6000.

PENNSYLVANIA

Films

MoNTrose 7616.

New York

ARTISTES

Cleveland

TRI-STATE MOTION PICTURE CO. — 2110 Payne Ave., Prospect 4900.

OREGON

HEATON & GIFFORD — 208 E. Broadway, Trinity 7616.

Portland

SILL, JESSE G.—998 Upshur St., Becaon 5391.

PHILADELPHIA

McCURDY FILMS—65th St. & Woodland Ave., SARatoga 0466.

PENNSYLVANIA

McCURDY FILMS—65th St. & Woodland Ave., SARatoga 0466.

NATIONAL SCREEN SERVICE—1242 Vine St., RITTennhouse 8689.

Pittsburgh

ATLANTIC FILM CO. — 1105 Washington Blvd., MONtrose 6000.

PENNSYLVANIA

Films

MoNTrose 7616.

New York

ARTISTES

Cleveland

TRI-STATE MOTION PICTURE CO. — 2110 Payne Ave., Prospect 4900.

OREGON

HEATON & GIFFORD — 208 E. Broadway, Trinity 7616.

Portland

SILL, JESSE G.—998 Upshur St., Becaon 5391.

PHILADELPHIA

McCURDY FILMS—65th St. & Woodland Ave., SARatoga 0466.

PENNSYLVANIA

McCURDY FILMS—65th St. & Woodland Ave., SARatoga 0466.

NATIONAL SCREEN SERVICE—1242 Vine St., RITTennhouse 8689.

Pittsburgh

ATLANTIC FILM CO. — 1105 Washington Blvd., MONtrose 6000.

PENNSYLVANIA

Films

MoNTrose 7616.

New York

ARTISTES

Cleveland

TRI-STATE MOTION PICTURE CO. — 2110 Payne Ave., Prospect 4900.

OREGON

HEATON & GIFFORD — 208 E. Broadway, Trinity 7616.

Portland

SILL, JESSE G.—998 Upshur St., Becaon 5391.
SPECIALISTS IN SUPERIMPOSING TITLES

Normal Capacity
3,000,000 Feet Per Week

CRAFT FILM LABORATORIES, Inc.
Executive Offices: 729 Seventh Ave., N.Y.C. Bryant 9-5372 3-4
Laboratories: Flushing, L.I. Independence 3-4300
IN THE following lists will be found the names and addresses of companies and individuals manufacturing, distributing or serving the motion picture industry with product or services for theater or studio.

ACOUSTICAL PRODUCTS AND SERVICE
Berry & Co., Inc., F.E., 101 Park Ave., N.Y.
Blockson & Co., Michigan City, Ind.
Clinton Carpet Co., 222 N. Bank Dr., Chicago.
Craftex Co., Central St., Boston.
Ferro Building Products Co., 360 Lexington Ave., N.Y.C.
General Insulating Products Co., 8821 15th Ave., Brooklyn, N.Y.
Hamlin, Irving, 1500 Lincoln St., Evanston, Ill.
Housing Co., 40 Central St., Boston.
Insulte Co., 1100 Builders Exch., Minneapolis, Minn.
Johns-Manville Co., 292 Madison Ave., N.Y.C.
King Scenic Co., 2545 Elm St., Dallas, Tex.
Macoustrip Eng. Co., Inc., 1245 Euclid Ave., Cleveland, Ohio.
National Rug Mills, Inc., 2494 S. 5th St., Milwaukee, Wis.
Shugart Co., The Harold, 7470 Santa Monica Blvd., Hollywood.
Service On Sound Corp., 1600 Broadway, N.Y.C.
Sugar, S.S., 11 West 42nd St., N.Y.C.
Union Fibre Sales Co., 205 E. 42nd St., N.Y.C.
Universal Gypsum & Lime Co., 105 W. Madison St., Chicago.
U.S. Gypsum Co., 300 W. Adams St., Chicago.
Western Felt Works, 4115 Ogden Ave., Chicago.
Weyerhaeuser Forest Products, First National Bank Bldg., St. Paul, Minn.

ADAPTERS, CARBON
Best Devices Co., Film Bldg., Cleveland.
Blue Seal Prod., Inc., 264 Wyckoff Ave., Brooklyn, N.Y.
Carbon Prod., Inc., 324 West 42nd St., N.Y.C.
Continental Theater Accessories, Inc., 325 W. 44th St., N.Y.C.
National Theatre Supply Co., 90 Gold St., N.Y.C. (Branches in principal cities)

ADAPTERS, LENS
Blue Seal Products Co., Inc., 264 Wyckoff Ave., Brooklyn, N.Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit.
Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago.
International Projector Corp., 90 Gold St., N.Y.C.
Universal Camera Co., 355 W. Ontario St., Chicago.

ADAPTERS, INCANDESCENT PROJECTION
Best Devices Co., Film Bldg., Cleveland.
Edison Lamp Works of General Electric Co., Harrison, N.J.
Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago.
International Projector Corp., 90 Gold St., N.Y.C.
National Lamp Works, Nela Park, Cleveland.

ADVERTISING AND EXPLOITATION NOVELTIES
(See Novelties, Advertising)

AIR CONDITIONING
(See Cooling, Heating and Ventilating)

AISLE LIGHTS
Belson Mfg. Co., 800 Sibley St., Chicago.
Capitol Stage Lighting Co., 626 10th Ave., N.Y.C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago.

AMPLIFIERS
A-C Masterpack Co., Duncan, Okla.
American Transformer Co., 50 Church St., N.Y.C.
Ampion Corp. of America, 38 West 21st St., N.Y.C.
Associated Engineering Labs., Buffalo, N.Y.
Coast to Coast Radio Corp., 125 W. 17th St., N.Y.C.
DeVry, Herman A., Inc., 55 E. Wacker Drive, Chicago.
Eastern Electric Systems, Inc., Buffalo, N.Y.
Gates Radio & Supply Co., Quincy, Ill.
Mellaphone Corp., Rochester, N.Y.
National Amplifying System, 2270 E. Jefferson Ave., Detroit.
Racon Electric Co., 18 Washington Pl., N.Y.C.

907
Theater Decorations

Unusual effects and new color schemes and furnishings . . . .
Lasting execution and proper estimates. . . . . . . . . .

"Doing Things Worth While"

MICHEL ANGELO STUDIOS INC.

370 Lexington Avenue  New York City
ARCHITECTS
Augustine G. Klinger, 5619 6th Ave., Kenosha, Wis.
Balch & Lippert, 16 N. Carroll St., Madison, Wis.
Ballinger Co., 100 East 42nd St., N. Y. C.
Beall, Frederick E., 334 St. Paul St., Baltimore.
Benedict, E. E., 69 Center St., Waterbury, Conn.
Berlinger & Kaufman, 232 Madison Ave., N. Y. C.
Bliss & Fairweather, 593 Market St., San Francisco, Cal.
Boller Bros., 340 Douglas Blvd., Los Angeles, Cal.
Bort, Walter Earl, 202 Twister Blvd., Clinton, la.
Buckley, C. H., 1st Trust Bldg., Hammond, Ind.
Callendar, H. C., Central National Bank Bldg., Greenbelt, Ind.
Civic Theaters Corp., Webb City, Mo.
Clark, Harlan M., 3115 Mapledale St., Cleveland.
Clyde, J. W., 1 Stevens Ave., Mt. Vernon, N. Y.
Coulter, Norman R., 46 Kearney St., San Francisco.
Crame, C. Howard, 112 Madison St., Detroit, Mich.
Crozier, Percy E., 1017 Phoenix Bldg., Minneapolis.
Cutler, Howard W., 1108 16th St., N. W., Washington, D. C.
De Angelis, Michael J., 154 East Ave., Rochester, N. Y.
Durfee, M. E., Builders Ex Bldg., Santa Monica.
Eberson, John, 370 Lexington Ave., N. Y. C.
Eichberg, J. Milton, 64 W. Randolph St., Chicago.
Elchenbaub, Geo. E., Erie, Pa.
Favis, T. F., 1117 Chapline St., Wheeling, W. Va.
Ferguson, W. S. Co., 2563 Euclid Ave., Cleveland.
Gerhardt, Paul, 64 W. Randolph St., Chicago.
Graham, Donald, 1033 Architects and Builders Bldg., Indianapolis.
Graham, J., 1610 Euclid Ave., Cleveland.
Graven, A. S., Inc., 1100 N. La Salle St., Chicago.
Grey & Lawrence, 42 Church St., New Haven.
Griffith, Edwin, St. John—7th Street Theater.
Hoquiam, Wash.
Griffith, F. W., 400 Snell Blvd., Ft. Dodge, la.
Griffith, H. C., 223 N. Main St., Dayton, 0.
Henderson, C. A., 117½ W. 8th St., Coffeyville, Kan.
Henninger, F. A., Securities Bldg., Omaha, Neb.
Holbrook C. Harry, 628 Franklin Ave., Columbus, Ohio.
Hood, Raymond M., 40 W. 40th St., N. Y. C.
Hulsken, Peter M., 506 Savings Bldg., Lima, 0.
Hyde, Robt., B. & S. Dearborn St., Chicago.
Inwood, R. F., Heatwell Bldg., Long Beach, Cal.

BUYING GUIDE FOR 1933

James, Fred J., Florida State Bldg. of Architects, Tampa, Fla.
Kees & Bowstead, 246 Plymouth Bldg., Minneapolis.
Kennerly & Stiegmeyer, Title Guaranty Bldg., St. Louis, Mo.
Kroby & Browne, 120 Milk St., Boston.
Lamb, Thos. W., 701 7th Ave., N. Y. C.
Lansburgh, G. A., 140 Montgomery St., San Francisco.
Latenser & Sons, John, 732 Insurance Bldg., Omaha.
Lehman, W. E. & D. J., 972 Broad St., Newark, N. J.
Lempert, Leon & Son, Cutler Bldg., Rochester.
Lindsey, C. H., Lamar Life Bldg., Jackson, Miss.
Lippe Contracting Co., 17 W. 60th St., New York City.
Lutz, Albert, 285 Madison Ave., N. Y. C.
Luzius, R. H., 419 Erie Bldg., Cleveland, Ohio.
McClenahan, M. A., 504 Eccles Bldg., Ogden, Utah.
Manley, Fred, Box 119, Knoxville, Tenn.
Martinie, Trueman E., 211 Miners Bank Bldg., Joplin, Mo.
Mayper, O., Victor, 110 W. 40th St., New York City.
Meyer & Holler, Wright & Collard Bldg., Los Angeles, Cal.
Nason, J. E., 622 Corn Exchange Bldg., Minneapolis, Minn.
Nirdinger, M., Empire Bldg., Pittsburgh, Pa.
Oppenhamer & Obel, 503 Beall Bldg., Green Bay, Wis.
Phillips, J. H., 681 Fifth Ave., N. Y. C.
Pridmore, J. E. O., 38 S. Dearborn St., Chicago.
Rabold, W. A., Inc., R. No. 6, Dayton, 0.
Rapp and Rapp, 190 N. State St., Chicago.
Reid Bros., 105 Montgomery St., San Francisco.
Rigamont, Victor A., 1540 Broadway, N. Y. C.
Rosenthal, H., 180 Market St., Newark, N. J.
Rush & Hunter, 1020 Architects & Builders Bldg., Indianapolis, Ind.
Shaprio & Son M., 1560 Broadway, New York City.
Stark & Schneider, Inc., S. 162 St., Madison, Wis.
Starks & Flanders, Forum Bldg., Sacramento, Cal.
Sturdi, Nathan H., 229 Chamber of Commerce Bldg., Buffalo, N. Y.
Sughr, S. S., 11 West 42nd St., N. Y. C.
Supowitz, David, 245 S. 15th St., Philadelphia.
Thalheimer & Weitz, 10 S. 18th St., Philadelphia.
Torbitt, Arch. N., Empire Bldg., Seattle, Wash.
Voigt, S. S., 522 S. Lawrence, Wichita, Kansas.
Wander, Harry A., 142 Wallace St., Buffalo, N. Y.
Wink, J. C. H., Crescent Theater, Dalton, Ga.
Wiseman, Harrison G., 33 W. 42nd St., N. Y. C.

ARC LAMPS
(See Lamps, Arc)

ARTIFICIAL FLOWERS
(See Flowers, Artificial)
BUYING GUIDE FOR 1933

BANNERS
(See Flags and Banners)

BELLS—CHIMES, MUSICAL AND ELECTRICAL
Deagan, J. C., Inc., 1770 Bertan Ave., Chicago, and 1306 Fuller St., Los Angeles.
McShane, Bell Foundry Co., 280 Madison Ave., N. Y. C.
Schwarze Elec Co., Adrian, Mich.
Kohler-Liebich Co., Inc., 3553 Lincoln Ave., Chicago.

BOOTHS, PROJECTION
Atlas Metal Works, Eagle Fork Rd., Dallas, Tex.
Blue Seal Products, Inc., 264 Wyckoff Ave., Brooklyn, N. Y.
Coxsackie Holding Corp., Coxsackie, N. Y.
Harry, O. K. Steel Co., 2333 Papin St., St. Louis.
Holmes Projector Co., 1815 Orchard St., Chicago.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Offices in principal cities)
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.

BOOTHS, TICKET
Atlas Metal Works, Eagle Fork Rd., Dallas, Tex.
Braxton Frame Co., Inc., 341 W. 38th St., N. Y. C.
Caille Brothers Co., The, 6201 Second Blvd., Detroit, Mich.
Continental Theater Accessories, Inc., 325 W. 44th Street, N. Y. C.
Decorators Supply Co., 2547 Archer Ave., Chicago.
Froelich Cabinet Works, Jacob, 1041 Leggett Ave., N. Y. C.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Markendorf, S., Sons, Inc., 159 W. 23rd St., N. Y. C.
Menger, Ring & Weinstein, 304-306 West 42nd St., N. Y. C.
Midwest Ticket & Supply Co., 1 N. LaSalle St., Chicago.
Moesch! Edwards Corrugating Co., 812 Russell St., Covington, Ky.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities)
Stanley Frame Co., 630 Ninth Ave., N. Y. City.

BRASS FIXTURES
(See Fixtures)

BRONZE FIXTURES
(See Fixtures)

CABINETS, FILM
American Film Safe Corp., Washington Blvd., Baltimore, Md.
Atlas Metal Works, Eagle Fork Rd., Dallas, Tex.
Cary Safe Company, 1200 Niagara St., Buffalo, N. Y.
Columbia Metal Box Co., 260 E. 143rd St., N. Y. C.
Dyke Cinema Products Co., 133 228th Street, Laurelton, N. Y.

TALK FROM YOUR SCREEN
With Your Quickly Typewritten Messages ON
RADIO MATS
Sold by all National Theatre Supply Stores

Radio-Mat Slide Co. Inc.
1674 Broadway N. Y. C.
Excellent Medium for Visual Education
CABLE, MOTION PICTURE
Belson Mfg. Co., 800 Sibley St., Chicago.
International Projector Co., 90 Gold St., N. Y. C.
Rockbestos Products Corp., New Haven, Conn.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis.

CALL SYSTEMS
All-American Electrical Maintenance Corp., 88 Park Place, N. Y. C.
Belson Mfg. Co., 800 Sibley St., Chicago.
Couch, S. H., Inc., 69 Broad St., Boston, Mass.
E-I Electric Installation Co., 227 E. 45th St., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.

CAMERAS, PARTS AND SUPPLIES
Agfa Ansco Corp., Binghamton, N. Y.
Akeley Camera Co., 175 Varick St., N. Y. C.
Bass Camera Co., 179 W. Madison St., Chicago.
Bausch & Lomb, 635 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Brooks, Burleigh, 127 W. 42nd St., N. Y. C.
Burke & James, 223 W. Madison Ave., Chicago.
Cinema Equipment Co., 7160 Santa Monica Blvd., Hollywood, Cal.
Debre, Andre, Inc., 115 W. 45th St., N. Y. C.
DeVry, Herman A., Inc., 55 E. Wacker Drive, Chicago.
Eastman Kodak Co., Rochester, N. Y.
Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Frese Optical Co., 827 S. Flower St., Los Angeles.
Goerz American Optical Co., 317 E. 34th St., N. Y. C.
Hoefner, Fred, 5319½ Santa Monica Blvd., Los Angeles.
Little, S. W., 5874 Hollywood Blvd., Hollywood.
Leitz, E., Inc., 60 E. 10th St., N. Y. C.
Olesen, Otto K., Illuminating Co., 1560 N. Vine St., Los Angeles.
Ruby Camera Exchange, 727 7th Ave., N. Y. C.
Seiden, Joseph, 729 7th Ave., N. Y. C.
Tuer, Billy, 7245 Sycamore Trail, Los Angeles.
Universal Camera Co., 355 W. Ontario St., Chicago.
Victor Animatograph Corp., Davenport, la.
Vitaglo Corp., 4942 Sheridan Road, Chicago.
Wholesale Supply Co., 1047 N. Wilcox Ave., Los Angeles.
Willeoughby’s, 110 W. 32nd St., N. Y. C.
Zeiss, Carl, 485 Fifth Ave., N. Y. C.

BUYING GUIDE FOR 1933

CARPETS
A. A. A. Studios, 1426 Eastern Ave., Cincinnati, O.
Aetna Carpet Co., 9006 Melrose Ave., Los Angeles.
Bigelow Sanford Co., 385 Madison Ave., N. Y. C.
Clinton Carpet Co., 222 N. Bank St., Chicago.
National Rug Mills, 2494 S. 5th St., Milwaukee.
Pick-Barth, Albert Co., Inc., 1200 W. 35th St., Chicago.
Scholes, Wm. & Sons, 2nd and Indiana Ave., Philadelphia, Pa.
Sutton, W. E. Carpet Lining Corp., 53 Sedgwick St., Brooklyn, N. Y. C.
Union Carpet Lining Co., 18 Broad St., New London, Conn.
Western Felt Works, 4115 Ogden Ave., Chicago.

CARBONS
Arco Electric Co., 112 W. 42nd St., N. Y. C.
Bond Electric Corp., Lancaster, O.
Carbon Products, Inc., 324 West 42nd St., N. Y. C.
Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.
Felder, M. G., 1560 Broadway, N. Y. C.
Higiel, Frank J., 440 State St., Schenectady, N. Y.
National Carbon Co., Madison Ave., N. W. & W. 117th St., Cleveland, Ohio.
Noris Carbon Co., Inc., 160 Fifth Ave., N. Y. C.
Olesen, Otto K. Illuminating Co., 1560 Vine St., Los Angeles.
Phellis, Charles W., 120 Wall St., N. Y. C.
Reisinger, Hugo, Inc., 25 Murray St., N. Y. C.

CARPET CUSHIONS
Blocksom & Co., Michigan City, Ind.
Brown & Bigelow, 1286 University Ave., St. Paul, Minn.
Celotex Co., 919 N. Michigan Ave., Chicago, III.
Clinton Carpet Co., 122 N. Bank St., Chicago.
National Rug Mills, 2494 S. 5th St., Milwaukee.
Pick-Barth, Albert Co., Inc., 1200 W. 35th St., Chicago.
Scholes, Wm. & Sons, 2nd and Indiana Ave., Philadelphia, Pa.
Sutton, W. E. Carpet Lining Corp., 53 Sedgwick St., Brooklyn, N. Y. C.
Union Carpet Lining Co., 18 Broad St., New London, Conn.
Western Felt Works, 4115 Ogden Ave., Chicago.

CARBON ADAPTORS
(See Adaptors, Carbon)

CARBONS
(See Marquees)

CANOPIES
(See Marquees)

Klearflax Inc., 635 W. 46th St., N. Y. C.
Kleenflax Linen Looms, Inc., 63rd Ave., W., Duluth, Minn.
Mohawk Carpet Mills, Inc., 295 Fifth Ave., N. Y. C.
National Rug Mills, Inc., 2494 S. 5th St., Milwaukee, Wis.
Pick-Barth, Albert Co., Inc., 1200 E. 35th St., Chicago.
Roxbury Carpet Co., 99 Chauncy St., Boston.
Slater, William, Jr., 300 W. Austin Ave., Chicago.
BUYING GUIDE FOR 1933

Sloane, W. & J., 47th St. and Fifth Ave., N. Y. C.
Smith, Alexander & Sons, Elm and Palisade Ave.,
Yonkers, N. Y.

CASES AND CANS, REEL CARRYING
American Can Co., 230 Park Ave., N. Y. C.
Atlas Metal Works, Eagle Fork Rd., Dallas, Tex.
Bass Camera Co., 179 W. Madison St., Chicago.
Carey Safe Co., 1200 Niagara St., Buffalo, N. Y.
Columbia Metal Box Co., 260 E. 143rd St., N. Y. C.
Continental Can Co., 1 Pershing Sq., N. Y. C.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.
Dyke Cinema Products Co., 133-12, 228th St.,
Laurelton, N. Y.
Eastman Kodak Co., Rochester, N. Y.
Eiker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
Globe Machine & Stamping Co., 1250 W. 76th St.,
Cleveland.
Goldberg Bros., 3500 Walnut St., Denver.
Manufacturers' Can Co., Newark, N. J.
Moss, J. & Sons, 78 19th St., Brooklyn, N. Y.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities)
Neumade Products Corp., 440 W. 42nd St., N. Y.
Slipper, J. & Co., Ltd., 1968 S. Vermont Ave.,
Los Angeles.
Stern Metal Works, 4th & Cumberland St., Phila-
delphia, Pa.
Vitaglo Corp., 4942 Sheridan Road, Chicago.

CEMENT, FILM
Bass Camera Co., 179 W. Madison St., Chicago.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Blue Seal Products Co., 264 Wyckoff St., Brooklyn.
Dupont M. P. Industries, 74 Sherman Ave., L. I.
Columbia, N. Y.
Dupont Film Mfg. Co., 35 W. 5th St., N. Y. C.
Eastman Kodak Co., Rochester, N. Y.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
Griffin, F. B., Oshkosh, Wis.
Griswold Machine Works, Port Jefferson, N. Y.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities)
Neumade Products Corp., 440 W. 42nd St., N. Y. C.
Rosco Laboratories, 367 Hudson Ave., Brooklyn.
Williams, Browne & Earle, Inc., 918 Chestnut St.,
Philadelphia.

CHAIRS
(See Seats, Theater)

CHAIR COVERS
(See Covers, Chair)

CHANDELIERS, CRYSTAL
California Chandelier Co., 118½ E. 9th St., Los
Angeles.
Pearlman, Victor S. and Co., 535 S. Wabash Ave.,
Chicago.
Rialto Import Co., 135 W. 44th St., N. Y. C.
Voigt Lighting Fixture Co., 12th & Montgomery,
Philadelphia.

THE ART GUILD
Specialists in
THEATER FRONTS
and
LOBBIES
that
BUILD BUSINESS

220 WEST 54th STREET, N. Y. C.
Telephone—COlumbus 5-5780
CONSTRUCTION, THEATER
(Also see Architects)
Bader & Co., J. A., 923 Market St., Wilmington, Del.
Bach & Lippert, 16 N. Carroll St., Madison, Wis.
Chaning Construction Co., 122 E. 42nd St., N. Y. C.
Civic Theaters Corp., Webb City, Mo.
Eberhard, John, 370 Lexington Ave., N. Y. C.
Eichenlaub, George E., Erie, Pa.
Elvin Co., R. C., 640 Plymouth Bldg., Minneapolis.
Fuerst, Robert, Keith Bldg., Cincinnati.
Fuller, Geo. A., 597 Madison Ave., N. Y. C.
Gescheidt & Co., 606 1st Ave., N. Y. C.
Grange Const. Co., W. T., Keenan Bldg., Pitts-
burgh, Pa.
Kowenkon Bros., 273 W. 39th St., N. Y. C.
Lippe Contracting Co., 17 W. 60th St., New York.
Longacre Eng. & Const. Co., 345 Madison Ave.,
N. Y. C.
McWilliams, James, Inc., 19 E. 47th St., N. Y. C.
Midwest Construction Corp., 209 S. Third St., Co-
lumbus, O.
Pierce Electric Co., 367 W. Adams St., Chicago.
Thompson-Starr Co., 250 Park Ave., N. Y. C. 
W. L. Engineering Co., 694 Washington St., 
Boston.

CONTRACTORS, ELECTRICAL
(See Electrical Contractors)

CONVERTERS, ELECTRIC
Hortner Electric Co., 12690 Elmwood Ave., Cleve-
land.
Janette Mfg. Co., 556 West Monroe St., Chicago.
Liberty Electric Corp., 276 Culroden Rd., Stamford, 
Conn.
Roth Bros. and Co., 400 W. Madison Ave., Chicago.
Westinghouse Electric and Mfg. Co., East Pitts-
burgh, Pa.

COOLING, HEATING AND 
VENTILATING SYSTEMS
Adams Engineering Co., Inc., 55 W. 42nd St., 
N. Y. C.
Air Conditioning & Equipment Co., Union City, 
Ind.
Air Condition Engineering, 1523 E. 9th St., Los 
Angeles.
Aitherm Mfg. Co., 1474 S. Vandeventer St., St. 
Louis, Mo.
Allen Air Turbine Ventilator Co., 1014 14th St., 
Detroit, Mich.
American Blower Co., 6000 Russell St., Detroit.
American Heating & Ventilating Co., 1505 Race 
St., Philadelphia, Pa.
Anderson-Pitt Corp., 209 Goodrich Pl., Kansas 
City, Mo.
Apex Electrical Mfg. Co., 1067 East 152nd St., 
Cleveland.
Arctic Nu-Air Corp., 1501 Broadway, N. Y. C.
Atmospheric Conditioning Co., Broad & Chestnut 
Auditorium Conditioning Corp., 17 E. 42nd St., 
N. Y. C.
Automatic Refrigerator Co., Inc., 618 Capitol Ave., 
Hartford, Conn.
Autovent Fan & Blower Co., 1805 N. Kostner Ave., 
Chicago, Ill.
Bayley Blower Co., 1938 S. Fourth St., Milwaukee, 
Wis.

BUYING GUIDE FOR 1933

CHANGE MAKERS
American Coin Register Co., Emeryville, Cal.
Arvid, Joseph S., 22 W. 32nd St., N. Y. C.
Brandt Automatic Cashier Co., 515 1st St., Water-
town, Wis.
General Register Corp., 1501 Broadway, N. Y. C.
Hedman Mfg. Co., 1158 Center St., Chicago.
Hoefner Change Maker Co., 3700 East 12th St., 
Kansas City, Mo.
McGill Metal Products Co., 128 N. Wells St., 
Chicago, Ill.
Mid-West Ticket & Supply Co., 1 N. La Salle St., 
Chicago, Ill.
National Cash Register Co., Dayton, O.
National Theatre Supply Company, Branches in all 
Principal Cities; Home Office, 90 Gold St., N. Y. C.
Universal Stamping & Mfg. Co., 2839 N. Western 
Ave., Chicago.

CHANGEOVERS
Bason & Stern, 749 E. 32nd St., Brooklyn, N. Y.
Dowser Mfg. Co., 157 Rogers Ave., Brooklyn, 
N. Y.
Essanay Electric Mfg. Co., 1049 N. Hermitage St., 
Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Ave., Chicago.
Huletter, W. E., 1768 Wilson Ave., Chicago.

CHANGEOVERS, AUTOMATIC
Apasco System—8510 Greensward Road, Los An-
geles.
Cinema Specialty Co., Inc., Gary, Ind.
Dowser Mfg. Corp., 157 Rogers Ave., Brooklyn, 
N. Y.
Enterprise Optical Mfg. Co., 4431 W. Lake St., 
Chicago.
Essanay Electrical Mfg. Co., 1049 N. Hermitage 
St., Chicago.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Protectall Co., 1324 East Front St., Fort Worth, 
Tex.
Weaver Bros. Mfg. Co., 1637 E. 102nd St., Los 
Angeles, Cal.

CHEWING GUM REMOVERS
Best Chemical Co., Allentown, Pa.
Neumade Products Corp., 440 W. 42nd St., N. 
Y. C.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Roscoe Laboratories, 367 Hudson St., Brooklyn, 
N. Y.
Toch Bros., 386 Fourth Ave., N. Y. C.

CLEANERS, FILM
American Recono, Inc., 245 W. 55th St., N. Y. C.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Dyke Cinema Products Co., 133-12, 228th St., 
Laurelton, N. Y.
Film Processing Machinery Corp., 354 W. 44th St., 
N. Y. C.
Fulton, E. E. Co., 1018 S. Wabash Ave., Chicago, 
Ill.
National Film Renovating & Processing Co., Inc., 
650 9th Ave., N. Y. C.
Roscoe Laboratories, 367 Hudson Ave., Brooklyn, 
N. Y.
S. O. S. Processing Co., 151 W. 40th St., N. Y. C.
Teitel, Albert, Co., 105 W. 40th St., N. Y. C.

CLEANING SYSTEMS, THEATER
Spencer Turbine Co., Hartford, Conn.

COLOR HOODS
(See Hoods, Color)
Bishop & Babcock Sales Co., 4901 Hamilton Ave., N. E., Cleveland, Ohio.
Buckeye Blower Co., Columbus, O.
Buffalo Forge Co., 448 S. Hill St., Los Angeles.
Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Cashin, W. D. Company, 69 A St., S. Boston, Mass.
Clargle Fan Co., 619 Porter St., Kalamazoo, Mich.
Consolidated Sales Corp., Davenport St., Omaha, Neb.
Cooling & Air Conditioning Corp., 11 West 42nd St., N. Y. C.
Cooling Tower Co., Inc., 15 John St., N. Y. City.
Crane Company, 836 S. Michigan Ave., Chicago.
Crock Co., Inc., H. E., 28 Light St., Baltimore, Md.
Foxxboro Co., Foxboro, Mass.
Frick Company, Waynesboro, Pa.
Garden City Fan Co., 332 S. Michigan Ave., Chicago, III.
General Electric Co., Schenectady, N. Y.
General Refrigeration Co., 120 Shirland Ave., Beloit, Wis.
Globe Ventilator Co., 205 River St., Troy, N. Y.
Hulse & Moreau, 149 W. Washington St.

I. L. G. Ventilating Co., 2850 N. Crawford Ave., Chicago.
Johnson Service Co., 28 E. 29th St., N. Y. C.
Knowles Mushroom Ventilator Co., 41 N. Moore St., N. Y. C.
Kooler-Aire Engineering Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Kroeschell Engineering Co., 2306 N. Knox Ave., Chicago.
Massachusetts Blower Co., Watertown, Mass.
Master Fan Corp., 1323 Channing, Los Angeles.
McClelland, H. S., 1930 S. Compton St., Los Angeles.
Moses, Percival Robert, 570 Lexington Ave., N. Y. C.
National Carbonic Machinery Co., Wisconsin Rapids, Wis.
National Filter Co., Inc., 20 N. Wacker Drive, Chicago.
N. E. Ventilating & Heating Co., Providence, R. I.
Nelson Corp., Herman, Moline, Ill.
New York Blower Co., 3155 Shields Ave., Chicago.
Reed Air Filter Co., 215 Central Ave., Louisville, Ky.
Reynolds, B. F., & Co., 609 N. La Salle St., Chicago.
Royal Ventilator Co., 415 Locust St., Philadelphia.
Seymour, James M. Co., c/o U. S. Tool Co., Newark, N. J.
Sturtevant Co., B. F., 89 Broad St., Boston, Mass.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis.
Swartwout Co., 1831 Columbus Rd., Cleveland, O.

Noris Carbon Company, Inc.
160 Fifth Avenue, Mohawk Building, New York, N. Y.
Tiltz Air Conditioning Corp., 480 Lexington Ave., N. Y. C.
Typhoon Air Conditioning Co., 235 West 42nd St., N. Y. C.
Ventilating Products, 2800 Cottage Grove, Chicago.
Western Rotary Ventilator Co., 1720 E. 14th St., Los Angeles.
Wittenmier Machine Co., 850 N. Spaulding Ave., Chicago.
Woodling, Miner D., Heating & Ventilating Co., 114 W. 10th St., Kansas City, Mo.
York Ice Machinery Corp., York, Pa.

COSTUMES
Gemsco, Oriental George
Hexter, Artists' Wittenmier
Russell Eaves
Westinghouse Ventilating
Van Kolb
Rosslyn Brooks
Dazian's, United
United Land.
Costume N.
Costume Uniform
Costume Plush Shop.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
Costume City.
Costume Dill Inc., Costume
Costume Mfg.
Costume City.
BUYING GUIDE FOR 1933

Beck & Sons Co., Wm., 2001 Highland Avenue, Cincinnati, Ohio.
Channon, J. H. Corp., 1455 W. Austin Avenue, Chicago.
Colonial Curtain Co., 23 East 20th St., N. Y. C. English, John W., 1631 Delmont Ave., Cleveland.
Fowler's Scenic Studios, 261 W. 54th St., N. Y. C.
Haller Co., Inc., 788 Oak St., Columbus, O.
Haug, Henry, 442 W. 42nd St., N. Y. C.
Hexter, S. M. & Co., 2400 E. Superior Ave., Cleveland.
Kahn Scenic Studios, 320 W. 24th St., N. Y. C.
Kansas City Scenic Co., 1002 E. 24th St., Kansas City, Mo.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. C.
Landish Studios, 40 Ames Ave., Rutherford, N. J.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Lit Brothers, 8th & Market, Philadelphia, Pa.
Martin, J. D., Scenic Co., 4114 Sunset Blvd., Los Angeles.
Michel Angelo Studios, Inc., 370 Lexington Ave., N. Y. C.
New York Studios, 328 W. 39th St., N. Y. C.
Novelty Scenic Studios, 340 W. 41st St., N. Y. C.
Pick-Barth Albert Co., Inc., 1200 W. 35th St., Chicago.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.
Story Scenic Co., O. L., 21 Tufts St., Summerville Sta., Boston.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
United Studios, 6050 Sunset Blvd., Los Angeles.
Variety Scenic Studios, Inc., 254 W. 54th St., N. Y. City.
Volland Scenic Studios, Inc., 3729 Cass Ave., St. Louis, Mo.
Western Scenic Studio, 1196 32nd St., Oakland, Cal.
Werbe Scenic Studios, 1713 Central Ave., Kansas City, Kan.

CURTAINS, FIREPROOF

Acme Stage Equipment Co., 191 Lafayette St., N. Y. C.
Beck & Sons Co., Wm., 2001 Highland Avenue, Cincinnati, Ohio.
Channon Corp., J. H., 1455 W. Austin Avenue, Chicago.
Claney, J. R., 1010 W. Belden Ave., Syracuse, N. Y.
Clark, Peter, 544 W. 30th St., N. Y. C.
Fabric Studio, 4030 Whiteside Ave., Los Angeles.
Johns-Manville Co., 292 Madison Ave., N. Y. C.
Kuhn, Louis, Studios, Inc., 105 W. 63rd St., N. Y. City.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
McVickers, Fireproof Curtain Co., 2436 Sheffield Ave., Chicago.

Logical · Simple · Low Priced

ICEDAIRE
SYSTEM OF REFRIGERATING AND AIR CONDITIONING
also
HYDRO-COOLING AND BREEZE COOLING

No matter how large or small your theater may be we can equip your house with a cooling system to meet your every requirement at lowest cost.

TYPHOON AIR CONDITIONING CO., INC.
233 W. 42nd Street
New York
**DIMMERS**

Adam, Frank, Electric Co., 3650 Windsor St.,
St. Louis, Mo.

Belson Mfg. Co., 800 Sibley St., Chicago.

Brenkert Light Projection Co., 7348 St. Aubin Ave.,
Detroit.

Cutler-Hammer, Inc., 536 W. Wisconsin Avenue,
Milwaukee.

Klingl Bros. Universal Electric Stage Lighting Co.,
321 W. 50th St., N. Y. C.

Major Equipment Co., 4603 Fullerton Ave.,
Chicago.

Ward Leonard Electric Corp., 37 South St., Mt. Vernon,
N. Y.

Wordack, Wm. Electric Co., 4444 Clayton Ave.,
St. Louis.

**DIRECTORS, THEATER**

Albano Co., 305 E. 46th St., N. Y. C.

American Studios, 1062 Folsom St., San Francisco.

Architectural Decorating Co., 1600 S. Jefferson St.,
Chicago.

Armstrong Studios, 255 Golden Gate Ave., San Francisco.

Battisti Studios, 303 W. 42nd St., N. Y. C.

Beck & Co., William, 2001 Highland Avenue, Cincinnati.

Bing, Ferdinand & Co.'s Successors, 67 Irving Pl.,
N. Y. C.

Brount Studios, Inc., 1133 Broadway, N. Y. C.

Civic Theaters Corp., Webb City, Mo.

Cole & Co., C. W., 320 E. 12th St., Los Angeles.

Decorators Supply Co., 2547 Archer Ave., Chicago.

Hirsch Corp., 209 S. Third St., Columbus, O.

Hockaday, Inc., 20 N. Wacker Drive, Chicago.

Jones Decorating Co., 3840 Broadway Pl., Los Angeles.

Kahn Scenic Studios, 320 W. 24th St., N. Y. C.

King Studios, 2215 Van Buren St., Chicago.

King Scenic Co., 2545 Elm St., Dallas, Tex.

Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y.

Los Angeles Scenic Studios, Inc., 1215 Bates St.,
Los Angeles.

McCallum Decorative Corp., 133 7th St., Pittsburgh.


Martin Scenic Co., J. D., 4114 Sunset Blvd.,
Los Angeles.

Michel Angelo Studios, Inc., 370 Lexington Ave.,
N. Y. City.

Monarch Studios, Inc., 101 Park Ave., New York City.

Novelty Scenic Studios, 340 W. 41st St., N. Y. C.

Philadelphia Tapestry Mills, Allegheny Ave. & Front St.,

Rambusch Decorating Co., 2 W. 45th St., N. Y. C.

Reliable Decorative Co., Inc., 1316 Vine St., Phila-
delphia, Pa.


Thompson Scenic Co., C. F., 1215 Bates St., Los Angeles.

Torstenson, J. A., 860 Fletcher St., Chicago.

Vitrolite Co., 120 S. LaSalle St., Chicago.

Voigt Lighting Fixture Co., 12th & Montgomery,
Philadelphia.

Wiggins, H. B. Sons, Co., Bloomfield, N. J.

**DOORS, FIREPROOF**

Art Metal Construction Co., Jones & Gifford Ave.,
Jamestown, N. Y.

Dahlstrom Metallic Door Co., 431 Buffalo St.,
Jamestown, N. Y.


Empire Fire Proof Door Co., 431 So. Boulevard,
Bronx, N. Y.

Hamlin, Irving, 1500 Lincoln St., Evanston, Ill.

Milwaukee Corrugating Co., S. 41st & Burnham Sts.,
Milwaukee.

Missouri Fire Door and Cornice Co., 3144 Easton Ave.,
St. Louis.

Moeschl-Edwards Corrugating Co., 812 Russell St.,
Covington, Ky.


Variety Fire Door Co., 2750 Carroll Ave., Chicago.


**DRAPELY**

(See Curtains & Draperies)

**DROPS**


Art Furniture Co., 1026 Venice Blvd., Los Angeles.

Asian Costume Co., 506 N. Los Angeles St., Los Angeles.

BeHannesco Art Studios, 1122 N. Western Ave.,
Los Angeles.

Birns, Wm., 307 W. 37th St., N. Y. C.

Bradley, Wm., 318 W. 43rd St., N. Y. C.

Cinema Props Co., 6161 Santa Monica Blvd., Los Angeles.

Film Studios Supply Corp., 1438 N. Beachwood Drive,
Los Angeles.

Constantian Bros., 5837 Sunset Blvd., Hollywood.

Crouch, H. R., 1173 S. Hoover St., Los Angeles.

Ellis Mercantile Co., 148 S. Main St., Los Angeles.

Fowler Scenic Studios, 261 W. 54th St., N. Y. C.

Geibhardt, Henry, 523 W. 45th St., N. Y. C.

Gottschalk & Edelstein Co., 115 S. Los Angeles Blvd.,
Los Angeles.

Jones Decorating Co., 3840 Broadway Pl., Los Angeles.

Martin, J. D., Scenic Co., 4114 Sunset Blvd.,
Los Angeles.

Mortimer, E. J., 430 W. 46th St., N. Y. C.

Novelty Scenic Studios, 340 W. 41st St., N. Y. C.

Olesen, Otto, K., Illuminating Co., 1560 Vine St.,
Los Angeles.

Oriental Costume Co., 6223 Santa Monica Blvd., Los Angeles.


Standard Automotive Machine Works, 1112 Seward St., Los Angeles.

Stavnow's Furniture Studios, 1315 W. 7th St.,
Los Angeles.

Sugarman, J. J., 415 E. 9th St., Los Angeles.

Variety Scenic Studios, Inc., 254 W. 54th St.,
N. Y. C.

Vogue Fixture Co., 932 N. Western Ave., Los Angeles.

Wholesale Supply Co., 1047 N. Wilcox Ave., Los Angeles.

**EDITING MACHINES, FILM**

Debric, Andre, Inc., 115 W. 45th St., N. Y. C.

Moviola Co., 1451 Gordon St., Hollywood, Cal.

Ruby Camera Exchange, 727 7th Ave., N. Y. C.
specializing in sound-on-film recording.

- DUBBING SOUND EFFECTS
- RE-RECORDING SOUND TRACKS
- DISC TO FILM
- SYNCHRONIZATION
- DIALOGUE
- NARRATION
- MUSICAL SCORING

Our studio is completely equipped with a four-channel system to record simultaneously through two voice channels and two additional tracks plus disc to film (either 33 1/2 or 78 R.P.M.). All our devices are interlocking assuring you of perfect synchronization.

NATIONAL SOUND RECORDING SERVICE, Inc.
729 Seventh Ave. New York
BRyant 9-2368

Prices Furnished by Mail

---

BUYING GUIDE FOR 1933

EFFECT PROJECTORS
(See Projectors, Effect)

ELECTRICAL CONTRACTORS
Alexander, Harry, Inc., 330 Fifth Ave., N. Y. C.
Edwards Electrical Construction Co., 70 E. 45th St., N. Y. C.
E-I Electric Installation Co., 227 E. 45th St., N. Y. C.
Electric Lighting Supplies, 206 W. 3rd St., Los Angeles.
Fuller, G. A., 597 Madison Ave., N. Y. C.
Hartmann Electric Co., 1051 Hall Pl., Mansfield, Ohio.
Hoffmann-Soons, 387 First Ave., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Newberry, F. E., Electric Co., Century Bldg., St. Louis, Mo.
Newmark & Bros., Morris, 1814 Ludlow St., Philadelphia.
Pierce Electric Co., 367 W. Adams St., Chicago.

ELEVATORS
A. B. See Elevator Co., Inc., 52 Vesey St., N. Y. C.
Acme Stage Equipment Co., 191 Lafayette St., N. Y. C.
Bruckner-Mitchell, Inc., 132-4 W. 24th St., N. Y. C.
Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Gurney Elevator Co., 109 W. 64th St., N. Y. C.
Otis Elevator Company, 26th St. & 11th Ave., N. Y. C.
Warsaw Elevator Co., Warsaw, N. Y.

FABRICS, COSTUME
(See Costume Fabrics)

FANS
Arctic Nu-Air Corp., 1501 Broadway, N. Y. C.
American Blower Co., 6000 Russell St., Detroit.
Autovents Fan and Blower Co., 1805 N. Kostner Ave., Chicago, Ill.
Berry, A Hun, 28 Binford St., Boston.
Buckeye Blower Co., Columbus, O.
Century Electric Co., 1806 Pine St., St. Louis.
General Electric Co., Schenectady, N. Y.
New York Blower Co., 3155 Shields Ave., Chicago.
Robbins & Meyers Co., Springfield, O.
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis.

FIRE HOSE
American Rubber Mfg. Co., Park & Watt St., Oakland, Cal.
Bi-Lateral Fire Hose Co., 15 Park Row, N. Y. C.
Hewitt Gutta Percha Rubber Corp., 240 Kensington Ave., Buffalo, N. Y.
FIXTURES (BRASS, BRONZE, IRON)
American Brass Co., Waterbury, Conn.
Architectural Metal Products Co., 622 Broadway, Covington, Ky.
Art Metal Construction Co., Jones & Gifford Ave., Jamestown, N. Y.
Caldwell, E. F. & Co., Inc., 36 W. 15th St., N. Y. C.
Central Brass Mfg. Co., 2950 E. 55th St., Cleveland.
Chicago Architectural Bronze Co., 923 W. North St., Chicago.
Empire Fire Proof Door Co., 431 So. Boulevard, Bronx, N. Y. C.
Flour City Ornamental Iron Works, 2637—27th Ave., Minneapolis.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
General Bronze Corp., 34—19 10th Ave., Long Island City, N. Y.
Gorham Co., Bronze Division, Elmwood St., Providence, R. I.
Guth, Edwin F., Co., 2615 Washington Ave., St. Louis, Mo.
Illinois Bronze & Iron Works, 917 S. Kildare Ave., Chicago.
Newman Manufacturing Co., Cleaney Ave., Cincinnati, Ohio.
Olson, C. W., Mfg. Co., 1300 E. Quincy St., Minneapolis.
Smith, F. P., Wire & Iron Works, 2346 Claybourn Ave., Chicago.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Tex.
Stewart Iron Works, Inc., 17th & Madison Ave., Cincinnati, O.
Zero Valve & Brass Corp., 634 Fourth St., Buffalo.

FIXTURES, LIGHTING
Alloy Metal Products Co., 800 E. Florence Ave., Los Angeles.
Bristol & Barber Co., Inc., 3 E. 14th St., N. Y. C.
Caldwell, E. F. & Co., Inc., 38 W. 15th St., N. Y. C.
Claude Neon Lights, Inc., 41 E. 42nd St., N. Y. C.
Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago.
Erikson Electric Co., 6 Power House St., Boston.
Guth, Edwin F., Co., 2615 Washington Ave., St. Louis, Mo.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Klieg Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Pierce Electric Co., 367 W. Adams St., Chicago.
Rialto Import Co., 135 W. 44th St., N. Y. C.

FIXTURES, PLUMBING
Crane Company, 836 S. Michigan Ave., Chicago, Ill.
Kohler Co. Kohler, Wis.
Liebhich, H. & Co., 517 W. 181st St., N. Y. C.
Marietta Mfg. Corp., 3800 E. 16th St., Indianapolis.
Mock, Chas., Inc., 200 W. 101st St., N. Y. C.

BUYING GUIDE FOR 1933

FLAGS AND BANNERS
Ace Flag Co., 141 Fulton St., N. Y. C.
Art Flag Co., 110 W. 18th St., N. Y. C.
Chicago Flag and Decorating Co., 2611 Indiana Ave., Chicago, Ill.
Jackson, Henry, 141 Fulton Street, N. Y. C.
Liebener, Morris, 729 Broadway, N. Y. C.
Metro Flag-Banner Co., 2 E. 23rd St., N. Y. C.

FLASHERS
Betts, James H. Co., 1391 Sedgwick Ave., Bronx, N. Y. C.
Eagle Sign Co., 575 Albany St., Boston, Mass.
Eagle Signal Sales Corp., Moline, Ill.
Gem Engineering Corp., Fenimore Ave., Hempstead, N. Y.
General Appliance Corp., 170 Otis St., San Francisco, Calif.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago.
Chicago.
Gorham Co., Bronze Division, Elmwood St., Providence, R. I.

FLOOD LIGHTS
(See Lights, Flood)

FLOOR COVERINGS
Bonded Floors Co., Inc., Kearny, N. J.
Biegelow-Sanford, 385 Madison Ave., N. Y. C.
Clinton Carpet Co., 222 N. Bank Drive, Chicago.
Congoleum-Nairn, Inc., 1421 Chestnut St., Philadelphia.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y. C.
English, John W., 1635 Delmont Ave., Cleveland.
Finck, S. Co., Inc., 177 Broadway, N. Y. C.
Imperial Floor Co., 59 Halstead St., Rochester, N. Y.
Muller, Franklin R., Inc., Waukegan, Ill.
Slater, William, Jr., 300 W. Austin Ave., Chicago.
Sloane, W. J., Jr., 47th St. and Fifth Ave., N. Y. C.
Stedman Products Co., South Braintree, Mass.
U. S. Rubber Co., 101 Park Ave., N. Y. C.
Western Felt Works, 4115 Ogden Ave., Chicago.

FLOORING, TILE
(See Tile Flooring)

FLOWERS, ARTIFICIAL
Adler-Jones Co., 651 S. Wells St., Chicago.
Benedict, E. E., 69 Center St., Waterbury, Conn.
Botanical Decorating Co., Inc., 319 Van Buren St., Chicago.
Brazil Novelty Co., 4176 Apple St., Cincinnati.
Briggs, E. F., 312 Broadway, Fargo, N. D.
BUYING GUIDE FOR 1933

Chicago Artificial Flower Co., 632 N. Albany Ave., Chicago.
Coast Flower Mfg. Co., 936 Maple St., Los Angeles.
Decorative Novelty Co., 739 S. Broadway, Los Angeles.
Decorative Plant Co., 230 Fifth Ave., N. Y. C.
Ditmas & Reilly, 111 Fifth Ave., N. Y. C.
Felipe General Flower & Decorating Co., Inc., 311 W. 50th St., N. Y. C.
Hayman & Lindenbong, 34 W. 33rd St., N. Y. C.
Katz-Charrot, 36 W. 37th St., N. Y. C.
Landers, Bert A., 823 S. Los Angeles St., Los Angeles.
Lehman, D. J., 972 Broad St., Newark, N. J.
Leistner, Oscar, Inc., 321 West Randolph St., Chicago, Ill.
McCallum Decorative Corp., 133 7th St., Pittsburgh.
McCormack, Eugene, Brookhaven, Miss.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Neidinger, Joseph G. Co., 57 Barclay St., N. Y. C.
Pick-Barth, Albert, Co., 1200 W. 35th St., Chicago.
Schack Artificial Flower Co., 319 W. Van Buren Ave., Chicago.
Schneider, L., 6 Second St., N. Y. C.
Starks & Flanders, Ochser Bldg., Sacramento, Cal.
Stern Co., Jos. M., 2160 Superior Ave., Cleveland, Ohio.
Universal Flower & Decorating Co., 318 W. 48th St., N. Y. C.

FRAMES, LOBBY DISPLAY
Adesign Corp., 22 40th Ave., Long Island City, N. Y.
Braxton Frame Co., Inc., 341 West 38th St., N. Y. C.
Chicago Metal Covering Co., 2833 Lake St., Chicago.
Friedman, I. M., 171 W. Lake St., Chicago.
Libman Spanier Corp., 1600 Broadway, N. Y. C.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Markendorff, S., Sons, Inc., 159 W. 23rd St., N. Y. C.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
Reliance Specialties Mfg. Co., Inc., 570 Lexington Ave., N. Y. C.
Stanley Frame Co., 630 9th Ave., N. Y. C.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. C.
Theater Lobby Display & Frame Co., 1832 W. Washington St., Los Angeles.
U. S. Frame & Picture Co., 46 Vesey St., N. Y. C.

FURNITURE, THEATER
Albano Co., 305 E. 46th St., N. Y. C.
Bristol Co., 319 E. 62nd St., N. Y. C.
Bing Ferdinand & Co.'s Successors, Inc., 67-69 Irving Place, N. Y. C.
Chesterfield Furniture Co., Inc., 216 E. 45th St., N. Y. C.
Ficks-Reed Co., 424 Finlay St., Cincinnati.
Karpfen, S. & Bros., 636 W. 22nd St., Chicago.
Michael Angelo Studios, 370 Lexington Ave., N. Y. C.
Newcomb, F. J. Mfg. Co., 42 W. 13th St., N. Y. C.

To The Independent Producer
Claremont Sound Film Studios, Inc.
offers
MOST MODERN, UP TO DATE EQUIPMENT
with
ALL FACILITIES AVAILABLE
for
FEATURES—SHORTS—TESTS—SYNCHRONIZING
ELECTRICAL RECORDING & TRANSCRIPTION
also
Educational—Industrial Productions
at Lowest Rates
WE INVITE YOUR INSPECTION
138 West 124th Street New York
**BRENTKET LIGHT PROJECTION CO.**
Chicago, Illinois.

**CENTRAL ELECTRIC CO., INC.**
323 Ferry St., Newark, N. J.

**FIDELITY ELECTRIC CO., LANCAS TER, PA.**
Gardiner, L. J., Co., W. Goodele Blvd., Columbus, Ohio.

**HERTNER MFG. CO., Inc.**
4603 Fullerton Ave., Chicago.

**KLEIGL BROS., UNIVERSAL ELECTRIC STAGE LIGHTING CO., Inc.**
321 W. 50th St., N. Y. C.

**MAJOR EQUIPMENT CO., Inc.**
400 W. Madison Ave., Chicago.

**ROS CO., ROCOS LABORATORIES, 367 HUDSON AVE., BROOKLYN, N. Y.**

**GENERATORS**

**AUTOMATIC DEVICES CO.**
737 Hamilton St., Allen-town, Pa.

**CONTINENTAL ELECTRIC CO., INC.**
323 Ferry St., Newark, N. J.

**FIDELITY ELECTRIC CO.**
Lancaster, Pa.

**GARDINER, L. J., CO.**
W. Goodele Blvd., Columbus, Ohio.

**GENERAL ELECTRIC CO.**
Schenectady, N. Y.

**HERTNER ELECTRIC CO.**
12690 Elmwood Ave., Cleveland, Ohio.

**IDEAL ELECTRICAL MFG. CO.**
Mansfield, Ohio.

**LIBERTY ELECTRIC CO.**
276 Cullen Rd., Stamford, Conn.

**NORTHWESTERN ELECTRIC CO.**
408 S. Hoyne Ave., Chicago.

**ROTH BROS. & CO.**
400 W. Madison Ave., Chicago.

**WESTINGHOUSE ELECTRIC & MFG. CO.**
East Pittsburgh, Pa.

**GLASS, DECORATIVE**

**BACHE & CO., SEMON**
636 Greenwich St., N. Y. C.

**DAUNT, W. A. CO., INC.**
110 East 42nd St., N. Y. C.

**KRAKOVITZ & SON, M., 4TH & MORRIS STS., PHILADELPHIA, PA.**

**PITTSBURGH PLATE GLASS CO., GRANT BLDG., PITTSBURGH.**

**HARD OF HEARING DEVICES**

**GENERAL TALKING PICTURES, 218 WEST 42ND ST., N. Y.**

**HEARING DEVICES CO., TIMES BLDG., N. Y. C.**

**WESTERN ELECTRIC CO., 195 BROADWAY, N. Y. C.**

**RCA PHOTOPHONE, INC., 411 FIFTH AVE., N. Y. C.**

**HARDWARE, STAGE**

**ACME STAGE EQUIPMENT CO., 191 LAFAYETTE ST., N. Y. C.**

**ARMSTRONG STUDIOS, 1717 CORDOVA ST., LOS ANGELES, CAL.**

**CHANNON MFG. CO., JAMES H., 1455 W. AUSTIN AVE., CHICAGO.**

**CLANCY, J. R., INC., SYRACUSE, N. Y.**

**CLARK, PETER, INC., 544 W. 30TH ST., N. Y. C.**

**CORBIN, P. & F., 323 W. RANDOLPH ST., CHICAGO.**

**CURZON, CHARLES, 97 E. HOUSTON ST., N. Y. C.**

**MIDWEST HARDWARE CO., 172 N. WACKER DR., CHICAGO.**

**MIDLAND HARDWARE CO., 1839 E. 18TH ST., CLEVELAND, OHIO.**

**RUSSELL & ERWIN MFG. CO., 102 WASHINGTON ST., NEW BRITAIN, CONN.**

**SOSMAN & LANDIS CO., 416 S. KEDZIE AVE., CHICAGO.**

**TAFFIN SCENIC STUDIOS, TIFTIN, OHIO.**

**HEATERS, ORGAN**

**AUTOMATIC ELECTRIC HEATER CO., 1524 RACE ST., PHILADELPHIA.**

**KAUSALITE MFG. CO., 8129 RHODES AVE., CHICAGO.**

**MINNEAPOLIS HONEYWELL REGULATOR CO., 2734 4TH AVE., MINNEAPOLIS, MINN.**

---

**BUYING GUIDE FOR 1933**

**PROMETHEUS ELECTRIC CORP.**, 358 W. 13TH ST., N. Y. CITY.

**TIME-O-STAT CONTROLS CO., ELKHART, INDIANA.**

---

**HEATERS, TICKET BOOTH**

**KAUSALITE MFG. CO., 8129 RHODES AVE., CHICAGO.**

**NATIONAL THEATER SUPPLY CO., 90 GOLD ST., N. Y. C.**

**PROMETHEUS ELECTRIC CORP., 358 W. 13TH ST., N. Y. CITY.**

**WESTINGHOUSE ELECTRIC & MFG. CO., E. PITTSBURGH, PA.**

---

**HEATING AND VENTILATING**

**SEE COOLING, HEATING AND VENTILATING.**

---

**HOODS, COLOR**

**BETTS CO., H., 1391 SEDGWICK AVE., BRONX, N. Y. C.**

**CURTIS LIGHTING, INC., 1123 W. JACKSON BLVD., CHICAGO.**

**FULTON CO., E. E., 1018 S. WABASH AVE., CHICAGO.**

**KLEIGL BROS., UNIVERSAL ELECTRIC STAGE LIGHTING CO., Inc., 321 W. 50TH ST., N. Y. C.**

**REYNOLDS ELECTRIC CO., 2650 W. CONGRESS ST., CHICAGO, III.**

**TIME-O-STAT CONTROLS CO., ELKHART, INDIANA.**

---

**HORN TOWERS**

**SEE TOWERS, HORN.**

---

**HORNS AND SPEAKERS**

**A-C MASTERPACK CO., DUNCAN, OKLA.**

**AMPLION CORP. OF AMERICA, 38 WEST 21ST ST., N. Y. C.**

**ENGLAND, M. S., 424 VAN BRAAM ST., PITTSBURGH.**

**GATES RADIO AND SUPPLY CO., 116 W. 5TH ST., QUINCY, III.**

**GOOD-ALL ELECTRIC MFG. CO., OGALLALA, NEB.**

**JENSEN RADIO MFG. CO., 6601 S. LAMARIE AVE., CHICAGO, III.**

**KOLSTER RADIO CORP., 67 BROAD ST., N. Y. C.**

**LITTLEFORD BROTHERS, 453 E. PEARL ST., CINCINNATI, OHIO.**

**MACY MFG. CORP., 1451 39TH ST., BROOKLYN, N. Y.**

**MILES REPRODUCER CO., 26 EAST 22ND ST., N. Y. C.**

**OPERADIO MFG. CO., ST. CHARLES, III.**

**PACENT REPRODUCER CORP., 91 7TH AVE., N. Y. C.**

**PLATTER SOUND PRODUCTS CO., NORTH VERNON, IND.**

**RACON ELECTRIC CO., 18 WASHINGTON PLACE, N. Y. C.**

**RCA PHOTOPHONE, INC., 411 FIFTH AVE., N. Y. C.**

**ROYAL ZENITH SOUND PROJECTORS, INC., 33 W. 60TH ST., N. Y. C.**

**SILVER-MARSHALL, INC., 6401 WEST 65TH ST., CHICAGO, III.**

**UTAH RADIO PRODUCTS CO., 820 ORLEANS AVE., CHICAGO.**

**WESTERN ELECTRIC CO., 195 BROADWAY, N. Y. C.**

**WRIGHT DE COSTER, INC., 2233 UNIVERSITY AVE., ST. PAUL, MINN.**

---

**INCANDESCENT LAMPS**

**SEE LAMPS, INCANDESCENT.**

---

**INDICATORS, FILM SPEED**

**A. C. SPARK PLUG CO., FLINT, MICH.**

**BARBOUR-STOCKWELL, 205 BROADWAY, CAMBRIDGE, MASS.**

**CHICAGO CINEMA EQUIPMENT CO., 1750 N. SPRINGFIELD AVE., CHICAGO.**

---
BUYING GUIDE FOR 1933

International Projector Corp., 90 Gold St., N. Y. C.
Mellaphone Corp., P. O. Box 485, Rochester, N. Y.
Oliver M. P. Supply Co., 2209 Payne Ave., Cleveland.
Weston Electrical Inst. Corp., Waverly Park, Newark, N. J.

INSPECTION MACHINES, FILM
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Griswold Machine Co., Port Jefferson, N. Y.
Moviola Co., 1451 Gordon St., Hollywood, Calif.

INSPECTION TABLES
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinema Products Co., 133-12 228th St., Lauder-leton, N. Y.
Film Processing Machinery Corp., 354 W. 44th St., N. Y. C.
Moss, J. & Sons, 78 19th St., Brooklyn, N. Y.
Neumade Products Co., 440 W. 42nd St., N. Y. C.

IRON FIXTURES
(See Fixtures)

IRON WORK, ARCHITECTURAL
Caldwell, E. F., & Co., Inc., 38 West 15th St., N. Y. C.
Consolidated Steel Corp., 6500 E. Slavson Ave., Los Angeles.
Edward Mfg. Co., 527 E. Fifth St., Cincinnati.
Flour City Ornamental Iron Works, 2637 27th Ave., Minneapolis.
Perlman, A., Iron Works, Inc., 1735 W. Farms Road, N. Y. C.
Rogers Schmitt Wire & Iron Works, 1815 23rd St., St. Louis.

LADDERS
Dayton Safety Ladder Co., 121 W. 3rd St., Cincinnati, Ohio.
Durabilt Ladder Corp., Coxsackie, N. Y.
Patent Scaffolding Co. of Ill., 1500 Dayton St., Chicago.

LAMPS, ARC
Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Los Angeles.
Chicago Stage Lighting Co., 55 W. Wacker Dr., Chicago, Ill.

CINÉLAB
the largest and best equipped 16 MM laboratory in the country
—with a capacity of 400,000—16 MM feet per week
and 300,000—35 MM feet safety printing per week

An expert staff of technicians trained in this special work—
Complete Equipment for Enlarging from 16 MM to 35 MM

CONTACT AND OPTICAL PRINTING—DUPING—TITLES
16 MM and 35 MM on Safety Stock

CINÉLAB, Inc.
JAMES H. SMITH
President
33 West 60th Street, N. Y. C. Telephone: COlumbus 5-0878-0879
LAMPS, INCANDESCENT
Edison Lamp Works of General Electric Co., Harrison, N. J.
National Lamp Works, Nela Park, Cleveland.

LAMPS, PROJECTION
Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Los Angeles.
Belson Mfg. Co., 800 Sibley St., Chicago.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Camera Equipment Co., 1750 N. Springfield Ave., Chicago.
Continental Theatre Accessories, Inc., 325 West 44th St., N. Y. C.
Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago, Ill.
Hall & Connolly, 24 Van Dam St., N. Y. C.
Kleiig Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Los Angeles.
Morelite Electrical Appliance Co., 30 East 20th St., N. Y. C.
M. P. Service Co., 318-20 W. 48th St., N. Y. C.
Perfex Electric Co., 122 Southard Ave., Toledo, O.
Preddy, W. C., 187 Golden Gate Ave., San Francisco.
Strong Electric Co., 2501 La Grange St., Toledo, O.
Winfield-Kerner Co., 1560 Vine St., Los Angeles.
Wohl & Co., Inc., M. J., 55 E. 11th St., N. Y. C.

LAMPS, REFLECTOR
Bausch & Lomb Optical Co., 635 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago State Lighting Co., Inc., 55 West Wacker Drive, Chicago.
Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago.
Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago.
Hall & Connolly, 24 Vandam St., N. Y. C.
International Projector Corp., 90 Gold St., N. Y. C.
Kleig Bros., Universal Stage Lighting Co., Inc.
Matisse Bros., 787 E. 138th St., N. Y. C.

BUYING GUIDE FOR 1933

Morelite Electrical Appliance Co., 30 E. 20th St., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
Reynolds Electric Co., 2650 W. Congress St., Chicago.
Strong Electric Co., 2501 Lagrange St., Toledo, O.
Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.

LENS ADAPTORS
(See Adapters, Lens)

LENSES, MOTION PICTURE
CAMERA
Bache, Semon & Co., 636 Greenwich St., N. Y. C.
Bass Camera Co., 179 W. Madison St., Chicago.
Bausch & Lomb Optical Co., 935 St. Paul St., Rochester, N. Y.
Bell & Howell Company, 1803 Larchmont Ave., Chicago.
Burke & James, 223 W. Madison St., Chicago.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Eastman Kodak Co., Rochester, N. Y.
Frese Optical Co., 827 S. Flower St., Los Angeles.
Gennert, Inc., E., 20 W. 22nd St., N. Y. C.
Goerz American Optical Co., 317 E. 34th St., N. Y. C.
Gundlach Mfg. Co., 739 Clinton St., Rochester, N. Y.
Hollywood Camera Shop, 1442 N. Highland Ave., Los Angeles.
Hex Optical Co., Rochester, N. Y.
Kollmorgen Optical Co., 767 Wythe Ave., Brooklyn, N. Y.
M. Risse Bros., 787 E. 138th St., N. Y. C.
Mayer, Hugo, 201 W. 77th St., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
Willoughbys, 110 W. 32nd St., N. Y. C.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.
Zeiss, Carl, Inc., 485 Fifth Ave., N. Y. C.

LENS* PROJECTION
Bache Semon Co., 636 Greenwich St., N. Y. C.
Bausch & Lomb, 635 St. Paul St., Rochester, N. Y.
Bell & Howell, 1803 Larchmont Ave., Chicago.
Bennett, Harold M., 485 Fifth Ave., N. Y. C.
Burke & James 223 W. Madison St., Chicago.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Fish-Schurman Corp., 230 E. 45th St., N. Y. C.
Frese Optical Co., 827 S. Flower St., Los Angeles.
Goerz American Optical Co., 317 East 34th St., N. Y. C.
Gold Optical Co., 1430 N. Damen Ave., Chicago.
Gundlach Mfg. Co., 739 Clinton Ave., Rochester, N. Y.
Hex Optical Co., Rochester, N. Y.
Kleig Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Kollmorgen Optical Co., 767 Wythe Ave., Brooklyn, N. Y.

923
BUYING GUIDE FOR 1933

Meyer, Hugo & Co., 245 W. 55th St., N. Y. C.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Selsi Company, Inc., 153 W. 23rd St., N. Y. C.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Strong Electric Co., 2501 Lagrange St., Toledo, O.
Sussfeld, Sorsch & Schimmel, 153 W. 23rd St., N. Y. C.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LIGHTING

Adam, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.
Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Hollywood.
Burke & James, 223 W. Madison St., Chicago.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.
Duwico, 315 W. 47th St., N. Y. C.
E-J Electric Installation Co., 227 E. 45th St., N.Y.C.
Electric Lighting Supplies, 216 W. 3rd St., Los Angeles.

General Electric Co., Schenectady, N. Y.
Hall & Connolly, Inc., 24 Vandam St., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Kliegl Bros., Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.
Motion Picture Service Co., 318 W. 48th St., N. Y. C.
Nat'l Lamp Works, Nela Park, Cleveland.
Newberry, F. E., Electric Co., Century Bldg., St. Louis, Mo.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.
Sunlight Reflector Co., Inc., 226 Pacific Street, Brooklyn, N. Y.
Theatrical Appliance Co., 1108 Howard St., San Francisco.
United Studios, 6050 Sunset Blvd., Los Angeles.
Wagner, Woodruff, 830 S. Olive St., Los Angeles.
Welsh, J. H., 503 W. 43rd St., N. Y. C.
Winfield-Kerner, 1550 N. Vine St., Los Angeles.
Wohl & Co., Inc., M. J., 55 E. 11th St., N. Y. C.

LIGHTING EQUIPMENT, STAGE

Adam, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.
Armstrong Studios, 255 Golden Gate Ave., San Francisco.
Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Los Angeles.
Atlanta Scenic Co., Atlanta, Ga.
Belson Mfg. Co., 800 Sibley St., Chicago.

YEAR AFTER YEAR

GOOD

NEGATIVE DEVELOPING--PRINTS--TITLES

16 MM

SOUND OR SILENT

COURTEOUS, DEPENDABLE SERVICE

FILMLAB, Inc.

130 West 46th St., New York City

BRyant 9-4981

924
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.

Chicago Stage Lighting Co., Inc., 55 W. Wacker Drive, Chicago.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.

Duwico, 315 W. 47th St., N. Y. C.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Edward Electrical Construction Co., 70 E. 45th St., N. Y. C.
Erikson Electric Co., L., 6 Power House St., Boston.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Los Angeles Scenic Co., 1215 Bates St., Los Angeles.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Martin, J. D., Scenic Co., Inc., 4114 Sunset Blvd., Los Angeles.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Motion Picture Service Co., 318 W. 48th St., N. Y. C.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.
Phillips, Robert Co., 101 Park Ave., N. Y. C.
Reynolds Electric Co., 2650 West Congress St., Chicago.
Roth Brothers & Co., 400 W. Madison Avenue, Chicago.
Sunbeam Illumination Equip., Wellston, O.
Theater Equipment Supply Co., 121 Golden Gate Ave., San Francisco.
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.
Weinstein Co., Charles J., 2 W. 47th St., N. Y. C.
Winfield-Kerner, 1560 N. Vine St., Los Angeles.

LIGHTING EQUIPMENT, STUDIO
Ashcraft Automatic Arc Co., 4214 Santa Monica Blvd., Hollywood.
Burke & James, 223 W. Madison St., Chicago, Ill.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Calif.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Electric Lighting Supplies, 216 W. 3rd St., Los Angeles, Calif.
Electrical Products Corp., 1128 Venice Blvd., Los Angeles, Calif.
General Electric Co., Schenectady, N. Y.
Hall & Connolly, Inc., 24 Van Dam St., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.
Motion Picture Service Co., 318 W. 48th St., N. Y. C.
Newbery, F. E. Electric Co., Century Building, St. Louis, Mo.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.

BUYING GUIDE FOR 1933

Sunlight Carbon Arc Corp., 1246 W. 6th St., Los Angeles.
Theatrical Appliance Co., 1108 Howard St., San Francisco.
United Studio, 6050 Sunset Blvd., Los Angeles.
Wagner, Woodrutt, 830 S. Olive St., Los Angeles.
Winfield-Kerner, 1560 Vine St., Los Angeles.

LIGHTING FIXTURES
(See Fixtures, Lighting)

LIGHTING SYSTEMS, EMERGENCY
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Kohler Co., Kohler, Wis.
Major Equip. Co., 4603 Fullerton Ave., Chicago.
Roth Bros. & Co., 400 W. Madison Ave., Chicago.
Universal Motor Co., 79 Harrison St., Oshkosh, Wis.

LIGHTS, FLOOD
Adam, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.
Adapti Co., 2996 E. 72nd St., Cleveland.
Ashcraft Automatic Arc Co., 4212 Santa Monica Blvd., Los Angeles.
Belson Mfg. Co., 800 Sibley St., Chicago.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Chicago Stage Lighting Co., 55 W. Wacker Dr., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Los Angeles.
M. P. Service Co., 318-320 W. 48th St., N. Y. C.
National Lamp Works, Nela Park, Cleveland, Ohio.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.
Sunlight Carbon Arc Corp., 1246 W. 6th St., Los Angeles.
Wohl & Co., M. J., 55 E. 11th St., N. Y. C.

LIGHTS, SPOT
Adams, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.
Adapti Co., 2996 East 72nd St., Cleveland.
Belson Mfg. Co., 800 Sibley St., Chicago.
Best Devices, 22 Film Bldg., Cleveland, Ohio.
Burke & James, 223 W. Madison St., Chicago, Ill.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
BUYING GUIDE FOR 1933

Chicago Stage Lighting Co., 55 W. Wacker Dr., Chicago, Ill.
Electrical Products Co., 1128 Venice Blvd., Los Angeles.
Erickson, L., Electric Co., 6 Power House St., Boston, Mass.
General Electric Co., Schenectady, N. Y.
Hall & Connolly, 24 Van Dam St., N. Y. C.
Hubb Electric Co., 2225 W. Grand Ave., Chicago.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Los Angeles.
Motion Picture Service Co., 318-320 W. 48th St., N. Y. C.
Reflector & Illuminating Co., 1431 W. Austin Ave., Chicago.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.

LUMINOUS TUBE SIGNS
(See Signs, Luminous Tube)

MARQUEES
Arknart Sign Co., Lima, O.
Central Iron & Wire Works, 205 E. Wisconsin Ave., Milwaukee.
Edwards Mfg. Co., 527 E. 5th St., Cincinnati
Flour City Ornamental Works, 2637 27th Ave., Minneapolis, Minn.
Metal Products, Inc., 1434 N. 4th St., Milwaukee, Wis.
Milcor Steel Co., S. 41st St., & W. Brunham Ave., Milwaukee, Wis.
Moesch-Edwards Corrugating Co., 812 Russell St., Covington, Ky.
Moynahm & Duchene, Inc., 2658 Porter St., Detroit.
Olson, C. W., Mfg. Co., 1300 Quincy St., N. E., Minneapolis.
Schreiber & Sons Co., L., 3863 Ivanhoe Ave., Cincinnati.
Tyler, W. S. Co., 3615 Superior Ave., Cleveland, O.
Viking Products Corp., 422 W. 42nd St., N. Y. C.

THE INDEPENDENT LABORATORY
Which Means Personal Supervision and Service
DEVELOPING AND PRINTING FOR SOUND AND SILENT FILM
16 MM
35 MM
SAMPLE PRINTS AND RELEASE WORK
NEGATIVE TITLES AND TRAILERS
Personal supervision, plus a rigid screen test given every film processed makes 100% perfect results.

Malcolm Laboratories Corporation
244 WEST 49th STREET
CHICKERING 4-4232 NEW YORK CITY
MIRRORS
Albano Co., 305 E. 46th St., N. Y. C.
Bache, Semon & Co., 636 Greenwich St., N. Y. C.
Braxton Frame Co., 341 West 38th St., N. Y. C.
Voigt Co., 1743 North 12th St., Philadelphia.

MUSIC STANDS, ORCHESTRA
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Ditson Co., Oliver, 359 Boyl St., Boston, Mass.
Kimball Co., W. W., 308 South Wabash Ave., Chicago, Ill.
King-Slater Co., Inc., 32 Union Square West, N. Y. C.
Kliegl Bros., Universal Stage Equipment Co., 321 W. 50th St., N. Y. C.
Shearer, B. F., Co., 2318 2nd Ave., Seattle, Wash.

MUSICAL INSTRUMENTS, ORCHESTRA
Deagan, Inc., J. C., Berean & Ravenswood Aves.,
Chicago, Ill.
Ditson, Oliver, Co., 359 Boyl St., Boston,
Dyer, W. J. & Bro., 23 W. 5th St., St. Paul, Minn.
Fischer, Carl, 56 Cooper Square, New York City.
Holton & Co., Frank, Elkhorn, Wis.
King-Slater Co., 32 Union Square, N. Y. C.
Lyon & Healy, 61-82 Jackson Blvd., Chicago.
Martin Band Instrument Co., 401 Baldwin St., Elkhart, Ind.
No. Tonawanda Musical Instrument Works, N.
Tonawanda, N. Y.
S. B. S., 1510 Dayton St., Chicago.
Selmer-Conn, Inc., 117 W. 48th St., N. Y. C.
Tangleys, Muscatine, la.
Wurlitzer Rudolph Co., 117 E. 4th St., Cincinnati.

NEEDLES
Lowell Needle Co., Putnam, Conn.
Moody, William S., 42 Dudley St., Providence, R. I.
Phonograph Needle Mfg. Co., 42 Dudley St.,
Providence, R. I.
Wall-Kane Needle Mfg. Co., Inc., 3922 14th Ave.,
Brooklyn, N. Y.

NOVELTIES, ADVERTISING AND EXPLOITATION
Ace Flag Co., 141 Fulton St., N. Y. C.
Airo Balloon Corp., 603 Third Ave., N. Y. C.
American Badge Co., 141 W. Austin Ave., Chicago.
American Book Cover Co., 225 W. 34th St., N. Y. C.
Astoloid Mfg. Co., 17 Hopkins St., Brooklyn, N. Y.
Belle Art Mfg. Co., 30 W. 32nd St., N. Y. C.
Brazel Novelty Co., 4176 Apple St., Cincinnati.
Brown and Bigelow Co., St. Paul, Minn.
Chicago Flag and Decorating Co., 2611 Indiana Ave., Chicago.
Dorffman Bros., 33-12 106th St., Queens, N. Y.
Economy Novelty & Printing Co., 239 W. 39th St.,
N. Y. C.

BUYING GUIDE FOR 1933
Franco-American Novelty Co., 1209 B'way, N. Y. C.
Gemco, Inc., 692 Broadway, N. Y. C.
Henkel Edge-life Corp., 900 N. Franklin St., Chicago.
Jackson, Henry, 141 Fulton St., N. Y. C.
Kaufman, Oscar, 630 9th Ave., N. Y. C.
Leader Press, 17 N. W. Third St., Oklahoma City, Okla.
Leistner, Oscar, Inc., 321 West Randolph Street.
Chicago, Ill.
Liberman, Morris, 729 Broadway, N. Y. C.
Lincoln Sales Co., 45-47 East 20th St., N. Y. C.
Miller Rubber Co., Akron, Ohio.
Mills Novelty Co., 4110 Fullerton Ave., Chicago.
Pioneer Rubber Co., Willard, Ohio.
Randall, A. L. Co., 729 South Wabash Avenue,
Chicago, Ill.
Robbins & Son, 1, 203-5-7 Market St., Pittsburgh.
Shure, N., Co., 200 W. Adams St., Chicago, Ill.
Steinmetz Ad Service, 352 W. 44th St., N. Y. C.
Tipp Novelty Co., Tippecanoe City, Ohio.
Toycraft Rubber Co., Ashland, Ohio.
Vitaprint Press Corp., 729 S. Wabash Ave., Chicago.

ORCHESTRA ELEVATORS
(See Elevators)

ORGAN BLOWERS
Kinetic Engineering Co., Lansdowne, Pa.
Kilgen & Sons, George, 4016 N. Union Blvd., St. Louis.
Page Organ Co., Lima, Ohio.
Spencer Turbine Co., Hartford, Conn.
Zephyr Electric Organ Blower Co., Orrville, Ohio.

ORGAN HEATERS
(See Heaters, Organ)

ORGANS
Aeolian Co., 689 Fifth Ave., N. Y. C.
Austin Organ Co., 156 Woodland St., Hartford, Conn.
Beman Organs Co., 16 Eldridge St., Binghamton, N. Y.
Bennett Organ Co., Rock Island, Ill.
Chromolox, Inc., c/o Arthur P. Marr, 21 Park Row,
N. Y. C.
Coburn Organ Co., 220 N. Washenaw Ave., Chicago, Ill.
Estey Organ Co., Birge St., Brattleboro, Vt.
Gottfried, A., Erie, Pa.
Gratian Organ Co., Elton, Ill.
Hall Organ Co., West Haven, Conn.
Jenkins Music Co., 1217 Walnut St., Kansas City, Mo.
Kelton, Geo. & Sons, 4016 N. Union Blvd., St.
Louis, Mo.
Kimball Co., W. W., 308 S. Wabash Ave., Chicago, Ill.
Kramer Organ Co., 336 W. 44th St., N. Y. C.
Lane and Hilligreen Co., Alliance, Ohio.
Link C.-Sharpe-Minor Unit Organs, 183 Water St.,
Binghamton, N. Y.

927
BUYING GUIDE FOR 1933

Macy Barton Co., 21 Church St., Oshkosh, Wisc.
Marr & Colton Co., Warsaw, N. Y.
Maxey-Barton Organ Co., 5 S. Wabash Ave.,
Chicago, Ill.
Moeller, M. P., Hagerstown, Md.
Page Organ Co., Lima, Ohio.
Platter Sound Products Co., North Vernon, Ind.
Reuter Schwartz Organ Co., Lawrence, Kan.
Seeburg, J. P. Co., 1510 Dayton St., Chicago.
Seybold Piano & Organ Co., Elgin, Ill.
Votey Organ Co., 5th Ave. & 54th St., N. Y. C.
Wicks Pipe Organ Co., Highland, Ill.
Wurlitzer, Rudolph Co., 117 E. 4th St., Cincinnati.

ORNAMENTS, PLASTER
Architectural Decorating Co., 1600 So. Jefferson St.,
Chicago, Ill.
Architectural Plastering Co., 624 First Ave., N. Y. C.
Caproni, P. P., and Brother, Inc., 1914 Washington St., Boston.
Craftex Company, 40 Central St., Boston.
Holdsworth Bros., 250 W. 57th St., N. Y. C.
Macoustic Engineering Co., 12435 Euclid Ave.,
Cleveland.

PAINT, PLASTER, DECORATIVE
Craftex Company, 40 Central St., Boston, Mass.
Tech Bros., 386 4th Ave., N. Y. C.

PANEL BOARDS
Adam, Frank, Electric Co., 3650 Windsor Ave., St. Louis, Mo.
Belson Manufacturing Co., 800 Sibley St., Chicago, Ill.
Cleveland Switchboard Co., 2925 E. 79th St.,
Cleveland, Ohio.
General Electric Co., 1 River Road, Schenectady, N. Y.
Hoffman-Soons, 387 1st Ave., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.

PERFORATORS, FILM
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Debie, Andre, Inc., 115 W. 45th St., N. Y. C.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Eastman Kodak Co., Rochester, N. Y.

PICK-UPS
Audak, Inc., 38 E. 53rd St., N. Y. C.
Best Mfg. Co., 1200 Grove St., Irvington, N. J.
Pacent Reproducer Corp., 91 7th Ave., N. Y. C.
Stromberg Carlson Telephone Co., 1050 Clinton St., Rochester, N. Y.
Upco Electric Pick-Up, Upco Products Corp., 254 Canal St., N. Y. C.
Vitadisc Co., 92 Mortimer St., Rochester, N. Y.
Webster Electrical Co., 15 Laight St., N. Y. C.

SERVICE
QUALITY PRICE
NEGATIVE DEVELOPING
RELEASE PRINTS
FIRST PRINTS
TITLING
DUPING

PRODUCERS LABORATORIES, Inc.
FILM CENTER BUILDING
630 Ninth Avenue
Home Office: 1540 Broadway
New York City
PHOTOELECTRIC CELLS
Arthurus Radio Tube Co., 720 Freulinghuyzen Ave.,
Newark, N. J.
Cable Radio Tube Corp., 230 N. Ninth St., Brook-
lyn, N. Y. C.
Continental Electric Co., 75 E. Wacker Drive, Chi-
icago.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
DeVryy, Herman A., Inc., 55 E. Wacker Drive,
Chicago.
Duovac Radio Tube Corp., 360 Furman St., Brook-
lyn, N. Y.
Electrical Research Products, Inc., 250 W. 57th
St., N. Y. C.
G-M Laboratories, Inc., 1731-35 Belmont Ave.,
Chicago.
Lumotron Vacuum Products Division, General Sci-
cific Corp., 4829 S. Kedzie Ave., Chicago.
RCA Photophone Corp., 411 Fifth Ave., N. Y. C.
Royal Zenith Sound Projectors, Inc., 33 W. 60th
St., N. Y. C.
Sonolux Co., E. Newark, N. J.
Sylvania Products Co., Emporium, Pa.
Telephoto & Television Corp., 133 W. 19th St.,
N. Y. C.

PLASTERING, ARCHITECTURAL
Architectural Decorating Co., 1600 S. Jefferson St.,
Chicago.
Architectural Plastering Co., 624-626 First Avenue,
N. Y. C.
Brouet Studios, 1133 Broadway, N. Y. C.
Craftex Co., 40 Central St., Boston, Mass.
Jacobson & Co., 239 E. 44th St., N. Y. C.
Marietta Mfg. Corp., 3800 E. 16th St., Indianapolis.

PLASTER ORNAMENTS
(See Ornaments, Plaster)

PLUMBING FIXTURES
(See Fixtures, Plumbing)

POSTERS
Berkshire Poster Co., Inc., 136 W. 52nd St.,
N. Y. C.
Continental Lithograph Co., 1501 Broadway, N.
Y. C. (Alfred F. Baum, M. P. Poster, Div.).
Criterion Photographers, 411 E. 10th St., Los
Angeles.
Dallas Show Print, 1013 Elm St., Dallas, Tex.
Denver Poster Exchange, 2106 Broadway, Denver,
Colo.
Erie Lithograph & Printing Co., 505 Fifth Ave.,
N. Y. C.
General Outdoor Adv. Co., 1 W. 25th St., N. Y. C.
Grinnell Lithograph Co., Inc., 406 W. 31st St.,
N. Y. City.
Hennegan Co., The, 311 Genesse St., Cincinnati.
Horbecke, R. W., 129 W. 3rd St., Los Angeles.
Leigh Sign & Ad Co., 436 W. Peachtree St., N. W.,
Atlanta, Ga.
Mott, H. C., Litho Co., 518-534 W. 26th St.,
N. Y. C.
Morgan Lithograph Co., E. 17th St. & Payne Ave.,
Cleveland, Ohio.
National Program & Printing Co., 729 South Wa-
bash Ave., Chicago.
Outdoor Advertising Service, Graybar Bldg., N.
Y. C.
Penn Poster Co., 1233 Vine St., Philadelphia.
Runey Show Print, 1434 Vine St., Cincinnati.
Teller, Robert, Sons and Dorner, 311 W. 43rd St.,
N. Y. C.
Theatrical Poster Co., 823 S. Wabash Ave., Chicago.
Triangle Poster & Printing Co., 163 Walton St.,
Atlanta, Ga.
U. S. Printing & Lithographing Co., 85 N. 3rd
St., Brooklyn, N. Y.
Western Paper Co., 2323 Second Ave., Seattle,
Wash.

BUYING GUIDE FOR 1933

PRINTING MACHINES—FILM
Bell & Howell, 1803 Larchmont Ave., Chicago.
Cinema Equipment Co., 7160 Santa Monica Blvd.,
Hollywood.
Chicago Film Laboratories, 1332 Belmont Ave.,
Chicago.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Eastman Kodak Co., Rochester, N. Y.
Holmes, Burton Laboratories, 7510 N. Ashland Ave.,
Chicago.
Midwest Film Co., 845 S. Wabash Ave., Chicago.
Oehler Machine Co., Inc., 30-19 23rd St., Long
Island City, N. Y.
Vitaglo Corp., 4942 Sheridan Road, Chicago.

PROCESSES, FILM
American Recono, 245 W. 55th St., N. Y. City.
S. O. S. Film Processing Co., 151 W. 40th St.,
N. Y. C.
Stewart Film Process Co., 630 9th Ave., N. Y. C.

PROJECTOR SAFETY DEVICES
(See Safety Devices, Projectors)

PROJECTORS, ADVERTISING
Acme M. P. Projection Co., 1560 Broadway, N.
Y. C.
American M. P. Machine Works, 37-19 23rd St.,
Long Island City, N. Y.
Bausch & Lomb Optical Co., 635 St. Paul St.,
Rochester, N. Y.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Beseler, Chas., & Co., 131 E. 23rd St., N. Y. C.
Coxsackie Holding Corp., Coxscokie, N. Y.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Trans-lux Daylight Picture Screen Corp., 247 Park
Ave., N. Y. C.

PROJECTORS EFFECT
Belson Mfg. Co., 800 Sibley St., Chicago.
Brenkert Light Projection Co., 7348 St. Aubin
Ave., Detroit.
Chicago Cinema Equipment Co., 1750 N. Spring-
field Ave., Chicago.
Kliegl Bros. Universal Stage Lighting Co., 321 W.
50th St., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago.

PROJECTORS, PORTABLE
Ampro Corp., 545 Fifth Ave., N. Y. C.
Associated Screen News, Ltd., Western Ave. at
Decarie Blvd., Montreal.
Auditone Co., 23 South Jefferson St., Chicago, Ill.
Bell & Howell, 1801 Larchmont Ave., Chicago.
Cincinnati Time Recorder Co., 1733 Central Ave.,
Cincinnati.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Duplex M. P. Industries, 74 Sherman Ave., Long
Island City, N. Y.
Holmes Portable Projector Co., 1815 Orchard St.,
Chicago.
BUYING GUIDE FOR 1933

International Projector Corp., 90 Gold St., N. Y. C.
Interstate Mechanical Laboratories, 521-531 West 57th St., N. Y. C.
Movicola Co., 1451 Jordan St., Hollywood, Cal.
Pathescope Co. of America, Inc., 33 W. 42nd St., N. Y. C.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Safety Projector Co., 310 W. Second St., Duluth, Minn.
Sterling M. P. Apparatus Corp., 250 West 54th St., N. Y. C.
Tannenbaum, J. A., Inc., 1600 Broadway, N. Y. C.
Victor Animatograph Co., Davenport, Iowa.
Willoughbys, 110 W. 32nd St., N. Y. C.

PROJECTORS, THEATER

Associated Screen News, Ltd., Western Ave. at
Decarie Blvd., Montreal.
Coxsackie Holding Corp., Coxsackie, N. Y.
Enterprise Optical Mfg. Co., 4431 W. Lake St.,
Chicago.
Erker Bros. Optical Co., 610 Olive Street, St. Louis, Mo.
Fulton E. E. Co., 1018 South Wabash Avenue,
Chicago.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
International Projector Corp., 90 Gold St., N. Y. C.
Kaplan, Sam, 729 7th Ave., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)

Pulverman Corp., 33 W. 60th St., N. Y. C.
Royal Zenith Sound Projectors, Inc., 33 W. 60th
St., N. Y. C.
Trans-Lux Daylight Picture Screen Corp., 247 Pearl
Ave., N. Y. C.
Wenzel Co., 2509 S. State St., Chicago.

PROPERTIES, STUDIO

Art Furniture Co., 1026 Venice Blvd., Los Angeles
Asiatic Costume Co., 506 N. Los Angeles St.
Los Angeles, Cal.
BeHannessey Art Studios, 1122 N. Western Ave.
Los Angeles, Cal.
Birns, Wm., 307 W. 37th St., N. Y. C.
Bradley, Wm., 218 W. 43rd St., N. Y. C.
Cinema Props Co., 6161 Santa Monica Blvd., Los
Angeles, Cal.
Cinema Studios Supply Corp., 1438 N. Beechwood
Drive, Los Angeles, Cal.
Constantian Bros., 5837 Sunset Blvd., Hollywood
Crouch, H. B., 1173 S. Hoover St., Los Angeles
Ellis Mercantile Co., 148 S. Main St., Los Angeles
Engle, M. J., 125 Northwestern Ave., Los Angeles
Gedhardt, Henry, 523 W. 45th St., N. Y. City.
Gottschar & Edelsteen Co., 115 S. Los Angeles
Blvd., Los Angeles, Cal.
Jones Decorating Co., 3840 Broadway Pl., Los
Angeles, Cal.
Mortimer, E. J., 430 W. 46th St., N. Y. City
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Olesen, Otto, K. Illuminating Co., 1560 Vine St.,
Los Angeles, Cal.
Oriental Costume Co., 6233 Santa Monica Blvd.,
Los Angeles, Cal.
Pacific Glass Co., 721 E. 61st St., Los Angeles.

FRANK J. DEVLIN

PAUL A. GUUFFANTI

FILM SERVICE LABORATORIES, INC.
“In the Heart of the Industry”
FILM CENTER BLDG.
630 NINTH AVE.

Years of Practical Experience
Special Negative Developing and First Print Department
Release Printing—16mm Printing
Titles—Cutting Rooms—Sound Projection
Known in the Professional Field for our Special Duping Department

“FONDED ON EXCELLENCE”
Chickering 4-0640

930
BUYING GUIDE FOR 1933

Seiden Joseph, 729 7th Ave., N. Y. C.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
United Proj. & Film Co., 51 Chapel St., Albany, N. Y.
Universal Electric Welding Co., 9-16 37th Ave.,
Long Island City, N. Y.
Taylor-Shantz Company, 478-486 St. Paul St.,
Rochester, N. Y.

REFLECTOR LAMPS
(See Lamps, Reflecter)

REFRIGERATING MACHINES
(See Cooling, Heating and Ventilating Systems)

RENOVATING, FILM
American Recono, 245 W. 55th St., N. Y. C.
Magic Film Protector Co., Muncie, Ind.
National Film Renovating & Processing Co., Inc.,
630 Ninth Ave., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Rex Film Renovator Mfg. Co., 73 E. Naghten St.,
Columbus.
Stewart Film Process Co., 630 9th Ave., N. Y. C.
S. O. S. Film Processing Co., 151 W. 40th St.,
N. Y. C.

RENOVATING MACHINES
Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
Film Processing Machine Corp., 354 West 44th St.,
N. Y. C.

REWINDERS
Atlas Metal Works, Eagle Fork Rd., Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Co., 179 W. Madison St., Chicago.
Belli & Howell Co., 1801 Larchmont Ave.,
Chicago.
Chicago Cinema Equipment Co., 1750 N. Spring.
Field Ave., Chicago.
Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinema Products Co., 133-12, 228th St.,
Laurelton, N. Y.
Dworsky Film Machine Corp., 5-15 48th Ave.,
Brenkert Light Project, Y.
Electrical Products Corp., 1122 Venice Blvd.,
Los Angeles, Calif.
Erker Bros. Optical Co., 610 Olive Street, St.
Louis, Mo.
Film Processing Machinery Corp., 354 W. 44th St.,
N. Y. C.
Gardiner, L. J., Co., W. Goodale Blvd., Columbus,
Ohio.
Neumade Products Corp., 440-442 West 42nd St.,
N. Y. C.
Olesen, Otto K., Illuminating Co., 1506 Vine St.,
Los Angeles, Cal.
Slipper, J. & Co., Ltd., 1968 S. Vermont Ave.,
Los Angeles, Cal.
Stern Metal Works, 4th & Cumberland Sts., Phila.
delphia, Pa.
William, Brown & Earle Co., 918 Chestnut St.,
Philadelphia.

RHEOSTATS
Ashcraft Automatic Arc Co., 4214 Santa Monica
Blvd., Los Angeles.
Brenkert Light Projection Co., 7348 St. Aubin
Ave., Detroit, Mich.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
BUYING GUIDE FOR 1933

Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago.

Tamale Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Calif.

General Electric Co., Schenectady, N. Y.

Hall & Connolly, 24 Van Dam St., N. Y. C.

Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio.

Hoffman-Soons, 387 First Ave., N. Y. C.

Hub Electric Co., 2225 W. Grand Ave., Chicago.

Kleig Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.

Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.

Mole-Richardson, Inc., 941 N. Sycamore St., Los Angeles.

Olesen, Otto K., Illuminating Co., 1560 Vine St., Los Angeles.

Schaefer Bros., Co., 1059 W. Eleventh Street, Chicago, Ill.

Strong Electric Co., 2501 Lagrange St., Toledo, O.

Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.


RIGGING, STAGE

Acme Equipment Co., 191 Lafayette St., N. Y. C.

Armstrong Studios, Inc., 1717 Cordova St., Los Angeles, Calif.

Atlanta Scenic Co., Atlanta, Ga.

Bruckner-Mitchell, 132-4 W. 24th St., N. Y. C.


Clancy, J. R., Syracuse, N. Y.

Clark, Peter, Inc., 544 W. 30th St., N. Y. C.

Landish Studios, 40 Ames Ave., Rutherford, N. J.

Tiffin Scenic Studios, Tiffin, Ohio.

SAFES, FILM

American Film Safe Corp., Washington Blvd., Baltimore, Md.

Film Safe Corp., 136 William St., N. Y. C.

Gardiner, L. J., Co., W. Goodale Blvd., Columbus, O.

Neumade Products, 440 W. 42nd St., N. Y. C.

Van Dorn Iron Works, 2685 E. 79th St., Cleveland.

York Safe & Lock Co., York, Pa.

SAFES, THEATER

Atlas Metal Works, Eagle Ford Rd., Dallas, Tex.

Beelson Manufacturing Co., 800 Sibley St., Chicago.

Film Safe Corp., 136 William St., N. Y. C.

Van Dorn Iron Works, 2685 E. 79th St., Cleveland.

York Safe & Lock Co., York, Pa.

SAFETY DEVICES, PROJECTOR


Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.

Sentry Safety Control Corp., 1560 Broadway, N. Y. C.


SCENERY, STAGE

Armstrong Studio, Inc., 1717 Cordova St., Los Angeles, Calif.

Atlantic Scenic Co., Auditorium Bldg., Atlanta, Ga.

Beaumont Studios, 443 W. 47th St., N. Y. C.

Becker, John C., & Bros., 2824 Taylor St., Chicago.

Fowler’s Scenic Studio, 261 W. 54th St., N. Y. C.

Great Western Stage Equipment Co., 817 Holmes St., Kansas City.

Kansas City Scenic Co., 1002 E. 24th St., Kansas City, Mo.

King Studios, 2215 W. Van Buren St., Chicago.

King Scenic Co., 2545 Elm St., Dallas, Tex.

Kloepfel Drapery Studio, 2852 Estes Ave., Chicago.

IF you want to get the best results, at the lowest possible price, from the fine negatives your efforts have achieved and create a bigger demand for your pictures in Canada, send your negatives to a substantial Canadian laboratory, completely equipped with the finest up-to-the-minute machinery.

SUCH is our plant, offering you dependable service and every advantage.

FILM LABORATORIES OF CANADA, LTD.

362 Adelaide Street, W., Toronto, Ont.

American Representative:

ARTHUR GOTTLIEB

245 West 55th Street

New York, N. Y.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Martin, J. D., Scenic Co., 4114 Sunset Blvd., Los Angeles, Cal.
N. Y. Studio, 328 W. 39th St., N. Y. C.
Novelty Scenic Studios, 340 W. 41st St., N. Y. C.
Premier Scenery Studios, 340 W. 41st St., N. Y. C.
Schell Scenic Studio, 581 High Street, Columbus, O.
Thompson, Chas. F., Scenic Co., 1215 Bates St., Los Angeles, Cal.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.
Tiffin Scenic Studio, Tiffin, O.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis.
Variety Scenic Studios, 254 West 54th Street, N. Y. C.
Volland Scenic Studios, Inc., 3729 Cass Ave., St. Louis, Mo.
Western Scenic Studio, 1196 3rd St., Oakland, Cal.

SCREENS

Armstrong Studios, Inc., 1717 Cordova St., Los Angeles, Calif.
Crystal Movie Screen Corp., Celina, Ohio.
Da-Lite Screen Co., Inc., 2723 No. Crawford Ave., Chicago.
Gardiner, L. J., Co., W. Goodale Blvd., Columbus, O.
Mercury Light Sound Screen Co., 57 Linden Ave., Long Beach, Calif.
Minusa Cine Screen Co., 2665 Morgan St., St. Louis, Mo.
Ortho-Chrome Screen Co., 331 Madison Ave., N. Y. C.
Raven Screen Corp., 143 E. 24th St., N. Y. C.
Royal Zenith Sound Devices, Inc., 33 W. 60th St., N. Y. C.
Schoonmaker Equipment Co., 276 9th Ave., N. Y. C.
Trans-Lux Daylight Picture Screen Corp., 247 Park Ave., N. Y. C.
Walker American Corp., 41 East 42nd St., N. Y. C.

SEAT COVERS

(See Covers, Chair)

SEAT INDICATORS

Acme Electric Construction Co., 37 W. Van Burn St., Chicago, Ill.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Major Equipment Co., 4603 Fullerton Ave., Chicago.

SEATS, THEATER

American Seating Company, 14 East Jackson Blvd., Chicago, Ill.
General Seating Co., 2234 Fullerton Ave., Chicago.
Great Northern Chair Co., 2500 Ogden Avenue, Chicago.
Gunlocke Chair Co., W. E. Wayland, N. Y.
Heywood-Wakefield, 174 Portland St., Boston.
Midland Chair & Seating Co., Michigan City, Ind.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Offices in principal cities.)
Peabody Seating Co., N. Manchester, Ind.
Superior Seating Co., 105 W. 40th St., N. Y. C.
Trucksees Chair Co., 60 E. Penn St., Norristown, Pa.
Union City Body Co., Union City, Ind.
Wisconsin Seating Co., Port Washington, Wis.

BUYING GUIDE FOR 1933

SIGNS, CHANGEABLE

Arnold Electric Signs, 1064 South Union St., Koko, Ind.
Brilliant Sign Co., 3531 Washington Ave., St. Louis, Mo.
Chicago Electric Sign Co., 2225 W. Grand Ave., Chicago.
Crystalite Products Corp., 1708 Standard Ave., Glendale, Cal.
Federal Electric Co., 8700 S. State St., Chicago.
Flexumle Corp., 1111 Military Rd., Buffalo, N. Y.
Friedley-Voshardt Co., Inc., 763 Mather St., Chicago.
General Outdoor Adv. Co., 1 W. 25th St., N. Y. C.
Metal Products, Inc., 1434 N. 4th St., Milwaukee, Wis.
McNamara Sign Co., 531 E. Lafayette Ave., Detroit, Mich.
Newman Manufacturing Co., Cleney Ave., Cincinnati, O.
Progressive Letter Co., 1999 3rd Ave., N. Y. C.

SIGNS, DIRECTIONAL

Ardraft Sign Co., Lima, O.
Belson Mfg. Co., 800 Sibley St., Chicago.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Chicago Electric Sign Co., 2225 W. Grand Ave., Chicago, Ill.
Erickson Electric Co., 6 Power House St., Boston.
Flexumle Corp., 1111 Military Rld., Buffalo, N. Y.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Newman Mfg. Co., Clearney Ave., Cincinnati, O.
Sunlight Reflector Co., Inc., 226 Pacific Street, Brooklyn, N. Y.
Viking Products Corp., 422 W. 42nd St., N. Y. C.
Wheeler Reflector Co., 275 Congress St., Boston.
Willey Sign Co., 1559 Church St., Detroit.

SIGNS, ELECTRIC

Advance Sign Co., 2736 Wentworth Ave., Chicago.
Apek Sign Co., 308 S. Juniper St., Philadelphia.
Arkay Sign Co., 1705 E. 21st St., Cleveland.
Arnold Electric Signs, Inc., 1064 S. Union St., Kokomo, Ind.
Artkraft Sign Co., Lima, O.
Battle, Robert, 350 W. 31st St., N. Y. C.
Belton Mfg. Co., 800 Sibley St., Chicago.
Brilliant Sign Co., 3531 Washington St., St. Louis.
Chicago Electric Sign Co., 2225 W. Grand Ave., Chicago, Ill.
Chicago Miniature Lamp Co., 2425 Sheffield Ave., Chicago.
Claude Neon Lights, Inc., 41 E. 42nd St., N. Y. C.
"STONE" STOCK SHOTS

Every Producer and Director can use our stock scenes at a great saving of money.

Big Fires
Accidents
Train Wrecks
Ships at Sea
Army Scenes
Navy Scenes
Airplanes
Scenics
War Pictures
Any Atmosphere

1,000,000 ft. of everything from which to choose to fit the picture, some shots 35 years old.

STONE FILM LIBRARY
729 Seventh Ave. New York
BRyant 9-4370

BUYING GUIDE FOR 1933

Erickson Electric Co., 6 Power House St., Boston.
Flexlume Corp., 1111 Military Rd., Buffalo, N. Y.
General Outdoor Adv. Co., 1 W. 25th St., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
International Sign Corp., 200 Varick St., N. Y. C.
Kliegl Bros., Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Longsign Corp., Dayton, O.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Lustrolite Sign Co., Inc., Davenport, la.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Manheimer Co., 370 7th Ave., N. Y. C.
Matennis Sign Co., E. Providence, R. I.
Metal Products, Inc., 1434 N. 4th St., Milwaukee, Wis.
Munn Sign & Advertising Co., 492 Petree St., Atlantic, Ga.
Murphy & Brode, 517 W. 45th St., N. Y. C.
Newman Mfg. Co., Cleaney Ave., Cincinnati, O.
Rainbow Light, Inc., 52 Vanderbilt Ave., N. Y. C.
Reynolds Electric Co., 2650 W. Congress St., Chicago.
Shank, E. A. Co., 25 W. 43rd St., N. Y. C.
Strauss Co., Inc., 616 W. 43rd St., N. Y. C.
Valentine Electric Sign Co., Atlantic City, N. J.
Wiley Sign Co., 1559 Church St., Detroit.

SIGNS, LUMINOUS TUBE

Claude Neon Lights, 41 E. 42nd St., N. Y. C.
Rainbow Light, Inc., 52 Vanderbilt Ave., N. Y. C.

SLIDES

A. B. Slide Studio, 621 Lebanon St., Los Angeles.
Acme Slide Studio, 125 Hyde St., San Francisco.
Fuller Slide Studios, 1958 S. Vermont Ave., Los Angeles.
Kansas City Slide Co., 1717 Wyandotte St., Kansas City, Mo.
North American Slide Co., 1010 S. 46th Street, Philadelphia.
Peerless Slide Co., 706 1st Ave., N. Minneapolis.
Quality Slide Co., 6 E. Lake St., Chicago.
Radio-Mat Slide Co., Inc., 1674 Broadway, N. Y. C.
Ransley Studios, 108 N. Dearborn Ave., Chicago.
Runey Show Print Co., 1434 Vine St., Cincinnati.
Los Angeles.
U. S. Slide Co., 14 E. Eighth St., Kansas City, Mo.
Victor Animatograph Corp., Davenport, la.
West Slide & Photo Service, 643 S. Olive St., Los Angeles, Cal.
Workstel Studios, 151 W. 46th St., N. Y. C.

SOUND DEVICES AND MANUFACTURERS

A-C Masterpack Co., Duncan, Okla.
AMPLION—Amplion Products Corp., 38 W. 21st St., N. Y. C.
ANIMATOPHONE (16mm)—Victor Animatograph Corp., Davenport, la.
AUDITONE—Auditone Co., 23 S. Jefferson St., Chicago, III.
BESTONE—Consolidated Sales Co., Davenport St., Omaha, Neb.
BIOPHONE—Biophone Corp., 1600 Broadway, N. Y.
CINEGLOW—Blue Seal Sound Devices, Inc., 723 Seventh Ave., N. Y. C.
DEBRIE, ANDRE, Inc., 115 W. 45th St., N. Y. C.
BUYING GUIDE FOR 1933

Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Ruby Camera Exchange, 727 7th Ave., N. Y. C.

SPOT LIGHTS
(See Lights, Spot)

SPRINKLERS, AUTOMATIC
Atlantic Automatic Sprinkler Corp., 90 John St., N. Y. C.
Automatic Sprinkler Corp. of America, 114 E. 32nd St., N. Y. C.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. C.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Nacey, P. Co., 927 S. State St., Chicago.
Vogel, H. G. Co., 15 W. 37th St., N. Y. C.
Wooding, Miner D., Heating & Ventilating Co., 114 W. 10th St., Kansas City, Mo.

STAGE DROPS
(See Curtains and Draperies)

STAGE EQUIPMENT
Tiffin Scenic Studios, Tiffin, Ohio.
Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Bruckner-Mitchell, Inc., 132 W. 24th St., N. Y. C.

STANARY
Bing Ferdinand & Co., Successors, Inc., 67-69 Irving Place, N. Y. C.

STILLS
Stern Photo Co., Inc., 318 W. 46th St., N. Y. C.

SWITCHBOARDS
Adam, Frank, Electric Co., 3650 Windsor St., St. Louis, Mo.
Chicago Electric Equipment Co., 2224 S. State St., Chicago.
Cleveland Switchboard Co., 2925 E. 79th St., Cleveland, Ohio.
Edwards Electrical Construction Co., 70 E. 45th St., N. Y. C.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2225 Grand Ave., Chicago, III.
Kliegl Bros., Universal Electrical Stage Lighting Co., Inc., 321 West 50th St., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago, III.
Stromberg Carlson Telephone Mfg. Co., Rochester, N. Y.

SOUND PROOFING
(See Acoustics)

SPEED INDICATORS
(See Indicators, Film Speed)

SPlicing MACHINES
Bass Camera Co., 179 W. Madison St., Chicago.
Bell & Howell Co., 1801 Larchmont Ave., Chicago.
Burke & James, 223 W. Madison St., Chicago, Ill.
Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinima Products Co., 133-12 228th St., Laurelton, N. Y.
Fulton Co., E. E., 1018 S. Wabash Avenue, Chicago.
General Machine Co., 820 E. 140th St., N. Y. C.
Gennert, Inc., G., 20 W. 22nd St., N. Y. C.
Griswold Machine Works, Port Jefferson, N. Y.
Neumade Products Corp., 440 W. 42nd St., N. Y. C.
BUYING GUIDE FOR 1933

Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.

TABLES, INSPECTION
(See Inspection Tables)

•

TICKET BOXES AND CHOPPERS
Arcus Ticket Co., 348 N. Ashland Ave., Chicago.
Automatic Ticket Register Co., 1501 Broadway, N. Y. C.
Caille Bros., Co., 6210-6250 Second Blvd., Detroit.
Columbia Printing Co., 1632 N. Halsted St., Chicago.
Edwards Mfg. Co., 527 E. Fifth St., Cincinnati, O.
Erker Bros. Optical Co., 610 Oliver St., St. Louis.
General Ticket Corp., 1501 Broadway, N. Y. C.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hancock Bros., 25 Jessie St., San Francisco, Cal.
International Ticket Co., 50 Grafton Ave., Newark, N. J.

International Register Co., 15 Throop St., Chicago.
Midwest Ticket & Supply Co., 1 N. La Salle St., Chicago, Ill.
Newman Mfg. Co., Cleaney Ave., Cincinnati, O.
Rees Ticket Co., Harney and 10th Sts., Omaha.
Trimount Press, 113-121 Albany St., Boston.
Welden, Williams & Lick, 701 N. A. St., Fort Smith, Ark.
World Ticket and Supply Co., 723 7th Ave., N. Y. C.

•

TICKET VENDING MACHINES
Arcus Ticket Co., 348 N. Ashland Ave., Chicago.
Arvid, Joseph S., 22 W. 32nd St., N. Y. C.
Automatic Ticket Reg. Co., 723 Seventh Ave., N. Y. C.
General Register Corp., 1501 Broadway, N. Y. C.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
International Register Co., 15 Throop St., Chicago.
Midwest Ticket & Supply Co., 1 N. La Salle St., Chicago, Ill.
Standard Ticket Register Corp., 1600 Broadway, N. Y. C.

•

TICKETS, ADMISSION
Ansell-Simplex Ticket Co., Inc., 2844 West Chicago Ave., Chicago.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago.

Service That Is Real—Not a Slogan

Stern Photo Company, Inc.
MOVIE STILLS EXCLUSIVELY
318-320 West 46th Street

Telephone: LOngecr 5-6833
NEW YORK CITY
BUYING GUIDE FOR 1933

UNIFORMS
Brooks Uniform Co., 143 W. 40th St., N. Y. C.
Browning King & Co., 260 Fourth Ave., N. Y. C.
Chicago Uniform & Cap Co., 208 W. Monroe St.,
Chicago, Ill.
De Moulin Bros. & Co., Greenville, Ill.
Eaves Costume Co., Inc., 151 W. 46th St., N. Y. C.
Ford Uniform Co., 50 W. 46th St., N. Y. C.
George, G. K., Uniform Co., 21 W. 45th St., N. Y. C.
Lester, Ltd., 14 W. Lake St., Chicago, Ill.
Maier-Lavatay Co., 2141 Lincoln Ave., Chicago.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Meier & Co., A. G., 205 W. Monroe St., Chicago.
National Uniform Co., 12 John St., N. Y. C.
Pettibone Bros., 626 Main St., Cincinnati.
Richards, James E. Co., 2 Norwood St., Dayton, O.
Russell Uniform Co., 1600 Broadway, N. Y. C.
Steiner A. B. & Co., 136 W. 21st St., N. Y. C.

UNITS
Amplion Corp. of America, 38 West 21st Street, N. Y. C.
Pacent Reproducer, 91 Seventh Ave., N. Y. C.
Racon Electric Co., Inc., 18 Washington Place, N. Y. C.
RCA Photophone, Inc., 411 Fifth Ave., N. Y. C.
Utah Radio Products, 820 Orleans Ave., Chicago.
Western Electric Co., 195 Broadway, N. Y. C.
Wright-DeCoster, Inc., 2233 University Ave., St. Paul, Minn.

VENDING MACHINES
Berlo Vending Co., 1340 S. Penn. Square, Phila-
delphia, Pa.
Best Chemical Co., 833 N. 17th St., Allentown, Pa.
Burch Mfg. Company, 1906 Wyandotte Street, Kansas City, Mo.
Columbus Vending Co., 2005 E. Main St., Colum-
bus, O.
Cretors & Co., C., 620 W. 22nd St., Chicago.
Dramagraph Motion Picture Corp., 420 Lexington
Ave., N. Y. C.
Dunbar & Co., 2652 W. Lake Ave., Chicago.
Holcomb & Hoke Mfg. Co., 1445 Van Buren St.,
Indianapolis, Ind.
Kingery Mfg. Co., 420 E. Pearl St., Cincinnati, O.
International Mutoscope Reel Co., Inc., 455 West
31st Street, N. Y. C.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Mills Novelty Co., 4110 Fullerton Ave., Chicago.
Pack Shops, Inc., 9 E. 38th St., N. Y. C.
Star Mfg. Co., 4569 Swan Ave., St. Louis, Mo.
Vendola Corp., 636 Eleventh Ave., N. Y. C.
Worrell Mfg. Co., 112 S. Main St., St. Louis, Mo.

WEATHERSTRIPPING
Athey Company, 6035 W. 65th St., Chicago, Ill.
FILM DELIVERIES

CALIFORNIA
CANNON BALL DELIVERY—1215 S. Los Angeles St., Prospect 4171, Los Angeles.
GILBOY, THOMAS W.—249 Natoma St., SUtter 9312, San Francisco.
HICKEY, GEORGE A.—1620 Cordova St., RÉpublic 6907, Los Angeles.
KEYNON FILM DELIVERY CO.—1639 Cordova St., RÉpublic 8106, Los Angeles.
MILLER, F. E.—454 Orange Grove, Santa Barbara.
QUICK DELIVERY SERVICE—1910 S. Vermont Ave., Los Angeles.
RED ARROW MESSAGE CO.—6369 Selma Ave., GLad-stone 1777, Los Angeles.
SCHNEIDER, D. H.—1240 E. 10th St., Long Beach.
SPANN, MARY FILM DELIVERY CO.—1965 S. Ver- mont Ave., RÉpublic 5477, Los Angeles.
UNITED PARCEL SERVICE—420 W. 11th St., WEstmore 8201, Los Angeles.
WILLIAMSON, P.—Tia Juana.

COLORADO
EXHIBITORS FILM DELIVERY & SERVICE CO.—2134 Broadway, MAin 2824, Denver.

CONNECTICUT
DECKER FILM DELIVERY SERVICE—New Haven.
KIMMERMAN FILM DELIVERY—Bridgeport.
ROSEN FILM DELIVERY—134 Meadow St., Tel. 6-4014, New Haven.

DISTRICT OF COLUMBIA
HORLACHER DELIVERY SERVICE—Mather Bldg., MEtropolitan 2133, Washington.

ILLINOIS
CHAMNES, HERMAN—400 W. Main St., Marion.
BLANKENSHIP, EARL—Marion.
COLE, WILLIAM—Pana.
FILM TRUCK SERVICE—34 E. 8th St., WEBster 2177, Chicago.
HANLIN, JAMES—Marion.
LILE & DABBAS—2832 Madison Ave., Granite City.
SMITH, E. F.—Whitehall.

IOWA
FILM SERVICE CO.—Davenport.
KING DELIVERY SERVICE—906 Locust St., Tel. 3-55269, Des Moines.

RACON SUPERIOR SPEAKERS
THROUGHOUT the world leading Sound equipment manufacturers have placed all types and makes of horns, speakers and units on exhaustive laboratory test. Engineers in nearly every case have chosen Racon Products as being the acoustically perfect, most adaptable sound reproducers for Sound distribution.

Whether or not you are satisfied with your present sound reproduction Racon assures you there is still room for improvement. Let us study your problem. Racon’s Electro dynamic horn units are recognized as the finest that money can buy. Natural tone quality in any volume with Racon!

Write for Complete Catalog
RACON ELECTRIC CO., Inc.
18 Washington Place
London, England
New York
Toronto, Canada

Racon horns and units are covered by U. S. Patents Nos. 1,507,711, 1,501,032, 1,577,270, 73,217, 73,218, 1,722,448, 1,711,514, 1,781,489.
LOUISIANA

ELECTRIC DELIVERY CO.—2134 Iberville St., Adu-bon 2313, New Orleans.
TECHE LINES, INC.—400 N. Rampart St., Main 3636, New Orleans.

MARYLAND

BALTIMORe & WASHINGTON FILM EXPRESS—Arcade Bldg., Hamilton 4410, Baltimore.
DAVIDSON TRANSFER CO.—34 E. Eutaw St., Plaza 5800, Baltimore.

MASSACHUSETTS

FILM EXCHANGE TRANSFER CO.—24 Piedmont St., Hancock 6969, Boston.

MICHIGAN

DETROIT FILM BOARD OF TRADE (Central Shipping Service)—2310 Cass Ave., Cadillac 6199, Detroit.
DETROIT FILM DELIVERIES—2310 Cass Ave., Cadillac 8288, Detroit.
FILM TRANSFER CO.—2310 Cass Ave., Cadillac 6189, Detroit.
FILM TRUCK SERVICE—210 W. Montcalm St., Cadillac 6475, Detroit.

MINNESOTA

FILM EXPRESS SERVICE CO.—67 N. 12th St., Geneva 3977, Minneapolis.
FILM TRANSFER CO.—76 Glenwood St., Geneva 3505, Minneapolis.

MISSOURI

DRUMTRA, A. G.—1125 Walton St., Forest 2585, St. Louis.
EXHIBITORS FILM DELIVERY & SERVICE CO.—1714 Baltimore Ave., Grand 2094, Kansas City.
KAHAN, HARRY FILM DELIVERY—3330 Olive St., FRanklin 6572, St. Louis.
LEWTON, BRUCE—4606 Lexington Ave., COLfax 7772-J, St. Louis.
MILLER, OTTO—Chester.
SCHMIDT, RUSSELL—R. R. No. 1, Elmont.
SMITH, WILLIAM R.—Hannibal.

MONTANA

BUTTE CAB & TRANSFER CO.—35 E. Broadway, Butte.
BUTTE RAPID TRANSFER CO.—116½ W. Broadway, Butte.
HANKS QUICK DELIVERY—114 N. Main St., Butte.
YELLOW TAXI CO.—116½ W. Broadway, Butte.

NEBRASKA

FILM TRANSPORT CO.—1511 Davenport St., Atlantic 2045, Omaha.
FILM SERVICE—Pierce.

NEW HAMPSHIRE

NEW HAMPSHIRE DELIVERY SERVICE—Concord.

NEW YORK

DAILY FILM DELIVERY—690 Eighth Ave., LOngacre 5-4567, N. Y. C.
ELK FILM DELIVERY—537 E. 52nd St., Minnesota 7-4300, Brooklyn, N. Y.
FUNK, WILLIAM—159 Hickey St., Jefferson 2645-J, Buffalo.
HOWELL TRUCKING CO.—740 Main St., Tupper 6229, Buffalo; 433 Jay St., Genesea 5344, Rochester; 1051 S Clinton St., Tel. 2-2806, Syracuse; 613 South St., Tel. 2-3644, Utica.
HUDSON FILM DELIVERY—9 Euclid Place, New Rochelle 3752, New Rochelle.
LUND, CHARLES A.—304 Saranac Ave., Delaware 3891, Buffalo.
NEWARK FILM DELIVERY—630 Ninth Ave., LOngacre 5-7160, N. Y. C.
OLIN, WILLIAM A.—141 Nassau Ave., Riverside 3564, Kenmore.
PHELPS, WILLIAM L.—59 Arden Ave., Fillmore 0940, Buffalo.

PRUDENTIAL FILM DISTRIBUTORS—630 Ninth Ave., LACKawanna 6-6938, N. Y. C.
RISPIN, EDWARD O.—91 Marigold Ave., CRescent 6160, Buffalo.
SMITH FILM SERVICE—217 Heffner Bldg., 79 Pearl St., Tupper 9500, Buffalo.
SOUTHWESTERN N. Y. TRANSPORTATION CO.—516 Foote Ave., Jamestown, N. Y.
STATE FILM DELIVERY—630 Ninth Ave., LOngacre 5-7160, N. Y. C.
TACME FILM SERVICE—630 Ninth Ave., LACKawanna 4-2252, N. Y. C.

OHIO

COLUMBUS-CINCINNATI TRUCKING CO.—196 S. 3rd St., Main 3933, Columbus.
FILM SERVICE CO.—1638 W. Central Parkway, CHeeny 9228, Cleveland.
FILM TRACTOR SERVICE CO.—Film Exchange Bldg., PRospect 7996, Cleveland.
PAGLIA, ALBERT—153 Ohio St., CADiz 39, Cadiz.
THEATER TRANSPORT CO.—203 Chamber of Commerce Bldg., Adams 1612, Toledo.

OREGON

PACIFIC TRUST EXPRESS—125½ N. Sixth St., BROADway 1105, Portland.
PORTLAND FILM TRANSFER SERVICE—124 N. 12th St., BROADway 0831, Portland.

OKLAHOMA

BIG FOUR TRUCK LINES—531 W. Main St., Tel. 3-6464, Oklahoma City.
MISTLETOE EXPRESS—Oklahoma Bldg., Tel. 7-7651, Oklahoma City.
O. K. STATE MOTOR BUS—422 S. Robinson St., Tel. 2-7335, Oklahoma City.

PENNSYLVANIA

DANKO, E. P.—McKeesoport.
DEPIETRO, VICTOR—Bridgeville.
EXHIBITORS SERVICE CO.—1212 Forbes St., ATLantic 4071, Pittsburgh.
GRIFFITH’S MESSENGER SERVICE—Johnstown.
HORLACHER DELIVERY SERVICE—1228 Vine St., LOCust 4844, Pittsburgh.
NEW JERSEY MESSENGER SERVICE—250 N. Jupiter St., LOCust 8787, Philadelphia.
SHEARER, GEORGE—7634 Mulford St., PHenhus 4295, Pittsburgh.
TURTLE CREEK VALLEY EXPRESS—Wilmerding.

TEXAS

FILM EXCHANGE TRANSFER—2038 Jackson St., Tel. 2-0635, Dallas.
LIBERTY FILM LINES, INC.—2008 Jackson St., Tel. 7-3808, Dallas.
MERCHANTS FAST MOTOR LINES—1105 S. Larmar St., Tel. 2-8496, Dallas.

UTAH

DELIVERY SERVICE CO.—354 Edison St., WASatch 4001, Salt Lake City.

WASHINGTON

INDEPENDENT TRUCK CO.—First & Dearborn Sts., Eliot 4966, Seattle.
NORTHWEST FILM SERVICE—2422 Second Avenue, SEneca 0241, Seattle.
PIELOW TRANSFER CO.—1011 John St., MAin 1434, Seattle.

WISCONSIN

FILM SERVICE—637 Seventh St., MArquette 4129, Milwaukee.

CANADA

CANADIAN PACIFIC MOTOR TRANSFER—Granville Island.
CAPLAN, DAVE—5261 Jeanne Mance St., CRescent 4304, Montreal.
HARPER DELIVERY SERVICE—94 Dalhousie St., ELgin 4628, Toronto.
MAYVEN, G. F. FILM DELIVERY SERVICE—277 Victoria St., ADeelaide 2413, Toronto.
FOR YOUR CAMPAIGN

ROAD SHOWS
PRESS BOOKS
EXPLOITATION

We have the talent and organization to do an outstanding advertising job for you . . . . .
SEE US

HARVEY AGENCY

Advertising Art and Publicity
Attuned to Ideas That Sell •

1674 BROADWAY • NEW YORK

TELEPHONE • COLUMBUS 5-0390
MANAGERS and AGENTS

HOLLYWOOD


AOYAMA YUKIO JAPANESE PLAYERS—6223 Santa Monica Blvd., Hollywood 5954.


ASSOCIATED MANAGEMENT—Tec-Art Studios, Gran- ite 4141.

BERG, PHIL—1509 N. Vine St., Granite 2126.

BEYER-MacARTHUR & CO., LTD.—523 Taft Bldg., Granite 5765 or Hillside 2125.


BREN & FRANK ORSATTI—8464 Sunset Blvd., Oxford 1008.

BRUNETTE, FRITZI—6418 Santa Monica Blvd., Granite 0551.


CENTRAL CASTING AGENCY—Women's Days: Monday and Thursday; Men's Days: Tuesday and Friday; General Office Hours: Mornings only, from 9 to 12:30; afternoons by appointment only, 5504 Hollywood Blvd., Hollywood 3701.


CINEMA CASTING AGENCY—6418 Santa Monica Blvd., Granite 9960.

COFFIN, RAY—P. O. Box 492, Hollywood.

COLLIER & FLINN CO., LTD.—7201 Sunset Blvd., Hillside 3101.

CONLON, TOM—9533 Brighton Way, R. 206, Midway Bldg., Oxford 7107.

COWELL, MRS. ERNEST S.—1637 N. Orange Grove Avenue, Gladstone 2570 or Granite 1662.

CURTIS, JACK, AGENCY—713-14 Taft Bldg., Gran- ite 4149.

DEUSER, LEWIS L.—6385 Hollywood Blvd., Gran- ite 4706.

DOLGE, GRANT E.—6305 Yucca St., HEmpstead 3148.

DUNN, BILL & SABEL—8901 Sunset Blvd., CRestview 0791.


EDINGTON, HARRY, and JACK VINCENT—405 Equitable Bldg., Gladstone 6134.

EQUIPMENT INVESTMENT CORP.—1680 N. Vine St., Hollywood 7995.

FIRTPATRIC, LORETTA M.—5617 Hollywood Blvd., Granite 3650.

FRALICK, FREDDIE—6305 Yucca St., Granite 4131.

FRANK & DUNLAP—1626 N. Vine St., Hillside 3188.

GILL, WILLIAM S.—605 Equitable Bldg., Gran- ite 8157.

GOLDER, LEW—6253 Hollywood Blvd., HEmpstead 7287.

GOLDSTONE, NAT C.—1509 N. Vine St., Granite 9777.

GOULD, HARRY M.—6560 Hollywood Blvd., GLa- ston 3797.

HERZBRUN, WALTER—6636 Hollywood Blvd., HEm- pstead 6085.

HOFFMAN, MILTON—1626 North Vine St., HEmpstead 8887.

JACOBS & O'BRIEN—1680 N. Vine St., HOrwood 1408.

JAPANESE PLAYERS AGENCY—(Yukio Aoyama) 6223 Santa Monica Blvd., Hollywood 5954.

JENSTONE, MENIFEE I.—9439 Santa Monica Blvd., CRestview 0146—Normandie 0977.


JOYCE, FRANK & MYRON SELZNICK, LTD.—7th Floor, Equitable Bldg., of Hollywood, Hillside 5131.

KAHN, IVAN—6425 Hollywood Blvd., Granite 9145 and GLa- ston 3906.

KELLY, KATHRYN—Hollywood Playhouse Bldg., Granite 1089.

KENT, BRIAN—8901 Sunset Blvd., CRestview 9802.

LANDAU, ARTHUR M., LTD.—1509 N. Vine St., Granite 3125.

LE BARON & DEUSER—9441 Wilshire Blvd., Oxford 7034.

LICHTIG & ENGLANDER—405 Warner Bros., Theater Bldg., Hillside 1101.

LIGHTNER, THEA—1215 A. Taft Bldg., HEmpstead 5365.

LOVELACE, HUNTER, LTD.—7046 Hollywood Blvd., Hillside 3155.

LYONS & LYONS—322 Equitable Bldg., HEmpstead 1138.

MacARTHUR & BEYER & CO., LTD.—523 Taft Bldg., Hillside 2125.

MacQUARRIE, HAVEN—6636 Hollywood Blvd., GLa- ston 2200.

McCULLOUGH, RALPH—1680 N. Vine St., HOrwood 1408.

MARKS, JOE—226 Equitable Bldg. of Hollywood, HEmpstead 7367.

Masters, Silas & Gus INGLIS—6381 Hollywood Blvd., HEmpstead 6672.


MEYERS, WALTER—422 Equitable Bldg., Hollywood 2761.

MORRIS, WILLIAM AGENCY—323 Taft Bldg., HOrwood 3517.


ORSATTI, FRANK, MILTON BREN, LTD.—8464 Sunset Blvd., Oxford 1008.

PERLBERG, WILLIAM AGENCY, LTD.—622 Taft Bldg., Hollywood 4085.


ROBINSON, FRED & MILTON E. HOFFMAN—1622 N. Vine St., HEmpstead 8887.

ROSEN, AL.—6636 Hollywood Blvd., HEmpstead 4305.

ROSS, WALLY, 1603½ Wilcox, Gladstone 4612.

RYAN, JAMES—203 Hollywood First National Bank Bldg., GLa- ston 5941.

New York City

PHOTOGRAPHERS

CALIFORNIA

GRAVES, STAX—Roach Studio, Empire 1151, Culver City.

GRIMES, WILLIAM.

HARBARD, NEAL.

HARRIS, JOE—Universal Studios, HEMPstead 3131, Universal City.


HEWITT, CLARENCE—Fox Studio, CRESTview 5111, Westwood, Los Angeles.

HIMM, OTTO—Tec Art Studios, GRanite 4141, Hollywood.


HOPCRAFT, E.

HOPCRAFT, NEWTON.

JORDAN, WILLIAM—Christie Studios, GRanite 3111, Hollywood.


KLING, CLIFTON—Fox Studio, CRESTview 5111, Westwood, Los Angeles.

KORNMAN, GENE—Harold Lloyd Productions, United Artists, GRanite 5111, Hollywood.


LIST, JOE—Fox Studios, CRESTview 5111, Westwood, Los Angeles.


LONGT, GASTON.


LYNCH, CHARLES—Hal Roach Studio, Empire 1151, Culver City.

MackENZIE, DON—Tiffany Studios, OLYmpia 2131, Hollywood.

McPherson, William C.

MANATT, JAMES—M-G-M Studio, Republic 0211, Culver City.

MARIGOL, MICKEY—Universal Studio, HEMPstead 3131, Universal City.


MOUPIN, CLIFTON—Fox Studio, CRESTview 5111, Westwood, Los Angeles.


NEWBERG, PHILIP, STUDIO—2322 N. Highland Ave., GRanite 2904, Los Angeles.

NEWBERY, FRANK—Hal Roach Studio, Empire 1151, Culver City.

NOLAN, RAY—Fox Studios, CRESTview 5111, Westwood, Los Angeles.

OSBORNE, HARRY—Universal Studios, HEMPstead 3131, Universal City.

PARAMOUNT PHOTO SERVICE—4706 Santa Monica Blvd., OLYmpia 5108, Los Angeles.

PHIFFE, HAL—Fox Studios, CRESTview 5111, Westwood, Los Angeles.

PLATT, WILBERT—157 S. Hoover St., DUNKirk 9575, Los Angeles.


POLLOCK, CHARLES.

POWOLANEY, FRANK—Fox Studios, CRESTview 5111, Westwood, Los Angeles.


REGAN, DAVE—Fox Studio, CRESTview 5111, Westwood, Los Angeles.


RIES BROS.—1540 N. Cahuenga Ave., GRanite 1185, Hollywood.

ROWLEY, LES.

SCHAFFER, ADOLPH—Universal Studio, HEMPstead 3131, Universal City.


SEELEY STUDIOS—1448 Cole Place, HEMPstead 9774, Los Angeles.


SHAW, ROBERT.

SIBBALD, MARROTT—M-G-M Studios, Republic 0211, Culver City.


TANNAR, FRANK—M-G-M Studios, Republic 0211, Culver City.


UGRIN, ANTHONY—Fox Studios, CRESTview 5111, Westwood, Los Angeles.


WEAVER, M. F.—1041 W. 42nd Place, ADams 7747, Los Angeles.

WELLBORN, SCOTTY—Warner Bros.—First National Studio, Hollywood 1251, Burbank.

WHITMAN, KENNETH—(Head Photographer) Fox Studios, CRESTview 5111, Westwood, Los Angeles.

WITZEL STUDIOS—101 W. 7th St., VANDike 7596, Los Angeles.

WOODBURY COMMERCIAL & PORTRAIT STUDIOS—5356 Melrose Ave., GRanite 3333, Los Angeles.

WYATT, CLARENCE.

New York City

ALDENE THEATRICAL PHOTOGRAPHER, INC.—1625 Broadway, Columbus 5-1320.

AMERICAN PHOTO SERVICE, INC.—570 7th Ave., Pennsylvania 6-5537.

APEDA STUDIOS—212 West 48th St., CHickering 4-3960.

ARTHUR STUDIOS, INC.—131 West 42nd St., BRYant 9-7342.

BACHRACH, Inc.—507 Fifth Ave., VANDerbilt 3-7400; 683 Fifth Ave., WICKersham 2-4517.

BEDIAN, PAUL H.—558 Madison Ave., WICKersham 2-5542.

BRICKEL, MAX—1595 Broadway, LACKawanna 4-6697.

BROWN BROS.—1482 Broadway, BRYant 9-4742.

BROWNING, IRVING—110 West 40th St., PENnyslvania 6-1258.

BRULEN, EMILE—373 Fifth Ave., AShland 4-7823.

BRYANT PHOTOGRAPHERS CO.—674 8th Ave., WfTconsin 7-4602.

CHIDNOFF, IRVING—469 Fifth Ave., LEXington 2-1686.

DE MIRJIAN—723 Seventh Ave., LACKawanna 4-6172.

DONALDO STUDIOS—730 Riverside Drive, Edgecombe 4-0455.

FORTY-SECOND STREET COMMERCIAL STUDIO, INC.—113 West 42nd St., BRYant 9-2584.

GOLDBERG, MAURICE—19 East 48th St., WICKersham 2-6948.

HILL, IRA L.—675 Fifth Ave., PLaza 3-3847.
JOHNSTON, ALFRED CHENEY—114 E. 47th St., New York City 3-5220.
KESSEL, G. MAILELLARD—134 E. 61st St., Englewood 4-3277.
MISHKIN, HERMAN—677 Fifth Ave., Volunteer 5-1783.
MATERIAL STUDIOS—1560 Broadway, Bryant 9-0143.
MURAY, ARTHUR—FREDERICK DIEHL, INC.—18 East 48th St., Wickersham 2-8952.
MURAY, NICKOLAS—18 East 48th St., Wickersham 2-1752.
NASIB STUDIO—160 West 46th St., Bryant 9-3836.
NATIONAL STUDIOS—228 West 56th St., Columbus 5-7260.

PACH BROS.—570 Fifth Ave., Bryant 9-7040.
PHYE, HAL—50 West 56th St., Circle 7-3545.
PROGRESS STUDIO—223 West 46th St., Longacre 5-9875.
STERN PHOTO CO., INC.—318 West 46th St., Longacre 5-6833.
STRAUD STUDIO—1579 Broadway, Ackawanna 4-5755.
UNDERWOOD & UNDERWOOD—417 Fifth Ave., Cedonia 5-6000.
WHITE STUDIOS, INC.—520 Fifth Ave., Watkins 9-7100.

VAUDEVILLE
AND PRESENTATION BOOKERS

CALIFORNIA

Los Angeles

ALLIED ARTISTS' THEATRICAL BOOKING AGENCY—845 S. Broadway, Tucker 5198.
ASSOCIATED MANAGEMENT, LTD.—6606 Sunset Blvd., Granite 7405.
ASSOCIATED VAUDEVILLE MANAGERS—714 S. Hill St., Trinity 2217.
BERG, PHIL—1509 N. Vine St., Granite 2126.
BEVERLY HILLS THEATRICAL AGENCY—9533 Bright way, Oxford 9159.
BEVERLY THEATRICAL BOOKING AGENCY—2021/2 N. Beverly Drive, Crestview 13403.
BLaney, INC., HARRY CLAY—1648 N. Vine St., Granite 1708.
BRENS-ORSATTI—8464 Sunset Blvd., Oxford 1008.
Burns, KATHRYN M.—845 S. Broadway, Tucker 5198.
CENTURY PLAY CO.—1680 N. Vine St., Granite 7018.
COLLIER AND WALLIS, LTD.—7201 Sunset Blvd., Hillside 3101.
CONSOLIDATED THEATRICAL AGENCY—845 S. Broadway, Michigan 3421.
FANCHON & MARCO—5600 Sunset Blvd., Hollywood 5341.
FARNUM THEATRICAL AGENCY—411 W. Seventh St., Tucker 3889.
FRAILICH, FREDIE—6305 Yucca Stt., Granite 4131.
GARDNER & VINCENT—6253 Hollywood Blvd., Gladstone 6134.
GAY, IRA F.—845 S. Broadway, Michigan 3421.
GENERAL CASTING AGENCY—5546 1/2 Hollywood Blvd., Granite 3601.
GILL, WILLIAM S.—6253 Hollywood Blvd., Granite 8157.
GOLDEN WEST EXCHANGE—307 S. Hill St., Michigan 1516.
HALPERIN, SADIE—Pantages Theater Bldg., VAndike 3234.
HERZBRUN, WALTER—6636 Hollywood Blvd., Humpsted 6085.
JAPANESE AMERICAN DRAMA CO.—135 N. San Pedro, Mutual 3523.

JOY, BILLY, THEATRICAL AGENCY—6607 Sunset Blvd., Hollywood 3911.
KELLY, KATHRYN, THEATRICAL AGENCY—1735 N. Vine St., Granite 1089.
LANCASTER, JOHN—6385 Hollywood Blvd., Granite 1222.
LEVY, BERT, VAUDEVILLE CIRCUIT BOOKING AGENCY—Lincoln Bldg., Trinity 7216.
LICHTIG & ENGLANDER—405 Warner Bros. Theater Bldg., Hillsheat 1101.
LIGHTNER THEATRICAL AGENCY—1680 N. Vine St., Humpsted 5365.
LOS ANGELES THEATRICAL AGENCY—707 S. Broadway, VAndike 8138.
LYONS & LYONS, INC.—322 Equitable Bldg., Humpsted 1139.
McGRAY, ROY H., THEATRICAL AGENCY—401 W. Seventh St., Tucker 3086.
MacQUARRIE, HAVEN—6636 Hollywood Blvd., Gladstone 2200.
MARKS, JOSEF—6253 Hollywood Blvd., Humpsted 7367.
MAYER-LANCASTER—6253 Hollywood Blvd., Hillside 1662.
MEIKLEJOHN BROS., ASS'N, VAUDEVILLE MANAGERS AGENCY—714 S. Hill St., Trinity 2217.
MORRIS, WILLIAM—1680 N. Vine St., Hollywood 3517.
MUSIC CORP. OF AMERICA—617 S. Olive St., Trinity 6263.
NATIONAL VAUDEVILLE ARTISTS—6636 Hollywood Blvd., Granite 3908.
PATRICK & MARSH—845 S. Broadway, Tucker 2140.
PELBERG, WILLIAM, AGENCY, LTD.—1680 N. Vine St., Hollywood 4085.
RADIO - KEITH - ORPHEUM WESTERN VAUDEVILLE EXCHANGE—408 W. 8th St., Trinity 6107.
REBECCA & SITON CO., INC.—6912 Hollywood Blvd., Gladstone 6108.
ROWLAND, EDWARD W., THEATRICAL AGENCY—1735 N. Vine St., Granite 1089.
SILBER, ARTHUR, AGENCY—1509 N. Vine St., Granite 2060.
TRASK, WALTER, THEATRICAL AGENCY—416 W. 8th St., Tucker 1680.
WADSWORTH, JESSIE—1680 N. Vine St., Hollywood 5551.
WAGER, AL, THEATRICAL AGENCY—221 Loew's State Bldg., VAndike 8138.
WILLS, WALTER, THEATRICAL BOOKING AGENCY— 7016 Hollywood Blvd., Gladstone 9502.

New York City
AMALGAMATED VAUDEVILLE AGENCY—1600 Broadway, Pennsylvania 6-3580.
APOLLO ENTERTAINMENT BUREAU—1674 Broadway, Columbus 5-1141.
BAERWITZ, SAMUEL—151 West 46th St., Bryant 9-4614.
BATCHelor, WALTER—234 West 44th St., Chicker ing 4-8263.
BINGEL, OLGA—225 West 46th St., Lackawanna 4-3878.
BLUE, JACK—235 West 51st St., Columbus 5-9873.
BOSTOCK, C. W.—1482 Broadway, Medallion 3-6125.
BOWDEN, H. A.—140 West 42nd St., Wisconsin 7-7990.
BOYLE, PAULINE—152 West 42nd St., Wisconsin 7-5436.
BRADY & WIMAN, INC.—137 West 48th St., Bryant 9-4060.
BRINKERHOFF, H. M.—250 Park Ave., Eldorado 5-6324.
BROWN, GLADYS—1564 Broadway, Bryant 9-3737.
CARGILL, JERRY, BOOKING OFFICE—1560 Broadway, Bryant 9-0554.
CHOOS, GEORGE—1619 Broadway, Columbus 5-2796.
CITY & SUBURBAN ENTERTAINMENT BUREAU— 1775 Broadway, Circle 7-8689.
COLLINS, SAM E.—1619 Broadway, Columbus 5-2986.
COUTTS, JOHN—755 Seventh Ave., Circle 7-6407.
CURTIS, JACK, INC.—1564 Broadway, Bryant 9-3468.
DAVID, BENJAMIN—1697 Broadway, Columbus 5-2171.
DAVIS, AL—1658 Broadway, Circle 7-6353.
FARNUM, RALPH G.—1560 Broadway, Bryant 9-3480.
FEIBER & SHEA—1540 Broadway, Bryant 9-5530.
FISHER, ARTHUR (SELECT VAUDEVILLE AGENCY) —1560 Broadway, Bryant 9-6352.
FITZGERALD, HARRY—1564 Broadway, Bryant 9-2800.
FITZGERALD, LEO—226 West 47th St., Lackawanna 4-9756.
FITZPATRICK, THOMAS—1564 Broadway, Bryant 9-3737.
FORKINS, MARTY—1564 Broadway, Bryant 9-0766.
FOX VAUDEVILLE OFFICE—1659 Broadway, Columbus 5-2104.
FREEMAN, AL—160 West 46th St., Bryant 9-8342.
GOLDEN, MEYER—151 West 46th St., Bryant 9-4614.
GORDON, MAX—1560 Broadway, Bryant 9-3818.
GRAU'S AGENCY, MATT—1520 Broadway, Bryant 9-0036.
GROSSMAN, AL—160 West 46th St., Bryant 9-4573.
HALL, SID—1560 Broadway, Longacre 5-8913.
HART, MAX—1619 Broadway, Columbus 5-3931.
HILL, GUS—125 West 45th St., Longacre 5-1191.
HOEY, HERBERT—234 West 44th St., Lackawanna 4-5234.
IRWIN, LOU, INC.—701 Seventh Ave., Bryant 9-1626.
JACKEL, JOHN, INC.—1650 Broadway, Bryant 9-2410.
JACOBS, JENIE—1674 Broadway, Columbus 5-1930.
KEITH-ALBEE-ORPHEUM VAUDEVILLE EXCHANGE— 1564 Broadway, Bryant 9-9300.
KELLER, E. S.—1564 Broadway, Bryant 9-4648.
KING, FRANCES R.—1560 Broadway, Bryant 9-5228.
KLINE, JOHNNY—1547 Broadway, Lackawanna 4-7153.
LEDLY, MARK J.—226 West 47th St., Lackawanna 4-6142.
LEVINE, HERMAN—1619 Broadway, Columbus 5-9479.
LEWIS, MILTON—234 West 44th St., Pennsylvania 6-9875.
LINDER, JACK, VAUDEVILLE AGENCY—1576 Broadway, Lackawanna 4-3536.
LONG, WILLIAM—2573 Broadway, Riverside 9-0800.
LYONS & LYONS—1493 Broadway, Lackawanna 4-7460.
MARKUS, FALLY—254 West 47th St., Chicker ing 4-4078.
METROPOLITAN MUSICAL BUREAU—113 West 57th St., Circle 7-6900.
MEYER, ABE, INC.—113 West 57th St., Circle 7-3994.
MILLER, BESSE CLAY—360 West 51st St., Columbus 5-6142.
MALONEY, FRANK T.—160 West 73rd St., Tralfagar 7-6700.
MORRIS, JOSEPH—1476 Broadway, Bryant 9-3866.
MORRIS, WILLIAM, JR.—701 Seventh Ave., Bryant 9-3646.
MORRISON, CHARLES—1560 Broadway, Bryant 9-5746.
MURIEL, ROGER, INC.—137 West 48th St., Bryant 9-8944.
NATIONAL BROADCASTING CO, CONCERT BUREAU— 711 Fifth Ave., Plaza 3-1900.
NORTH, MEYER—160 West 46th St., Bryant 9-8667.
PACKARD THEATRICAL EXCHANGE—755 Seventh Ave., Circle 7-6840.
PAGLIA, AMOS—160 West 45th St., Bryant 9-3366.
Pauker, edmond—1639 Broadway, Columbus 5-1726.
Pinker & Son, James B., INC.—9 East 46th St., Wickersham 2-0270.
Radio keith orpheum booking offices—1564 Broadway, Bryant 9-9300.
Raymond theatrical corpor.—383 City Island Ave., City Island 8-1577.
REDELSHEIMER, L.—1579 Broadway, Chicker ing 4-4986.
Reich, felix—745 Seventh Ave., Circle 7-5624.
Robbins, John A.—1619 Broadway, Columbus 5-2057.
ROEMH & RICHARDS—1571 Broadway, Lackawanna 4-8095.
ROGER, HARRY, THEATRICAL ENTERPRISES, INC.,— 224 West 47th St., Chicker ing 4-4543.
RomM, HARRY A.—1564 Broadway, Bryant 9-8534.
Samuels musical bureau—1560 Broadway, Bryant 9-5486.
Scott, Paul—152 West 42nd St., Wisconsin 7-5436.
shaw, solly—1579 Broadway, Lackawanna 4-0171.
Shea, HARRY A.—160 West 46th St., Bryant 9-4318.
Shea, M. A.—1540 Broadway, Bryant 9-5530.
Shurr, Louis—1482 Broadway, Bryant 9-2978.
Simon agency—1564 Broadway, Bryant 9-4690.
Smith, Bruce—156 West 44th St., Bryant 9-0935.
standard booking office—101 West 58th St., Circle 7-4627.
STERN, DAVID S.—1579 Broadway, Chicker ing 4-1677.
STEWART, LEE—1564 Broadway, Bryant 9-0551.
VITAPHONE BOOKING OFFICE—321 West 44th St., Chicker ing 4-2200.
Weber, Harry—1564 Broadway, Bryant 9-4690.
Wirth & Hamid, INC.—1560 Broadway, Bryant 9-2410.
WHeeden & Schultz—1564 Broadway, Bryant 9-6145.
Yates, Chas.—1619 Broadway, Columbus 5-0033.
COLOR PROCESSES

(a) BREWSTER COLOR FILM CORP.—58 First St., HUMBOLDT 2-4228, Newark, N. J.
(b) BLANEY, J. M.—57 Sterling Place, Amityville, Long Island, N. Y.
(c) BROCK, GUSTAV—Hand Color Specialist—528 Riverside Drive, MONUMENT 2-0237, New York City.
(d) CHRONOCHROME (Gaumont-Paris)—U. S. rights controlled by Eastman Kodak Co., Rochester, N. Y.
(e) CINECOLOR, INC.—201 N. Occidental Blvd., FLITZROY 2556, Los Angeles, Calif.
(f) COLOR PICTURES, INC. (Subsidiary of Technicolor Inc.)—15 Broad St., HANOVER 2-6290, New York City.
(g) COLORCRAFT CORP. — Laboratory: 36-14 35th Ave., Long Island City, N. Y.
(h) COLORGRAPH LABORATORY, INC. (Stuart H. Brown)—1970 WOOLworth Bldg., New York City.
(i) COLORTONE PICTURES, INC.—Julius Lichtenstein, attorney, 53 Newark St., Hoboken, N. J.
(j) CONSOLIDATED FILM INDUSTRIES, INC.—1776 Broadway, COLUMBUS 5-1776, New York City; 933 Seward St., Hollywood 1441, Los Angeles, Cal.
(k) COX MULTI-COLOR PHOTO CO.—607 Neville St., Pittsburgh, Pa.
(l) DUNNING COLOR—932 N. LaBrea Ave., GLADSTONE 3959, Los Angeles, Cal.
(m) EASTMAN AND CHRONOCHROME TINTED POSITIVE FILMS—Eastman Kodak Co., Rochester, N. Y. Distributor: J. E. BRULATOUR, Inc., 1540 Broadway, BRYANT 9-4712, New York City; 154 Crescent St., STILLWELL 4-7940, Long Island City, N. Y.; 6705 Santa Monica Blvd., HEMPSTEAD 3171, Los Angeles, Cal.
(n) FOXCOLOR—Fox Film Corp. Laboratory: 444 W. 56th St., COlumbus 5-3320, New York City.
(o) GREGORY, CARL LOUIS—76 Echo Ave., NEW ROCHELLE 1658, New Rochelle, N. Y.
(p) INDEPENDENT COLOR LABORATORIES—Multicolor Bldg., 7000 Romaine St., Hollywood HOLLYWOOD 7741.
(r) JOY, HENRY WILLIAM—644 Riverside Drive, BROADHURST 2-9880, New York City.
(s) KELLER-DORIAN COLOR FILM CORP. OF AMERICA (Laurence Brown)—522 Fifth Ave., MURRAY HILL 2-6261, New York City. (Laboratory: 161 Harris Ave., Long Island City, N. Y.)
(t) KISLYN CORP.—See: Gregory, Carl Louis.
(u) KODACHROME—Eastman Kodak Co., Rochester, N. Y. (Also known as FOCOLOR.)
(v) KODACOLOR (16 mm)—Eastman Kodak Co., Rochester, N. Y.
(w) LABORATORIES, INC. (Edmond H. Lysle)—305 E. 46th St., WICKERSHAM 2-8825, New York City.
(x) MAGNACOLOR—Consolidated Film Industries 1776 Broadway, COLUMBUS 5-1776, New York City; 933 Seward St., HOLLYWOOD 1441, Los Angeles, Cal.
(y) MORGANA COLOR (16 mm.)—Bell & Howell Co., 1803 LARCHMOUNT Ave., BITTERSWEET 6510, Chicago, Ill.
(z) MULTICOLOR PROCESS, LTD.—7000 Romaine St., HOLLYWOOD 7741, Los Angeles, Cal.
(aa) NATURAL-COLOR, INC.—See: Opticolor.
(ab) NUCOLOR FILMS—861 Seward St., GRANITE 8810, Los Angeles, Cal.
(ac) O’GRADY, F. T. (Vocolor)—33-64 1600 Broadway, N. Y. City.
(ad) OPTICOLOR RESEARCH LABORATORY (Merrill Waidler)—43-77 VERMONT Blvd., STILLWELL 4-1343, Long Island City, N. Y.
(ae) PATH COLORATURA PROCESS—PATH EXCHANGE, INC., 35 W. 45TH ST., BRYANT 9-6700, New York City. (Laboratory: BOUND BROOK, N. J.)
(af) PHOTOCROM, INC.—United Film Industries, 420 Madison Ave., PLaza 2-0595, New York City.
(ag) PHOTOCOLOR CORP.—IVRINGTON-ON-THE-HUDSON, N. Y.
(ah) POWRIE, J. H.—116 John St., New York City, BEEKMAN 3-9282.
(ai) ROBACH, MICHAEL—917 Park Ave., Hoboken, N. J.
(aj) STEWART-WARNER FILM MFG. CO. (Laboratory) 653 11TH ST., CHICKERING 4-0645, N. Y. C.
(ak) TECHNICOLOR, INC.—15 Broad St., HANOVER 2-6290, New York City.
(al) TECHNICOLOR MOTION PICTURE CORP.—823 Seward St., GRANITE 1101, Los Angeles, Cal.; 15 Broad St., HANOVER 2-6290, New York City.
(am) THEATRE SERVICE CORP.—M. P. A. STUDIOS, NEW ORLEANS, La.
(an) TRUE-COLOR PRODUCTIONS—1343 N. Gordon St., HEMPSTEAD 2131.
(ao) VICTOR ANIMATOGRAPH CO.—116 mm.—DAVENPORT, IOWA.

TITLE STUDIOS

Los Angeles

ART CRAFT FILMS—6610 Santa Monica Blvd., HOLLYWOOD 9875.
COMBINED TITLE STUDIOS, INC.—933 N. Seward St., HOLLYWOOD 1441.
CONSOLIDATED FILM LABORATORIES, INC.—959 Seward St., HOLLYWOOD 1441.
HOLLYWOOD FILM ENTERPRISES—6060 Sunset Blvd., HILLSIDE 2131.
HORSLEY, WILLIAM—1442 N. Beachwood Drive, GLADSTONE 5122.
PACIFIC TITLE & ART STUDIO—1123 N. Bronson Ave., HOLLYWOOD 9220.
SCHIESINGER, LEON—1123 N. Bronson Ave., HOLLYWOOD 9220.

New York City

BROCK, GUSTAV—(Color Work) 528 Riverside Drive, MONUMENT 2-0237.
A Resume of 1932 Shows
SALES MADE IN 33 FOREIGN COUNTRIES

RITCHEY
EXPORT CORPORATION

723 SEVENTH AVENUE    NEW YORK, N. Y.

Cable Addresses:
JARITCHEY        - - - - - NEW YORK
JAYVEE          - - - - - LONDON
RICHPICSOC      - - - - - PARIS

FOREIGN AGENTS FOR
MONOGRAM PICTURES CORP.
GOLDSMITH PRODUCTIONS, INC.
CHESTERFIELD PICTURES
TERRY-TOON MUSICAL CARTOONS
CINELOG FEATURETTES
VELAZCO ORGANETTES

JAMES V. RITCHEY    NORTON V. RITCHEY
FOREIGN

A COMPREHENSIVE closeup of the market abroad, completely covering every important and near-important territory, is embraced in the following section. Compilation of this data was made possible through the splendid co-operation of C. J. North, chief of the Motion Picture Division, Department of Commerce, the Hays office and the foreign departments of major companies, working in conjunction with Film Daily correspondents abroad...
WORLD DISTRIBUTOR
IMPORTER and EXPORTER

Releasing the finest features,
and short subjects

*Season 1933*

26 "PORT O'CALL"—EACH 1 REEL
16 "MUSICAL REVIEWS"—EACH 1 REEL
8 ALL STAR MELODRAMAS, FEATURES
6 HIGH CLASS WESTERN FEATURES
6—1 REEL NOVELTIES
12—1 REEL EDGAR GUEST POETIC JEWELS

—3 SPECIALS—
THRONE OF THE GODS—8 REELS
RIO ROOSEVELT—3 REELS
JUST A LITTLE VAGABOND LOVER

BLONDE CAPTIVE—RELEASING THROUGH COLUMBIA
PICTURES

VIRGINS OF BALI—RELEASING THROUGH PRINCIPAL
PICTURES

IMPERIAL DISTRIBUTING CORP.

William M. Pizor, President
729 Seventh Ave., New York City, Cable: PIZORFILMS, N. Y.
Although cognizant of the perplexing problems which will continue to confront the film industry abroad in 1933, American distributors, nevertheless, feel that they have acquired experience during the past few years which will enable them to make headway during the new year. Almost to a man they urge upon Hollywood producers the necessity of turning out product in which visual action, not dialogue, predominates.

The executives deplore the various obstructions such as quota laws and deflated currencies which at present hamper operations. They are confident, however, that picturegoers abroad still look to American productions as offering the world's best entertainment.

Following are the forecasts submitted in the FILM DAILY YEAR BOOK'S annual survey:

INGENUITY, ENTERPRISE, ADAPTABILITY

By Joseph H. Seidelman
Vice-President, Paramount International Corp.

Ingenuity, enterprise and adaptability, now more than ever, must be the watchword of that part of the American film industry popularly known as "the foreign field." Undaunted by a maze of seemingly insurmountable obstacles, brought about by the world economic crisis, such as tax legislation, embargoes, contingents, deflation of currency, control of export capital, etc., the foreign business of Paramount has gone onward with only slight recessions here and there. We have indeed been more fortunate than many other industries in that we are handling a commodity that still has a world-wide demand, and if the proper ingenuity, enterprise and adaptation is applied to this commodity, it still is and always will be eagerly accepted in all the theaters of the world. Paramount in 1932 has made great strides in the various mediums used in adapting American pictures for foreign markets. It was first in the use of super-imposed titles, first in experimenting with dubbing and synchronization work, first in the making of foreign language pictures, and remains first today in the enterprise of adapting the product to the needs of every individual country in the world.

Our aim for 1933 is to maintain and improve this position.

BETTER FOREIGN OUTLOOK

By Arthur W. Kelly
Vice-President in Charge of Foreign Distribution, United Artists Corp.

American producers and distributors face the foreign market in 1933 with a wealth of experience gained during the past three years. It is true that we have made important progress in adapting our product to meet the varied needs of foreign audiences, but we are still experimenting, and the last word on the subject is yet to be written.

There is one thing that we are now absolutely sure of, and that is, the coming of sound, though it brought up the language barrier, did not dull the foreign public's keen desire for American-made pictures. On the contrary, grown more discriminating, and forced, because of economic circumstances, to shop around for their entertainment, moviegoers abroad
have expressed a decided preference for American talkies. They know that in the Hollywood sound product they get the same tremendous star and production values, pep and tempo they have always enjoyed in our silent pictures.

From results thus far checked, it is safe to predict that the American pictures most likely to succeed in the foreign field during the coming year will be those (a) that contain an idea of universal interest, (b) that emphasize action rather than dialog, and (c) that have the advantage of a musical background.

Those of us in intimate contact with the foreign market are thankful that Hollywood has finally listened to the voice of the people—from Broadway to Bombay—for pictures with a maximum of action. More action pictures are now being produced than ever before, so that there is every reason to hope that during the coming year we will be able to widen our foreign distribution and recover some of the foreign markets that were lost to us.

---

1933 A DECISIVE YEAR
By Clayton P. Sheehan
General Foreign Manager, Fox Film Corp.

More than ever before in cinema history, quality of product has been the yardstick of success during 1932. It seems to me that this will be even more true during the season to come. Certainly Fox Films recognizes it and has scheduled a series of pictures that without any exaggerations have been unsurpassed in any one year.


They are destined for the leading role in the box-office record of every land during 1933. They will be the product of manpower which has the widest experience in the industry and which stands right at the top for results. W. R. Sheehan and Jesse Lasky are names which stand for the very highest in picture production.

And topping everything, Fox Films will have the inspiration of S. R. Kent, the leading figure in the industry today and who has demonstrated that it is his considered opinion that no company can reach and remain at the top which does not take into consideration in its product the exhibitors and theater goers of every country in the world.

1933 certainly shapes us as a Fox Year everywhere.

---

DIVERSIFIED PROGRAMS NEEDED
By Hannah Kass
Foreign Manager, Columbia Pictures Corp.

First, and perhaps foremost, in the foreign market's requirements this year will be a diversified program. American producers must learn to accept gracefully the limitations talking pictures have imposed upon them and realize that it is no longer possible to make a picture with "universal appeal." In a program that provides a wide variety of entertainment, however, there will be films for every market.

The oft-reiterated phrase "more action—less dialogue" still holds good; so does the necessity for more complete cooperation between the distribution and production centers. It is only logical to assume that those selling pictures are more in touch with the current trend and demand than those producing them. It is imperative that they relay this information to the producer, and just as necessary for him to keep it in mind when making his domestic product.

Certain markets require specialized treatment. This is particularly true of Latin America, where American companies have met with varying degrees of success. Though the people of South America undoubtedly want American stars in American pictures there is also a very definite demand for Spanish language films. But they must be produced with the utmost care and a complete knowledge of the people's psychology or they are doomed to failure.

Undeniably conditions have not been too favorable in the foreign market this past year. Yet by close application to the above mentioned principles Columbia has made considerable gains in its foreign business and finds itself more firmly entrenched in the market than ever before.
WORLD ECONOMIC IMPROVEMENT REQUIRED

By William F. Barrett
President Ameranglo Corp.

We have just passed through one of the most difficult years ever experienced in the exportation of motion pictures.

We still have the language difficulty and in addition to this we have had the difficulty of greatly increased tariffs into many of the foreign countries, the great difference in the rate of exchange of foreign currencies as compared to the dollar and perhaps the greatest difficulty of all being the governmental restrictions in certain countries where money could not be sent out of the country.

We, at AmerAnglo, feel that while the language difficulty is a large one, nevertheless, this can be pretty well overcome by the producer producing pictures with more action and less dialogue and by the use of superimposed titles or dubbing. We also believe that the foreign countries want good American pictures and that just as soon as world economic conditions improve that this business will be awaiting the American producer providing he gives serious thought to the production of his product with an eye to this vast field.

We look forward to 1933 with the optimistic belief that there will be a great improvement in the world conditions and that the American producer will receive his full share from such improvement.

---

CUT ADMISSION PRICES

By James V. Ritchey
Ritchey Export Corp.

There is no question but that this past year has been an extremely difficult one for American pictures in the foreign field. We are in continuous correspondence with film buyers in all parts of the world and without exception their letters when translated begin something like this: "The world wide economic depression has dealt our country a heavy blow." They then proceed to list their woes, such as closing of theaters, reduction in admission prices, staggering amusement taxes, terrific import duties, heavy freight charges and finally the adverse rate of exchange which prohibits them from paying many American dollars for royalty. The most unfortunate part of these heart-breaking stories is that, to a considerable extent, they are absolutely true.

A great part of their difficulty, however, is traceable to the fact that their receipts are falling off, due to the inability to get pictures in their own languages. It is quite a task to ask a Spaniard, a Brazilian, or some other nationality to sit through a picture with a steady flow of American dialogue.

It seems to me that the American producer, when he brought out the talking picture, did his purse considerable damage; for he surely eliminated a great part of the value of the foreign market heretofore so valuable to him.

The best possible way to overcome the situation as it exists, however, is to produce pictures with more action and less dialogue. This our associated producers are endeavoring to do.

The next thing for the foreign distributor to do is to meet these existing conditions by scaling down prices to a point where the customer can make a profit. This we have done with the result that we are rapidly building up excellent foreign connections for our product, and at the same time building a foundation for a lasting business.

As conditions improve and foreign exchange correct itself, we will be in a better position to get a higher value for our product than if we kept our product out of the foreign countries waiting for better days.

---

IMPROVEMENTS DUE

By William Pizor
Imperial Pictures Corporation

Improvements are coming in the foreign market this coming year, due to the scarcity of pictures which are suitable to the foreign markets.

The foreign market to-day is becoming accustomed to American pictures with super-imposed titles and dubbing and called off stage commentary. Audiences are re-acting favorably to this type of entertainment.

Present conditions due to the moratorium prevent substantial returns on product now being shipped abroad but are gradually easing up so as to allow the producer to receive his money more promptly, which will naturally build a better foreign market.

Product to-day must be produced with a thought to having titles inserted or with enough musical background so that the audience abroad can readily understand pictures without too many sub-titles.
BRITISH & CONTINENTAL TRADING COMPANY, INC.
JACK BARNSTYN, President and General Manager

Foreign distributors for
PRINCIPAL DISTRIBUTING CORP.
CHESTERFIELD PRODUCTIONS
INVINCIBLE PRODUCTIONS
PARADISE PICTURES, INC.

Offices
Paris, France: 28 Rue Tronchet—M. Gaillot, General Manager
Berlin, Germany: 224 Friedrichstrasse—Albert Huebsch
The Hague, Holland: 9 Hoefkade

Specializing in the making of dubbed versions in different languages with plants in various countries

BRITISH & CONTINENTAL TRADING COMPANY, INC.
1540 Broadway  Cable BARNSFILM NEWYORK
                     Telephone BRyant 9-2405-6

EDWIN O'BRIEN, Inc.

TELEPHONES
WHitehall 4-1868-1869

Film Vault, Receiving
Packing and Storage
729 Seventh Ave., N. Y. C.

CABLE ADDRESS
'PENSOB'

CODES
A. B. C. 5th Edition and Bentley's

FOREIGN and DOMESTIC
FREIGHT FORWARDERS

CUSTOM HOUSE BROKERS
24-26 Stone Street, New York
TOO MUCH TALK
By Captain Harold Auten

When one comes to consider the chaotic conditions existing today in the foreign field, no greater truism can be found than that the talking picture has literally "talked itself out of the non-English-speaking territories," leaving little or no revenue available for the average American picture from these sources.

Today the American producer in budgeting his production costs and expected revenue, must not bank upon receiving any monies from any other source than the English-speaking territories throughout the world, unless he has a picture which is full of action and suitable for international distribution, typical examples of which are "Africa Speaks" and Frank Buck's "Bring 'Em Back Alive."

LESS COMPLAINING—MORE WORK
By Roman Rebush
Kinematrade, Inc.

Less complaining. More work.
While these four words do not belong under the heading "Outlook for 1933," under the present conditions we would do well to concern ourselves with the ways of "helping the outlook along," instead of trying to see into the future.

People the world over want to get away from everyday worries for a while, they want to get away as often as they can if the circumstances will permit them. The most accessible means is to go to a motion picture theater to forget and to ease one's mind. But audiences will come to theaters only when there is interesting, appealing entertainment. More and more in 1933 will audiences demand something different, something new and especially something new in story material.

Foreign audiences will want to see pictures from foreign lands and especially is this true with regard to American pictures, providing they can understand the pictures; providing stories do not repeat themselves too much. The less dialogue pictures will have and more real action, the more successful will foreign language pictures be with foreign audiences, and for a very simple and logical reason: because notwithstanding all the explanatory titles an audience wants to understand every word spoken from the screen.

The foreign language picture in the U. S. could, were the distribution of the foreign language pictures here directed through well organized channels, serve as a medium of promoting friendly relations between the American motion picture industry and the motion picture industry of foreign countries. This without creating competition for American pictures and to the financial advantage of American and foreign producers.

MORE ACTION—LESS DIALOGUE
By Mortimer D. Sikawitt
Guaranteed Pictures Corp.

Product for foreign markets today requires more action and considerably less dialogue. The sooner American producers come to recognize this important factor—the quicker they will eliminate their strongest sales resistance. This unhealthy situation is caused mainly by the language barrier, but when action replaces dialogue in a picture the better it is its international appeal.

In preparing a picture for the foreign market the producer should take care in selecting an action story which is likely to have interest for a variety of people. Its theme should be acceptable to all audiences in foreign lands. The super-imposed title idea which is now in vogue is not entirely acceptable in every market, but it aids in solving a few of the foreign sales problems today to a certain degree.
FILM IMPORTER AND EXPORTER

SERVING THE ENTIRE WORLD
"WITH PRODUCT OF MERIT"

DUE TO EXCELLENT CONNECTIONS IN NON-ENGLISH-SPEAKING TERRITORIES WE ARE IN POSITION TO MAKE DEALS FOR AMERICAN PRODUCERS THROUGHOUT THE WORLD

CAPTAIN HAROLD AUTEN
1540 BROADWAY, NEW YORK CITY

Cable "Autenrep," N. Y. Telephone BRyant 9-9883

Captain Auten's European Representative:
H. E. J. SPEARMAN, ESQ., Societe Francaise des Films PDC, Building Saint Augustin, 26-28 Rue de la Pepiniere

PARIS (8e), FRANCE
### WORLD RIGHTS

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>FERDINAND H. ADAM</td>
<td>729 Seventh Ave.—See page 962</td>
<td></td>
</tr>
<tr>
<td>AMERANGLO CORPORATION</td>
<td>226 W. 42nd St.—See pages 960-961</td>
<td></td>
</tr>
<tr>
<td>AMERICAN TRADING ASSOCIATION</td>
<td>723 Seventh Ave., BRyant 9-4312</td>
<td></td>
</tr>
<tr>
<td>ASSOCIATED CINEMAS OF AMERICA, INC.</td>
<td>154 W. 55th St.—See page 4</td>
<td></td>
</tr>
<tr>
<td>CAPTAIN HAROLD AUTEN</td>
<td>1540 Broadway—See page 953</td>
<td></td>
</tr>
<tr>
<td>BRITISH &amp; CONTINENTAL TRADING CO., INC.</td>
<td>1540 Broadway—See page 956</td>
<td></td>
</tr>
<tr>
<td>BRU, ERNEST</td>
<td>729 Seventh Ave.</td>
<td></td>
</tr>
<tr>
<td>CAMPBELL, DONALD</td>
<td>125 W. 45th St., BRyant 9-6930</td>
<td></td>
</tr>
<tr>
<td>CREMONIM, J. V.</td>
<td>21 West Street, BOwling Green 9-5264</td>
<td></td>
</tr>
<tr>
<td>CULVER EXPORT CORP. (M-G-M)</td>
<td>1540 Broadway, BRyant 9-7800</td>
<td></td>
</tr>
<tr>
<td>EXHIBITORS FILM EXCHANGE</td>
<td>630 Ninth Ave.—See page 974</td>
<td></td>
</tr>
<tr>
<td>EXPORT AND IMPORT FILM CO., INC.</td>
<td>752 Fifth Ave., Wickersham 2-3165</td>
<td></td>
</tr>
<tr>
<td>FILM EXCHANGE, INC.</td>
<td>729 Seventh Ave., BRyant 9-4150</td>
<td></td>
</tr>
<tr>
<td>FOX FILM CORP.</td>
<td>850 Tenth Ave., Columbus 5-3320</td>
<td></td>
</tr>
<tr>
<td>GUARANTEED PICTURES CO., INC.</td>
<td>729 Seventh Ave.—See page 964</td>
<td></td>
</tr>
<tr>
<td>HOFFBERG, J. H. CO., INC.</td>
<td>729 Seventh Ave., MEddallion 3-3813</td>
<td></td>
</tr>
<tr>
<td>IMPERIAL DISTRIBUTING CORP.</td>
<td>729 Seventh Ave.—See page 952</td>
<td></td>
</tr>
<tr>
<td>MAXIM PRODUCTIONS</td>
<td>630 Ninth Ave.</td>
<td></td>
</tr>
<tr>
<td>MENTOR PICTURES, INC.</td>
<td>220 W. 42nd St.—See page 970</td>
<td></td>
</tr>
<tr>
<td>KINEMATRADE</td>
<td>723 Seventh Ave.—See page 966</td>
<td></td>
</tr>
<tr>
<td>MODERN FILM SALES CORP.—729 Seventh Ave.,</td>
<td>BRyant 9-9667.</td>
<td></td>
</tr>
<tr>
<td>PARAMOUNT INTERNATIONAL CORP.—1501 Broadway</td>
<td>CHickering 4-7050.</td>
<td></td>
</tr>
</tbody>
</table>

### CONTINENTAL EUROPE

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASSOCIATED CINEMAS OF AMERICA, INC.</td>
<td>154 W. 55th St., Circle 7-6311</td>
<td></td>
</tr>
<tr>
<td>WORLD’S TRADE EXCHANGE, INC.</td>
<td>1600 Broadway, Lackawanna 4-7511</td>
<td></td>
</tr>
<tr>
<td>ASSOCIATED CINEMAS OF AMERICA, INC.</td>
<td>154 W. 55th St., Circle 7-6311</td>
<td></td>
</tr>
<tr>
<td>TOBIS FOREN FILMS</td>
<td>595 Madison Ave., Volunteer 5-2450</td>
<td></td>
</tr>
<tr>
<td>MENTOR PICTURES, INC.</td>
<td>220 W. 42nd St.</td>
<td></td>
</tr>
<tr>
<td>WORLD’S TRADE EXCHANGE, INC.</td>
<td>1600 Broadway, Lackawanna 4-7511</td>
<td></td>
</tr>
<tr>
<td>BARNSTYN, J. C.—1540 Broadway</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRITISH AND CONTINENTAL TRADING CO., INC.</td>
<td>1540 Broadway</td>
<td></td>
</tr>
<tr>
<td>CAESAR FILM CO.</td>
<td>261 Broadway, Barclay 7-7151</td>
<td></td>
</tr>
<tr>
<td>LUPORINI, FERDINAND V.—551 Fifth Ave., VAndenberg 3-6664</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRANSCONTINENTAL PICTURES</td>
<td>630 Ninth Ave., Pennsylvania 6-2103</td>
<td></td>
</tr>
<tr>
<td>AMKINO CORP.—723 Seventh Ave., BRyant 9-7680</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCANDINAVIA

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATTSSON, ERNEST, INC.—220 W. 42nd St., Wis-</td>
<td>consin 7-2152.</td>
<td></td>
</tr>
<tr>
<td>SCANDINAVIA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERANGLO CORPORATION</td>
<td>226 W. 42nd St.—See pages 960-961</td>
<td></td>
</tr>
<tr>
<td>BARNSTYN, J. C.—1540 Broadway</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRITISH AND CONTINENTAL TRADING CO., INC.</td>
<td>1540 Broadway</td>
<td></td>
</tr>
<tr>
<td>GAUMONT BRITISH PICTURE CORP. (Arthur A. Lee</td>
<td>(American Representative)—226 W. 42nd St.,</td>
<td></td>
</tr>
<tr>
<td>SCANDINAVIA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## WORLD'S TRADE EXCHANGE, INC.
1600 Broadway—See page 968
AMERANGLO CORPORATION

WILLIAM F. BARRETT  CLINTON M. WHITE
President           Vice-President

Exclusive Distributors in the Foreign Market of
ALLIED PICTURES CORPORATION, LTD.
JAMES CRUZE PRODUCTIONS, INC., LTD.
GOLDEN ARROW PRODUCTIONS, INC. (LTD.)
MAYFAIR PICTURES CORPORATION
MAJESTIC PICTURES CORPORATION
RICHARD TALMADGE PRODUCTIONS, INC.
TOWER PRODUCTIONS, INC.

And of These Individual Pictures
"EXPLORERS OF THE WORLD"
"ISLE OF PARADISE"
"POLAR PERILS"
"WILD WOMEN OF BORNEO"

The Diversified Product of America's Best Producers

226 WEST 42nd STREET    NEW YORK
Phone: W1consin 7-1756-1757 1758
Cable Address: "CHRONOPHON"
PARIS: 14 Bis Avenue Rachel. Cable Address: Cinedition.
LONDON: 87 Regent Street. Cable Address: Tifanilee.
RITCHEY EXPORT CORP.—723 Seventh Ave., BRyant 9-8347.

LATIN AMERICA
AMKINO CORP.—723 Seventh Ave., BRyant 9-7680.
AUTEN, CAPTAIN HAROLD—1540 Broadway, BRyant 9-9883.
LUPORINI, FERDINAND V.—551 Fifth Ave., VAnderbilt 3-6664.
SOCIEDAD GENERAL CINEMATOGRAFICA — 1482 Broadway, BRyant 9-8659.

CENTRAL AMERICA
Mexico
AMKINO CORP.—723 Seventh Ave., BRyant 9-7680.
LUSTBERG, JACK—151 W. 46th St., BRyant 9-4913.
Cuba
CHIPMAN, H. & CO.—8 Bridge St., BOWling Green 9-5740.
COMPANIA CUBANA—441 Lexington Ave., VAnderbilt 3-4825.
LUSTBERG, JACK—151 W. 46th St., BRyant 9-4913.
MEDAL FILM CO.—551 Fifth Ave., MURray Hill 2-4519.
SOCIEDAD GENERAL CINEMATOGRAFICA — 1482 Broadway, BRyant 9-8659.

SOUTH AMERICA
Argentina, Uruguay and Paraguay
GLUCKSMANN, MAX—729 Seventh Ave., BRyant 9-9027.
LUSTBERG, JACK—151 W. 46th St., BRyant 9-4913.
SOCIEDAD GENERAL CINEMATOGRAFICA — 1482 Broadway, BRyant 9-8659.
Chili, Peru, Bolivia and Ecuador
GLUCKSMANN, MAX—729 Seventh Ave., BRyant 9-9027.

SOUTH AFRICA
I. V. T. A.—218 W. 42nd St., Wisconsin 7-8626.

FAR EAST
Australia and New Zealand
CAMPBELL, DONALD—125 W. 45th St., BRyant 9-6930.
Burma, India, Ceylon, Dutch East Indies and Straits Settlements
CAMPBELL DONALD—125 W. 45th St., BRyant 9-6930.
I. V. T. A.—218 W. 42nd St., Wisconsin 7-8626.

China
PEACOCK MOTION PICTURE CORP.—76 William St., John 4-2133.

FIELD FORWARDERS
MASSCE & COMPANY, INC.
42 Stone St.—See page 972

EDWIN O'BRIEN, INC.
24 Stone St.—See page 956

DRAWBACKS
Under certain conditions, refunds on exported film are possible from the Government. These are technically known as "Drawbacks." Claims involving drawbacks are a specialty with:

C. J. HOLT & CO., INC.
8 Bridge St.—See page 976

EXCLUSIVE FOREIGN SELLING AGENT
Ameranglo Corporation
226 WEST 42nd STREET
NEW YORK
CABLE ADDRESS: CHRONOPHON

LONDON
87 REGENT STREET
CABLE: TIFFANILEE

PARIS
14 bis AVENUE RACHEL
CABLE: CINEDITION
FOREIGN PROBLEMS OF 1931 INTENSIFIED IN 1932

By C. J. NORTH
Chief, Motion Picture Division, Bureau of Foreign and Domestic Commerce.

VIRTUALLY the same factors that dominated the foreign scene in 1931 were present throughout 1932. These were—as in 1931—world wide depressed conditions, language barriers, competition, foreign government restrictions, and foreign exchange controls. Some of these appeared in more intensified form, others seemed less so, but taken together they formed a formidable obstacle. To give even an estimate of the extent to which our foreign revenues were affected is impossible. It cannot be stated with any great degree of accuracy whether these were less than the year before. But that they held up well in comparison with domestic receipts is a tribute to the energy and foresight on the part of the foreign departments of our motion picture companies in coping with these difficulties and successfully minimizing them wherever possible.

FERDINAND H. ADAM
International Film Distributor
729 SEVENTH AVE, NEW YORK
ESTABLISHED 1922

IMPORT
German Films
English Films
French Films

EXPORT
American Films
Features
Shorts and Serials

Representing Producers and Foreign Buyers

CORRESPONDENCE SOLICITED

Codes Used:
A. B. C. 5th Edition Improved Bentleys

Telephone BRyant 9-9033
Cable Address:
“Ferdinadam, New York”
To take these factors in brief detail, there is nothing to indicate that world economic conditions improved to any degree during 1932. Purchasing power remained on the same low level and the resultant necessity of drastic economy kept theater attendance far below normal. This applies particularly to our major markets, and the cure of course lies far outside of any steps which the film industry can take. What the coming year will bring forth in this direction is absolutely unpredictable.

Foreign language barriers on the other hand have undoubtedly been minimized and perhaps solved as much as they are ever likely to be. An intelligent selection of material for the foreign field with action taking the place of dialogue wherever possible has permitted a much wider circulation of English language pictures with super-imposed titles than was originally thought possible, conversely direct shot versions which once offered the most promising solution—while profitably used by certain companies—has not held its early promise and has given way largely to new and improved “dubbing” processes. Indeed these latter offer the most promising key to those markets—chiefly in Europe—where the language of the local country is demanded. Its advantages unfortunately have been partially nullified by government restrictions on the part of France and Germany covering dubbed films.

It is hard to say whether the element of foreign competition has become intensified during the past year. For it must be borne in mind that competition is now so inseparably connected with foreign government regulations, the language factor, and exchange controls that it is difficult to separate the fundamental and permanent factors from the artificial and (it is to be hoped) fleeting ones. The question of language for instance has undoubtedly been of material assistance to France and Germany not only within their own borders but in those wider areas where French and German are known and understood better than English. Quotas as they exist in certain European countries have given a certain impetus to local production. These and foreign exchange restrictions have made it difficult—in some cases impossible—for American firms to do a profitable business where these operate. If economic considerations alone prevailed it is questionable whether American film companies would have much cause for worry even though it is well realized that the domination of American pictures as it existed in silent film days is definitely over. As it is, Germany, France and England—our chief competitors—seem to have their production activities pretty well stabilized at about 150 features each. The first two command a definite preponderance of the film showings in their own markets. England likewise has made sensational advances in its own markets and in certain of the Dominions as well, but it must be remembered that only a few years ago American films commanded almost the entire screen time in all these countries. As it is, pictures from the United States have about 75 per cent of the distribution by volume and if British competition increases at all it will be at a much slower rate.

Restrictions against foreign films were considerably intensified during the year both through their spread to countries which heretofore had not gone in for this type of legislation and through the tightening up of restrictions in countries where restrictions already existed. Among the former are Czechoslovakia and Yugoslavia, both of which enacted quota laws of a character which made it impossible for American distributors to operate at a profit. In consequence they have withdrawn from the market. Occupying an intermediate course is France which after limiting its quota last year to countries which themselves have film quotas this year amended its law to include drastic provisions against foreign language and dubbed films. In the case of these latter all “dubbing” must be done in France itself. Finally, Germany—one of the original countries to go in for the contingent idea—reduced the number of import permits available and included a “dubbing” clause similar to that in France. In this general connection there were the usual multiplicity of tax and tariff laws relating to films, the former in many cases being very high.

Foreign exchange restrictions and controls raised havoc with the American film business in many foreign countries. As proof that this particular situation has greatly intensified in 1932, no less than 32 countries (as of October 12, 1932) have specifically gone off the gold standard, while eleven more are off in fact though not in name. In nearly all such countries some measure of foreign exchange control is in force. How long this burden will last time alone can tell, but the removal of these controls will in the last analysis depend squarely on the restoration of commercial and economic prosperity.

German Film Big Hit

Outstanding European picture of the past year, from the American standpoint, was generally considered to be “Maedchen in Uniform,” German production distributed by Krimsky and Cochran. Picture drew raves from New York reviewers which are being echoed by other critics throughout the country. Film is being roadshown by Krimsky and Cochran.
The chief function of the Bureau of Foreign and Domestic Commerce of the Department of Commerce, is "to promote and develop the foreign and domestic commerce of the United States."

The organization of the Motion Picture Division and its method of operation, will be outlined herein, and it is hoped that the reader will be enabled to visualize the working of this branch of the Government, which now is generally recognized as contributing much toward expanding sales of American manufactured products in all parts of the world.

It is the purpose of the Motion Picture Division to extend to the American manufacturer of motion pictures or motion picture equipment every possible assistance in organizing, developing, and maintaining a profitable export business. It is also the purpose of this division to keep abreast of world development in the trade of these products, in order to assist domestic manufacturers to cope more advantageously with the competition offered their products by foreign goods within the domestic markets of the United States.
MAJOR SECTIONS OF THE BUREAU

The Bureau of Foreign and Domestic Commerce should be considered in its three major sections:

(a) The Washington headquarters, from which the director (who reports to the Secretary of Commerce) and his assistants control the operations of the bureau staff in both the foreign and domestic fields. Here is to be found a completely coordinated group of service divisions, both commodity and technical, working under the direction of men of practical experience and intimate acquaintance with the industry or specialized branch which they serve.

(b) The foreign service unit, which functions through the activities of its commercial attaches and trade commissioners, located in the capitals and leading commercial centers of the world.

(c) The group of district and cooperative offices, which have been carefully placed in the more prominent industrial centers of the United States, in order that information gathered abroad and transmitted to the Washington headquarters may be more readily disseminated to American business men.

THE MOTION PICTURE DIVISION

The Motion Picture Division is one of the specialized commodity divisions operating in the bureau headquarters at Washington and serves all branches of the motion picture industry. Since its inauguration in 1926 as a section in Specialties Division and elevated to a separate division in 1929, the Motion Picture Division has been in charge of men with a good background of experience and is well informed on the domestic and foreign aspects of these basic industrial functions.

C. J. North is chief of the Division and N. D. Golden is his assistant, functioning also as a specialist on motion picture equipment. E. I. Way, as research assistant, has charge of a special section devoted to canvassing the opportunities both in the United States and abroad for educational and industrial films. Furthermore, George R. Canty, as Motion Picture Trade Commissioner in Europe, has his headquarters in Paris and makes special surveys of the European motion picture market, these being later made available to the trade in published form. Canty is also at the disposal of all motion picture men on their trips to Europe and it is suggested that these make use of Canty's services whenever they go abroad by getting in touch with him at the Paris office of the Department.

BRIEF DESCRIPTION OF FUNCTIONS OF DIVISION

The chief purpose of the Motion Picture Division is to report to the trade on all phases of film conditions abroad, including markets for educational and industrial films and for motion picture equipment. The Division collects, coordinates and distributes all information received from the 53 foreign offices of the Department of Commerce, from the Consuls and as mentioned above, from a special Trade Commissioner in Europe, responsible to the Division. The latter covers the European field by frequent trips through the major markets of Europe and makes special studies of market conditions and cooperates with American Distributors abroad on all phases of their problems. He gathers a large amount of information at first hand through the resident Commercial Attaches and staffs of the Department offices in Europe who cooperate in supplying him with data on motion picture developments. All this data is sent to the Motion Picture Division in Washington in the form of Reports, Trade Notes and so on. In other parts of the world the resident Commercial Attaches and Trade Commissioners gather similar material and send this in to Washington. The more than 500 consular offices of the State Department are also most active in supplying information on motion pictures and in aiding whenever possible the exporters of films and equipment. In addition the Motion Picture Division gets a considerable amount of information through reviewing foreign trade magazines.

The various reports, trade notes and letters referred to above are carefully reviewed, edited and unless confidential, are then disseminated to the trade in one of four forms. These are as follows:

(1.) Trade Information Bulletins:—Some 25 of these have been published since July 1, 1926, and together they provide a fairly complete picture of motion picture conditions the world over. Among them are included Bulletins on such specialized subjects as motion picture equipment and on educational and industrial films. A special feature of these is an annual survey on the motion picture situation in Europe, four of these having appeared, since 1926. The material for this is supplied by the European offices of the Bureau to the Motion Picture Trade Commissioner who sends it to Washington for compilation in the Division. All these Bulletins are of great value to the trade according to its own estimate and they form an integral part of the standard data used in the export departments of the motion picture companies.

(2.) Foreign Market Bulletins:—These are shorter and less formal pamphlets usually on more local subjects. The Division has issued over 200 of these in the past six years covering a number of subjects special as well as general. These Bulletins go to a special mailing list but unless confidential are available to any one and many of them are widely copied in the trade press.

As required by the Economy Law enacted by the last Congress, the distribution of foreign
Market Bulletins, Statistical Statement of Film and Motion Picture Equipment Exports, and the new bulletin "Current Releases of Non-theatrical Films combined with Non-theatrical Film Notes," has now been placed on a subscription basis. A year's subscription to each of these bulletins is $1.00. These bulletins should be ordered direct from the Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

(3.) Commerce Reports:—The Division contributes articles for each number of "Commerce Reports," the weekly publication of the Bureau of Foreign and Domestic Commerce. These articles consist of market information of value to the industry. Annual and semi-annual statistics of motion picture exports generally appear in "Commerce Reports."

(4.) Press Service:—Each week the Division publishes a "Press Release," consisting of a number of short items of general news value. This is mailed to over 150 papers, magazines, firms and individuals; copies are always available for general distribution. Once a month the Industrial and Educational Section of the Division issues a "Press Release" containing items from abroad of special interest to non-theatrical film manufacturers and users, as well as a list of new films released each month.

In addition to the above members of the Motion Picture Division on occasions contribute articles on motion pictures to the trade press, newspapers and magazines.

This data is also kept available for answering the large number of personal inquiries received each week through letters, telephone calls and visitors.

The Division has therefore built up full and accurate files, which are drawn upon to answer the many inquiries received each day. Besides special statistical data covering exports and imports and foreign production of films is given to the trade each month, as well as the reports of certain foreign censorship boards.

MOTION PICTURE EQUIPMENT SECTION

The motion picture equipment industry representing over 125 manufacturers, is rapidly becoming an important factor in the fabric of the motion picture industry as a whole.

The chief problems confronting the equipment people in foreign markets are price competition, credit allowances and the establishment of agents to handle the equipment and spare parts. To help manufacturers the Division has compiled Trade Information Bulletins covering the entire world as to the market potentialities for American motion picture equipment.

Close contact is maintained with individual manufacturers, through personal visits to their plants by the Assistant Chief of the Division.
who has had years of experience in this field. This section of the Motion Picture Division has been called upon on numerous occasions to assist in the formation of an export department for manufacturers of motion picture equipment. With the saturation point rapidly being reached in the domestic markets for sound equipment, American manufacturers are calling steadily upon this Division for its assistance in developing markets abroad. The Motion Picture Division is at all times ready to supply whatever assistance it can in this regard.

---THE INDUSTRIAL AND EDUCATIONAL SECTION---

The Industrial and Educational Section is maintained as a unit which specializes in supplying information to exhibitors, producers and distributors of films designed for business and educational purposes.

Approximately 500 concerns are actively engaged in the production and distribution of nontheatrical films for exhibition in 100,000 or more places in the United States where motion pictures are shown in educational, religious, social, commercial and civic institutions.

This Section assists film producers and distributors in increasing sales and distribution outlets for their films, as well as manufacturers and other business concerns who desire to secure better film production and a wider exhibition for films designed to sell their goods and services.

Thousands of requests are answered each year which originate with persons and concerns who are interested in securing films for exhibition. These requests are answered through the free circulation of a periodic publication issued by this Section known as a "Composite List of Non-Theatrical Film Sources." Producers and distributors have reported a considerable increase in the sale and distribution of their products through the issuance of this publication. A similar service is provided for American producers and distributors who are interested in foreign markets.

A current fund of information is made available through constant contact with the nontheatrical trade and through the medium of surveys conducted in both foreign and domestic markets. As an example of this service a questionnaire was recently circulated to 2,500 business firms for the purpose of obtaining data on the history and uses of films sponsored by them to promote the sale of their goods and services both at home and abroad. A similar survey has been conducted for the purpose of determining the educational value and use of motion pictures in primary and secondary schools.

---

DEPARTMENT OF COMMERCE
FOREIGN COMMERCE SERVICE

IF YOU desire current information on world markets address your inquiry first to your nearest District Office or the Bureau of Foreign and Domestic Commerce in Washington, D. C. The initials C. A., T. C., and A. T. C., after names stand for Commercial Attache, Trade Commissioner, and Assistant Trade Commissioner, respectively.

ACCRA, Gold Coast Colony, West Africa: Leonard J. Schwarz, T. C., 6th & 7th Avenues. (P. O. Box 476.)

ATHENS, Greece: Karl L. Rankin, C. A., 1 Bucharest Street.

BANGKOK, Siam: Charles E. Brookhart, C. A., Chartered Bank Lane.

BATAVIA, Java: Richard P. Hendren, T. C., Kali Beser, West 2.


BERNE, Switzerland: Charles E. Lyon, C. A., 2 Bundesplatz.

BOGOTA, Colombia: H. P. Macgowan, Acting C. A., Edificio del Banco Hipotecario de Colombia. (Mail: Apartado 798.)

BRUSSELS, Belgium: R. C. Miller, C. A., Avenue des Arts.
CAIRO, Egypt: Charles E. Dickerson, Jr., C. A., No. 2 Rue Soliman Pasha.
CALCUTTA, India: George C. Howard, T. C., 101 Clive Street.
CARACAS, Venezuela: Erwin P. Keeler, C. A., Edificio Principal, Esquina Principal. (Mail: Apartado 501.)
COPENHAGEN, Denmark: Charles B. Spofford, Jr., C. A., Toldbodvej 7-b.
GUATEMALA, Guatemala: George C. Peck, C. A., 6a Avenida Sur No. 6, "Edificio Hispania."
HABANA, Cuba: Albert F. Nufer, C. A., No. 7 Obispo (Mail: Apartado 2229.)
HELSINGFORS, Finland: Osborn S. Watson, C. A., Stockmann's Building.
HONG KONG: Thomas C. Barringer, T. C., 2nd Floor, Exchange Building, 16 des Voeux Road.
ISTANBUL, Turkey: Julian E. Gillespie, C. A., American Embassy, Rue Cabristan.
LIMA, Peru: Merwin L. Bohan, C. A., Edificio Italia, Calles de Coca y Jesus Nazareno.
LISBON, Portugal: R. C. Long, C. A., 37 Travessa do Cotovelo (Caixa Postal 261.)
MONTEVIDEO, Uruguay: Wm. A. Hodgman, C. A., Avenida 18 de Julio 841. (P.O. Box 634.)
MONTREAL, Canada: E. G. Sabine, T. C., 903 Architects' Building, 1137 Beaver Hall Hill.
OTTAWA, Canada: Lynn W. Meekins, C. A., U. S. Legation Building. (Mail: Box 547.)
PANAMA CITY, Panama: Robert A. Martin, C. A., National City Bank Bldg. Avenida Central. (Mail: Box 346.)
PARIS, France: Fayette W. Allport, C. A., 5 Rue de Chaillot.
RIGA, Latvia: Lee C. Morse, C. A., Doma Laukum No. 17.
SAN JUAN, Puerto Rico: Joe R. McKey, T. C., 319 Ochoa Building, Box 1033.
SANTIAGO, Chile: Ralph H. Ackerman, C. A., 70 Piso, Edificio Sud America, Casilla, 27-D.
SAO PAULO, Brazil: David S. Green, T. C., Rua Libero Badaro, 51 sob., (Caixa Postal 2817.)
SHANGHAI, China: Julean Arnold, C. A., Box 605, 3 Canton Road.
SINGAPORE, Straits Settlements: Frank S. Williams, T. C., Room 7-a Ocean Building.
SYDNEY, Australia: Earl C. Squire, T. C., Yorkshire House, Corner Pitt and Spring Streets.
TORONTO, Canada: Leys A. France, T. C., 2104 Star Building.
VANCOUVER, Canada: John A. Embry, T. C., 1527 Standard Bank Building.
WARSAW, Poland: Clayton Lane, C. A., Bracka 18.
WELLINGTON, New Zealand: Julian B. Foster, T. C., Dominion Building, Wakefield Street.

U.S. FOREIGN OFFICES IN CHARGE OF BUREAU REPRESENTATIVES

USA CONSULS

U.S. DISTRICT AND COOPERATIVE OFFICES 

HOW THE BUREAU OF FOREIGN AND DOMESTIC COMMERCE COLLECTS AND DISTRIBUTES FOREIGN TRADE FACTS FOR THE AMERICAN MOTION PICTURE INDUSTRY
ENGLAND... DURING 1932

By ERNEST W. FREDMAN
Editor, "The Daily Film Renter"

Last year I asserted that 1931 could be described as the banner year for British film production. Well, if 1931 was a banner year—and my assertion is undoubtedly true—1932 has been the peak which the success of British films has yet reached.

It is safe to say that in no period of the British film industry has the native-made production made such splendid progress and achieved such striking results at the box-office. Who would have thought a few short years ago, when the Quota was being eagerly sought after, that British films would get such tremendous grosses as they are now doing? Films such as "Good Night Vienna," "Sunshine Susie," "Jack's the Boy," "Thark," and "Love on Wheels," to mention but a few, have had grosses of over $500,000 and have literally panicked the box-offices everywhere.

British film fans are finding greater enjoyment in native films than in any other form of picture. It is quite a long time now since the British producer was independent of the Quota Act.

It is quite true that outstanding American productions still play to exceptionally good business, but the point I want to stress is that an average good British film will gross more than a far more expensive American production. The term "Quota picture" is a term that is rarely used these days. Exhibitors have to comply with the law to show a certain percentage of British...
films in their program—they are far exceeding those percentages, because they find that British pictures mean more money at the box-office. Nobody thinks of the Quota, and the Cinematograph Films Act—useful as it may have been a few years back—cuts very little ice today because the home-made product, with its peculiar appeal to British tastes, has definitely secured its place on the map.

Studios are thriving. The vast Gaumont-British Corporation with their studios at Shepherds Bush and at Islington are turning out an amazing number of really worthwhile films which are meeting with equally amazing success. Their recent picture, "Rome Express," representing probably the finest dramatic British film to date, is playing to colossal business on its premiere at the Tivoli Theater, packing this house daily.

The studios are working night and day. It is a big organization, conceived on the best lines, and quite the equal of—though probably not so large as—the major American production companies in Hollywood.

In addition, British & Dominions, who possess one of the finest studios in the country, retain their standard of quality, while making an increasing number of films. This company, which has specialized in comedy production of the type of the Aldwych farce, with Tom Walls and Ralph Lynn, have consistently made big money at the box-office, and, with Jack Buchanan as their major star, look like continuing that success indefinitely.

Next door, British International, going strong with a number of stages always in operation, are eminently successful, while a number of independent film companies, such as British Lion, Twickenham Film Studios, Nettlefold and others are steadily forging ahead with product that British film fans at least find very much to their liking.

Comedy and musicals are still in favor in England, the former figuring very extensively in production schedules, while musicals are always popular. "Maid of the Mountains," a recent B.I.P. picture, is likely to gross big money in Great Britain, because it is the type of musical comedy which has been popular for years.

On the theater side tremendous progress has been made and theater construction goes on just as merrily as ever. Over the past year I should say at least 150 first-class houses have been added to the roster. The two big circuits—Gaumont-British and Associated British Cinemas—continue to add to their number, and the former's acquisition of Moss Empires, a very famous old circuit of theaters now gone talkie, has added 16 more fine houses to the seating of the Gaumont-British circuit.

Non-wired houses are almost infinitesimal. There are today over 3,000 wired houses, with a number of smaller ones that really count very little in the scheme of things.

Despite the depressed industrial conditions and the increased entertainment tax, 1932 can be regarded on the whole as a pretty satisfactory year.

Exhibitors encountered a bad summer, due to the phenomenally fine sunny weather, but there is every indication that the winter may make amends. The British film industry has made tremendous strides in every direction, and I should say the day is not far distant when they will be contributing at least 300 pictures a year, all of which, it is safe to say, will find their place on British screens. Summing up, I should confidently assert that the prospects, as far as this country is concerned, are bright. Depression is still with us, but not to the same marked extent as in America, probably because this country is a disciplined nation and takes its losses quite as philosophically as its gains.

---

**Britain To Make 200**

Approximately 200 features will be produced in England during 1932-33, according to an estimate made by Arthur Dent, British International Pictures executive.

---

**Sunday Shows Gain**

British exhibitors are evidencing increased optimism over prospects of rescinding of the Sunday shows ban. The restriction has been removed in several large cities and indications are other communities will adopt a similar "open Sunday" policy.
During the year of 1932, the film industry throughout all its branches has suffered severely from the present economic crisis. Several of the largest producers as well as distributing companies have gone into bankruptcy; about a third of all movie houses have changed ownership; admission prices went down a great deal, and finally, the total receipts also became greatly reduced, due to the large number of unemployed people.

Another great damage to the motion picture industry arose from the political situation. The five election campaigns during the year have lured the people away from the movies into election meetings. Exact statistical figures in regard to patronage of the movies cannot be obtained yet. However, as to the admission tax in the fiscal year of 1931-1932 which ended April 1, the income from this source has been reduced from 64 million to 51 million Reichsmark (from 15 to 12 million dollars). It is estimated that 300 million visitors patronized the movie theaters throughout Germany, which means that each citizen paid an average of five visits to the movies during the year.
SUFFICIENT FILM SUPPLY
In spite of the depression, enough films were on the market, and the supply during the past season was not smaller than the one during the preceding year. As to the coming season, 154 full length features have been announced so far. About 20 pictures of this number are doubtful, since they were to be produced by firms which, in the meantime, have failed. However, a number of 150 German full length features can be reckoned with, since, according to our experience, there are always some new features announced during January and February. In addition, there will be about 70-90 foreign films. Thus, there will be about 220-240 features on the market. During the past season of 1931-1932 there have been 209 picture-premieres in Berlin.

BANKRUPTCIES
In the beginning of the 1932-1933 season, production is already in full swing. During the first five months, 95 features have been released, among them 60 German pictures. Thus, there are enough films on the market to supply theaters during the first months of the season. Depression did not create a situation as grave as expected at first. The second largest firm in Germany, Emelka (Muenchener Lichtspiel-kunst A.G.) could not meet its payments in September, 1932. The firm lost its string of houses, located throughout Germany. The producing end, however, remained intact, and the Emelka has been able to release, so far, 17 new features. As to the Sudfilm Co., which also failed, its program of production will be carried out by a newly founded firm, Europa Distributing Co.

PRODUCTION COSTS
Several methods to save money in the production of features have been introduced in the last year and are to be continued during this year. All salaries have been greatly reduced. The largest expense, however, in the production budget is the license fee payable to Tobis for sound recording. The average feature costs between $40,000 and $60,000. Some features, however, cost much more.

GERMAN FILM SUBJECTS
Which are the subjects filmed in Germany? According to a statistical survey comprising 172 features announced for the current season, the largest section is the adventure or criminal film, totalling 48 features. Next comes comedy, with 44 features. Ten features are military comedies, still popular with the German audiences, and 25 films deal with patriotic or historical subjects. As to this latter kind, patriotic films were, at first, good money makers, but lately the public has gotten very tired of them. Therefore, it may be doubtful whether all the 25 patriotic features, announced for the coming season, will be really produced, since the foreign market offers only a very limited outlet for this type of feature. Seventeen films have literary themes, another 17 are musical comedies, 13 pictures deal with nature, and eight others have different themes.

REORGANIZATION PLANS
The numerous failures of the large producing and distributing companies, the greatly reduced b.o. receipts, the great losses and, therefore, the shortage of money for new productions—all these results of depression have caused the German film industry to work out an exact plan for the reorganization of the business.

The execution of this plan is carried out by the "Spitzenorganisation," a representative council comprising delegates of production, distribution and exhibition. According to the new regulations, pictures have to be rented by the distributors for uniform prices; no double feature program will be permitted throughout Germany; admission prices may not be cut down below a certain limit; finally, violation of these points will bring about refusal of pictures to the particular exhibitor. There will be also a regulation as to production. A council of all the producers will decide how many features should be produced and how many productions should be done by each particular firm. On the other hand, the producers as an organized body will try to secure credits from the large banks (which are not controlled and backed by the government). Thus, Film-Germany hopes to overcome depression and bring about healthier circumstances for next year's business.

Germans Pick "Ten Best" in Poll
The year of 1932 has been marked by the growth of the number of French language films done in the French studios. The number of such films runs as high as 200. Another significant fact is that many authors, who have heretofore contributed to the spoken drama, are now employed in the writing of film plots, editing of pictures and other motion picture production activity.

Most of the artists of the old silent days have disappeared. The star roles are occupied now by stage actors because the latter are generally well able to meet the requirements of the new talking pictures. Through this cooperation of former theater actors, there is often a much closer resemblance between the sound picture and the spoken drama than there has been between stage and screen in the silent days. But it is to be observed that in the films to be made in 1933 another tendency is cropping out more and more: that is the preference for outdoor scenes and their excellent effects as well as the faster change of scenes.

As to the commercial situation, things during the past year have not by far been as good as in 1931. Box-office receipts have dropped about 20 per cent. This fact is accounted for by the same reasons which caused it in the United States or in Germany. The public has less money to spend, and the talkies as a novelty have lost much of their lure.

During the past year, great efforts have been made to economize the production costs of film. Salaries of actors and stage workers have been reduced about one-fifth, and in the studios,
Heavy Schedule for Joinville Studio

Program for the Paramount studio at Joinville, France, is expected to embrace 40 original French features and 20 features dubbed in German, Spanish and Italian. Tentative plans also call for production of 60 reels of short subjects. Robert T. Kane is producing. In addition to Paramount the only other American company directly producing abroad is Warner Bros. which is making a program of features at its studio near London.

cheaper methods of production have been generally adopted.

The industry hopes that, in spite of the reduction of revenues, there will not be, due to economy in production, any reduction of the quantity or quality of the pictures.

OPPOSITION TO QUOTA

Much excitement has sprung up about the restrictive quota, and more or less legal maneuvers have been enacted by many branches of the industry to prevent the actual enactment of this measure. In this respect, however, it should not be forgotten that a French producer paying about $60,000 to $80,000 for a feature production, faces serious competition since, for the same amount of money, he could import about 12 or 15 dubbed pictures. These dubbed pictures are, of course, rented out for much cheaper money and they threaten to fill out the largest part of the French movie programs. Since these imported pictures are, in general, hardly suitable for the French taste, the French audiences, gradually, get disgusted with the movies, and the industry loses an important clientele.

Reverting to financial matters, there are only a few failures among the different kinds of firms. This is a proof of the stability of the French motion picture industry.

FIFTEEN YEARS of SOVIET CINEMA

By V. F. SMIRNOV
President AMKINO CORP.

1932 is a jubilee year for the Soviet motion picture industry. Fifteen years ago the Russian cinema was nationalized and the Soviet cinema began its history. However, in the Soviet Union, the release of Eisenstein’s picture “STRIKE” is regarded as the real beginning of the Soviet film.

During these fifteen years the Soviet cinema has undergone many changes—changes concerned with finding and establishing new heroes, new themes, new forms. All art in Soviet Russia has been confronted with this problem and has solved it; the cinema, though, has lagged behind. This backwardness, however, is of a technical rather than ideologic character. Where other art forms under the czar were already mature, the cinema was an infantile medium, leading a parasitic life both technically and thematically on the body of Europe. From the very beginning the Soviet cinema has been confronted with the task of making itself competent and self sufficient, at the very least, technically.

With the introduction of sound, the influence
of the theater on the motion picture has increased. In Russia the theater has always been the form most studied and known; that explains its influence. Few cinematographers today know definitely the relationship between sound and cinema.

After the appearance of "MEN AND JOBS" in Germany the press wrote, "The Russians still remain great pioneers in the cinema. They are seeking their own style in sound, too." This is correct; the ideologic substance that must be embodied in Soviet films cannot be formulated in the same way as thousands of other pictures that do not treat of universally significant questions.

The year 1932 has freed the industry, to a great extent, from its dependence on foreign markets for raw stock and machinery. Only two years ago all raw film, positive as well as negative, was imported from Germany, Italy, England and other countries. In 1933 the import of foreign raw stock will be negligible; Soviet industry has completed the construction of its own raw stock plants and they are already in operation.

The engineers Shorin and Tager have carried on extensive work in sound recording and the latest films of the 1932 season lead us to believe that the quality of the sound compares favorably with the European studios and is only slightly inferior to Hollywood. Sound reproduction has not received as much attention as sound recording; consequently the sound in Soviet theaters is imperfect.

On the fifteenth anniversary of the Soviet Cinema we sincerely believe that the Russian studios have scored great achievements and have contributed considerably to the treasures of human culture. The Soviets have attained their own artistic face.

Very often, Soviet directors like Eisenstein, Pudovkin, Dovzhenko, Ermler, Yutkevitch, and others have been hailed by the world press as men of great power and artistry. Their work has influenced many masters in other countries. The Soviet directors learned at first from foreigners; but they have not brought this foreign experience undigested into the Soviet studios. It has been adopted and assimilated critically.

The growth and achievements of the past fifteen years augur well for the future vital development of the Soviet cinema.
ARGENTINA

Agitation—None.
Censorship—None.
Copyright Relations—Inter-American. Copyright Convention Buenos Aires, Aug. 11, 1910; ratified July 13, 1914.
Production—The Spanish talkers which had met with some success heretofore, were an absolute failure this year. A few pictures displayed locally with popular casts though spoken in Spanish, did not seem to catch the public fancy. There were two well advertised local films produced during the period that were colossal failures.
Taxes—Distributors pay an annual operating tax of approximately 5 per mil on the amount of gross business done each year. Exhibitors pay an annual municipal tax according to the category of their theater, i.e., whether first, second, or third run. In addition theaters are assessed a daily tax by municipalities based on their capacities and prices charged for admissions. For example, a 1,000-seat house pays a tax of 60 pesos daily during the season on a 2-peso admission charge and 47 pesos daily during the summer.
Theaters—1,608.
Sound—About 530 houses are wired. American talkers are presented with either superimposed or cut in titles. Pictures which are not wholly dependent upon dialogue have a great chance to score. Spanish talkers have failed to succeed in first run presentations but they click in neighborhood and other smaller houses.
Imports from U. S. A.—
1931—Negative, sound 11,424 ft. $926
1931—Positive, sound 12,354,292 ft. 239,984
1932—(First six months):
Positive, sound 5,397,298 ft. 112,507
Exports to U. S. A.—
1931—Negative, sound 7,600 ft. 185
1931—Positive, sound 19,760 ft. 988
1932—(First six months):
Positive, sound 13,000 ft. 260

DISTRIBUTORS AND IMPORTERS
BUENOS AIRES
Anglo-Argentina Americana de Films, Montevideo 446.
Cinematográfica Joly, Uruguay 1174.
Cinematográfica Juan Prohst, Tucuman 1458.
Cinematográfica Terra, Ayacucho 551.
Columbia Pictures, Corrientes 1915.
Films Osso, Ayacucho 537.
Fox Film, Bartolome Mitre 1759.
Gaumont, Uruguay 1174.
Cluksmann, Max, Florida 336.
Italux Film, Lavalle 2043.
Lastra Film, Parana 741.
Metro-Goldwyn-Mayer, Corrientes 2120.
New York Film Exchange, Uruguay 158/62.
Sociedad General Cinematográfica, Lavalle 1755.
Ayacucho 537.
Ufa Film de la Argentina, Ayacucho 551.
United Artists, Cordoba 1249.
Universal Pictures Corporation, Viamonte 1549.
Warner Bros., First National, Sarmiento 1755.

STUDIOS
Sascha Manzanera, Tucuman 1460.
Estudios Cristiani, J. E. Urihuru 460.
Cinemat. Valle, Gavilan 1079.
Lumiton, Esmeralda 367.
Alex, Maipu 456.

AUSTRALIA

Agitation—Frequently publicity is still given to the question of a quota in British and Australian films. There is a 5% quota in Victoria at present. With the production of Australian films further agitation is expected although
exhibitors apparently prefer no action, letting each film be decided on its own merits.

Censorship—Very severe. A board of censors, which consists of three members, one of whom is a woman, continues to exercise censorship authority. Censorship Appeal is vested in one person who has all the powers of the former three member board. The police authorities of the seven provinces continually show the exhibition of films, while in addition Victoria, South Australia, and Tasmania each have a censor, with the former showing most activity.

Advertising matter imported must be passed by the censor and must be in the form in which it is approved.

In Victoria the censor passes on pictures for general or limited exhibition; those for limited exhibition can not be passed between the ages of 6 and 16. The State Government has agreed to change this method of censorship.

Competition—During the past year two film exchanges have been very active in offering British pictures, which appear to have improved considerably judging by the success of a number of them. British competition during the past year has been even greater, but American films have continued to predominate. A few German films continue to be shown, but their number shows little change compared with the last few years. The British products of American film companies have their origin accentuated in all advertising in order to take advantage of the British sentiment of the Australians. However, personal preference is the predominating influence rather than any patriotic appeal.

Two Australian companies have produced several features which have been very successful although impartial observers consider that their exhibition in other countries will not have the same success. Two newsreel companies have recently combined their activities. There are several independents producing shorts with a fair measure of success. Australian production has had its best year, but the number of pictures produced annually will probably be relatively small owing to the lack of large capital.

Taxes—The Federal Government tax is one shilling per pound on profits plus 25% of the total obtained from that tax. For the States of the Commonwealth each company is taxed only on the business done in that particular State.

Western Australia collects a tax of fifteen pence per pound on the profits plus 15% of the total obtained from that tax. The Federal Government has also placed an additional tax of 30% of the profits on all Australian companies, although if a company proves to the satisfaction of Taxation Commissioners that profits are less than 30%, tax will be collected only on amounts over 30%. The prevailing company rate of one shilling per pound on profits, plus 20% of the total obtained from that tax.

Theaters—Approximately 1,500, representing a combined seating capacity of slightly over 1,000,000. There was practically no theater construction during 1932, and some opinions have been given to the effect that most of the large cities are two large. But the circuits have amalgamated recently, the combined activities of commence January 1, 1933. There is a rumor that this amalgamation may close some of the smaller circuits. One American company still retains large share holdings in one of the circuits in the combination.

Capital invested in motion picture industry in Australia reported approximately $2,500,000; persons employed 25,000 with 13,000 in subsidiary industries. Annual attendance about 15,000,000.

Sound—Approximately 1,050 installations are reported to date, representing 70% of the total number of theaters exhibiting motion pictures. The State of New South Wales still enforces the Acts providing relief to exhibitors on hire-purchase and hire agreements covering sound equipment; other States, while contemplating similar action, have not made any definite moves.

Imports from U. S. A.—1931—Negative, sound 2,127,610 ft. $107,026
1931—Positive, sound 5,337,744 ft. 134,571
1932—(First six months):
  Negative, sound 671,893 ft. 30,727
  Positive, sound 2,314,191 ft. 64,296

Exports to U. S. A.—1931—Negative, sound 9,500 ft. 1,599
1932—(First six months):
  Negative, sound 14,570 ft. 420
  Positive, sound 9,750 ft. 232

DISTRIBUTORS AND IMPORTERS

SYDNEY

British Dominion Films, 305 Pitt St.
Cinema Artists Films, Wm. Williamson, Ltd., 34 Pitt St.
Columbia Pictures, Film House, 241A Pitt St.
De Forest Phonofilms, 116 Bathurst St.
FBO Pictures (Wm. Scott), 1212 Castlereagh St.
Famous Lasky Film Service, Foveaux St.
First National Pictures, 305 Pitt St.
Fox Film Corp., 97 Goulburn St.
Metro-Goldwyn-Mayer, Ltd., 160 Castlereagh St.
United Artists, Wm. Goulburn St.
Universal Film Co., 280 Pitt St.
Williamson Films, J. C., 251A Pitt St.

AUSTRIA

Agitation—System of Vormerk scheine and import permits maintained. However, under a new ruling the number of Vormerk scheine awarded producers will range from 10-21 instead of 19-21 as formerly. Three Vormerk scheine are still required for a German feature dialog film. Short sound films from 700 to 100 meters in length may be imported against presentation of only one Vormerk scheine. “Dubbed” films may be brought in upon surrender of 1½ Vormerk scheine for two copies, 2½ Vormerk scheine for 3 copies and 3 Vormerk scheine for 4 or more copies. The price of the Vormerk scheine remains at Sch. 1,000 ($140.00). The Austrian industry continues to exchange Austrian Vormerk scheine for German permits on the ratio of 10 Austrian permits for 1 German permit. On October 9, 1931, Austria put into operation regulations for the control of foreign exchange, which with amendments to these regulations have worked a hardship upon film importers.

Censorship—Exercised by provincial authorities.

Competition—German 55%, American 35%, all others 10%, reckoned on earning basis.

Copyright Relations—Established by Governmental decree September 20, 1907, extended April 9, 1910, March 11, 1925 and December 19, 1929.

Production—Lack of a profitable market and operating capital practically excludes an appreciable production in Austrian studios. Occasionally these are rented by outside firms who desire Vormerk scheine for importation of foreign-made films. About more than six sound features are anticipated for the present season.

Taxes—Recent increase in taxes brings further burden to amusement houses.

Theaters—850.

Sound—435 theaters wired.

Imports from U. S. A.—
1931—Negative, sound 5,350 ft. $355
1931—Positive, sound 901,173 ft. 17,320

978
BELGIUM

Agitation—None.
Competition—French 50%, German 35%, American 15% (approximate).
Copyright Relations—Established by Presidential Proclamation July 1, 1891, extended April 9, 1910, and June 14, 1911.
Production—None of importance. 1911—2 sound films and 1 silent; 20 shorts (Flemish).
Taxes—New taxes established. Royal Decree July 6, 1930 approved by Law of July 20, 1931. Up to 5 francs per reel, 12.60 francs per reel; 7 francs to 8 francs, 11.00 francs per cent; 8 to 12 francs, 13.20 francs per cent; over 12 francs, 16.50 francs per cent.
Theaters—Number of theaters to date approximately 750.
Sound—Approximately 150 theaters wired for sound.

DISTRIBUTORS AND IMPORTERS

Agence Centrale Cinematographique, Rue du Pont-Neuf, 19.
Alliance Cinematographique Europeene, Place de l’Yser, 10.
Artistes Associes, M. Coppens, Directeur, 33, Bd. du Jardin Botanique.
Atlanta Films, Boulevard Baudouin, 12.
Auror Films, Rue des Plantes, 118.
B.I.F. Office (Callens) place des Martyrs, 18.
Belot, Rue du Poincon, 26.
Bodart & Co., Rue des Plantes, 95.
Brahmerges-Hirondelles, Rue des Plantes, 16.
Century Films, Rue Neuve, 118A.
Cinéfilms, quai aux Pierres de Taille, 26.
Cine Location Charnault, Rue Verte, 55.
C’ neco Films, Rue du Chemin de fer, 17.
Cinematographique Stevens, Rue des Plantes, 86.
Crosby Films (J. Payeur), Rue Verte, 74.
Dardenne, Rue Dupont, 30.
D.S.D. Films (De Pauw & Duriaux), Rue des Plantes, 17.
Eclipse (M. Boulanger), Rue des Plantes, 74.
Equitable Films, Rue des Hirondelles, 9.
Erka Prodisco (Krauss), Rue des Hirondelles.
Excelsior Film, Rue Verte, 115.
Filma, Rue des Plantes, 38.
Filmax, Rue duPont Neuf, 13.
Filmaox (Paulus), Rue Dupont, 28.
Films Belgo-suisse (Van Heffen), Rue des Hirondelles, 9.
Films Europeens (Croze-Bosman-Columbia), Rue Neuve, 153.
Films Metropole (Ste Francaise), Rue des Commercants, 2.
Fox Film, Rue du Fosse aux Loups, 35.
Frank, Rue du Marais, 100.
Gaumont, Quai au Bois de Construction, 11.
General Films Cy, Rue des Plantes, 118.
G. Gilbert-Sallenave, Rue de la Blanchissiere, 28.
Hendrickx, Mme. Debruckere, Rue des Plantes, 67.

BAHAMAS

Agitation—None.
Censorship—There is no Board of Censors in the Bahamas, but it is understood that the Commandant of Police advise the managers of the certain motion picture houses not to show certain pictures at times.
Copyright Relations—See United Kingdom.
Production—None.
Taxes—Moderate.
Theaters—5.
Sound—5 theaters wired.
BERMUDA

Agitation—None.
Censorship—Local.
Competition—90% American.
Copyright Relations—See United Kingdom.
Production—None at present. One film produced in 1926.
Theaters—13.
Sound—13.
Imports from U. S. A.—
1931—Negative, sound 2,738 ft. $82
1931—Positive, sound 2,586,690 ft. 59,038
1932—(First six months) Positive, sound 1,668,146 ft. 38,264
Exports to U. S. A.—
1931—Negative, sound 700 ft. 22
1931—Positive, sound 500 ft. 30
1932—(First six months) Negative, sound 12,300 ft. 980

BRAZIL

Agitation—None whatsoever.
Censorship—National under direction of National Educational Department.
Copyright Relations—Inter-American Copyright Convention Buenos Aires Aug. 11, 1910, ratified July 13, 1914.
Competition—Market is practically dominated by American sound films, very little silent material being imported. Stars are still box office attraction.
Production—Inconsequential and somewhat badly hit by the depression.
Taxes—Very high; depression throughout Brazil has restricted theater attendance.
Theaters—1,600 (estimated).
Sound—Estimated that a total of 330 theaters have been wired since 1929 of these probably not more than 225 actually operate.
Imports from U. S. A.—
1931—Positive, sound 6,649,363 ft. $138,296
1932—(First six months) Negative, sound 4,148 ft. 110
1932—Positive, sound 4,037,734 ft. 91,674
Exports to U. S. A.—
1931—Negative, sound 28,930 ft. 1,183

DISTRIBUTORS AND IMPORTERS

RIO DE JANEIRO

Cia. Brasil Cinematographica, P. Floriano, 7, Rio de Janeiro.
Fox Film do Brasil, S. A., R. Sta. Luzia, 89, Rio de Janeiro.
Industrias Reunidas F. Matarazzo, R. da Candelaria, 22, Rio de Janeiro.
Marc Ferres & Filhos, R. da Quitanda, 21, Rio de Janeiro.
United Artists Corporation, R. Alvaro Alvim, 52, Rio de Janeiro.
Warner Brothers First National Pictures do Brasil, Rua Alvaro Alvim, 52, Rio de Janeiro.
**BRITISH MALAYA**

Agitation—Considerable agitation against gangster films resulting in a greater showing of British films.

Censorship—Very strict. During 1931 the total number of 35 mm. films censored was 2,087 (1,780 in 1930) representing 5,111,600 feet (5,634,340 in 1930). The Censor banned 116, of which 70 were appealed, 36 successfully.

For censoring newly imported films: Sound film, per 100 lineal feet, $1.20; silent film per 100 lineal feet, 60 cents; copies (provided original has been censored) sound, per 100 feet, 30 cents; copies, silent, 20 cents. For an appeal after banning by the Censor, a charge of $1 per reel for the first five reels and $5 per reel thereafter; if the Appeal Board sustains the Censor's ban, an additional charge of $10 per reel up to 5 reels and $5 per reel thereafter.

Competition—Of the films reviewed by the Censor in the year 1931, the following sources were listed: U. S. A., 73.7 per cent; Chinese, 18.5 per cent; British, 5.2 per cent; others, 2.6 per cent.

Of the films imported during the first six months of 1932 (Censor's report for 1932 not yet available, but reviewing and import figures are interchangeable as all films imported must be reviewed) the following were the sources: U. S. A., 77.5 per cent; Chinese, 1.5 per cent; British, 14.2 per cent; Hongkong, India and Australia, 4.2 per cent; Europe ex. U. K., 2.6 per cent.

Copyright Relations—Practically all same as in United Kingdom but not rigidly enforced in British Malaya.

Production—One or two shorts: scenicos, news-reel items, etc., taken but no producing companies existing and no production worthy of note.

Taxes—For cinematographic exhibitions if theater seats less than 200 persons, $2 per performance; not over 299 persons, $3 per performance; not over 399 persons, $4 per performance; 400 or over, $5 per performance. For a second or subsequent performances held the same day half the above fees are charged.

Theaters—There are about 40 theaters operating, although some of the small up country are itinerant, and not always in operation.

Sound—28 are listed as wired for sound pictures, including a couple of temporary installations.

Imports from U. S. A.—
1931—Positive, sound 2,634,680 ft. $66,730
1932—(First six months):
   Negative, sound 1,562 ft. 181
   Positive, sound 1,024,471 ft. 17,802

Exports to U. S. A.—
1931—Negative, sound 25,000 ft. $1,060
1931—Positive, sound 1,400 ft. 98
1932—(First six months):
   Negative, sound 24,400 ft. 3,780

**BULGARIA**

Agitation—Very little.
Censorship—Local.
Competition—38% German, 35% American, 5% French. American and German films control the market.
Copyright Relations—Law of July 8, 1921.
Production—Five silent films produced in 1931.
Taxes—Moderate.
Theaters—140.
Sound—45 theaters wired for sound.

Imports from U. S. A.—
1931—Positive, sound 41,709 ft. $930
1932—(First six months):
   Positive, sound 39,223 ft. 1,156

**CEYLON**

Agitation—None.
Censorship—Film shown in Ceylon practically all come from India where they have been censored. Police have general control of all public performances. Indian authorities inform Ceylon censors of all films they reject and the managers of cinemas are informed that such films would not be allowed in Ceylon.
Competition—85% American.
Copyright Relations—Same as United Kingdom.
Production—None.
Taxes—Moderate.
Theaters—30.
Sound—8 theaters are wired for sound motion pictures.

Imports from U. S. A.—
1931—Positive, sound 28,700 ft. $680
1932—(First six months):
   Negative, sound 9,300 ft. 85

**CHILI**

Agitation—Though motion picture theaters offer the main source of entertainment to all classes of people in Chile, there are protests from time

---

EXHIBITORS DEPEND ON THE FILM DAILY NEWS

981
to time concerning the alleged export of gold from this country represented by foreign remittance of profits from distributors. In reality, however, distributors were unable to obtain foreign exchange since the Government established a Control Commission on July 31, 1931. As motion picture films are placed under the category of "luxury goods," the Control Commission will not grant authorizations to distributors and importers of films for payments in foreign exchange.

Censorship—Censorship board is considered very liberal in passing on films. However, restrictions on admittance of minors are vigorously enforced.

Competition—98% American. Approximately 250 features were imported in 1932 from the United States and perhaps not more than two productions from Germany and one from France.

Copyright Relations—Decree Law No. 345 of March 17, 1925.

Production—No feature films have been produced in this country since 1929.

Taxes—High. Business patent tax, payable to municipality, between 2,600 and 3,000 pesos, depending upon volume of business. Tax on rentals payable to Government, 1 peso per 1,000 quarterly paid in stamps attached to sales book. Admission tax payable to Government, 10 per cent. Income tax payable to Government, 9 per cent of net profit. If the net profit is lower than 8 per cent of the total sales arbitrarily considered a profit and on this amount 8 per cent tax is levied.

Theaters—212. Santiago 41, Valparaíso 15, Vina del Mar 6, the remainder being located in various small cities. A new theater in Santiago remains unopened for want of concessioner.

Sound—85 theaters have installed sound equipment, of which there are 39 in Santiago, 12 in Valparaíso and 6 in Vina del Mar. Approximately 55 installations represent equipment manufactured in the United States.

Imports from U. S. A.—
1931—Negative, sound 3,000 ft. $43
1931—Positive, sound 3,417,583 ft. 73,993
1932—(First six months):
  Negative, sound 840 ft. 14
1932—(First six months):
  Positive, sound 1,323,447 ft. 27,319

Exports to U. S. A.—
1932—(First six months):
  Negative, sound 4,000 ft. 500

DISTRIBUTORS AND IMPORTERS

SANTIAGO

Alros Film, Huerfanos St. 1059.
Artistas Unidos Corporation, Estado 239 (has closed its doors).
Cia Cinematográfica Italo Chilena—Estado 239.
Cia Cinematográfica Terra, Huerfanos 1059.
Columbia Pictures, Morande 246.
Chilean Cinema Corporation, Estado 230.
Fox Film S. A., Agustinas 718.
Glucksman, Max, Agustinas 629.
Lumen Film, LTDÉ, Bandera 657. Piso 2.
Metro-Goldwyn-Mayer, Huerfanos 1437.
Page and Karlezzi, Huerfanos 1437 (Film Producers). Paramount Films S. A., Tenderini 159.
Universal Pictures Corporation, New York 17.

DISTRIBUTORS AND IMPORTERS

SANTIAGO

Alros Film, Huerfanos St. 1059.
Artistas Unidos Corporation, Estado 239 (has closed its doors).
Cia Cinematográfica Italo Chilena—Estado 239.
Cia Cinematográfica Terra, Huerfanos 1059.
Columbia Pictures, Morande 246.
Chilean Cinema Corporation, Estado 230.
Fox Film S. A., Agustinas 718.
Glucksman, Max, Agustinas 629.
Lumen Film, LTDÉ, Bandera 657. Piso 2.
Metro-Goldwyn-Mayer, Huerfanos 1437.
Page and Karlezzi, Huerfanos 1437 (Film Producers). Paramount Films S. A., Tenderini 159.
Universal Pictures Corporation, New York 17.

DISTRIBUTORS AND IMPORTERS

SANTIAGO

Alros Film, Huerfanos St. 1059.
Artistas Unidos Corporation, Estado 239 (has closed its doors).
Cia Cinematográfica Italo Chilena—Estado 239.
Cia Cinematográfica Terra, Huerfanos 1059.
Columbia Pictures, Morande 246.
Chilean Cinema Corporation, Estado 230.
Fox Film S. A., Agustinas 718.
Glucksman, Max, Agustinas 629.
Lumen Film, LTDÉ, Bandera 657. Piso 2.
Metro-Goldwyn-Mayer, Huerfanos 1437.
Page and Karlezzi, Huerfanos 1437 (Film Producers). Paramount Films S. A., Tenderini 159.
Universal Pictures Corporation, New York 17.

CHINA

Agitation—Very little.
Censorship—Two general types of film censorship exists in China—the censorship of the foreign concession areas and the censorship of the Chinese controlled areas. Both categories exist in Shanghai, the most important exhibition and distributing center, and the censorship there is generally accepted as a model throughout China.

Competition—80% American pictures.

Copyright Relations—U. S. Commercial Treaty, October 8, 1903.

Production—Hardly any to speak of. Considerable interest in Chinese sound films.

Taxes—Varies in different parts of the country. Fairly high.

Theaters—200.

Sound—90.

Imports from U. S. A.—
1931—Negative, sound 103,629 ft. 55,402
1931—Positive, sound 2,047,434 ft. 43,629
1932—(First six months):
  Negative, sound 3,000 ft. 30
  Positive, sound 716,941 ft. 14,693

Exports to U. S. A.—
1931—Negative, sound 17,033 ft. 1,924
1932—(First six months):
  Negative, sound 11,671 ft. 545
  Positive, sound 38,100 ft. 1,496

DISTRIBUTORS AND IMPORTERS

SHANGHAI

Fox Film, Fed., Inc., U. S. A., Capitol Bldg., 21 Museum Road.
Star Film Co., Ltd., Capitol Bldg., 21 Museum Road.
Peacock Motion Picture Corp., Capitol Bldg., 21 Museum Road.
Krisel & Krisel (United Artists), Capitol Bldg., 21 Museum Road.
Universal Pictures Corp., 217 Szechuen Road.
Pathe Orient, Ltd., 118 Szechuen Road.
Metro-Goldwyn-Mayer of China, 55 Nanking Road.
Exhibitors Film Exchange of China, 25 Jinkie Road.
Industrial & Educational Films, Inc. (W. H. Jansen), 3 Hongkong Road.
International Films (China) (Ufa Films), 113 Ave. Edward VII.
Puma Films (Hongkong Amusements, Ltd.), 231 Szechuen Road.

COLOMBIA

Agitation—None.
Censorship—Departmental (State).
Competition—95% American.
Copyright Relations—Copyright Law Number 31, 1925, and Decree 1703 of Oct. 19, 1930. Co-
COSTA RICA

Agitation—None.
Censorship—Censorship laws have not been promulgated; but the Governor of the Province of San Jose has appointed censors who, however, do not appear to be very aggressive; or it may be that the films brought into the country are not censorable.
Production—There is no local production.
Taxes—Fairly high.
Theaters—21 theaters and four halls being operated, 8 theaters of which are in the City of San Jose.
Sound—Five theaters in San Jose are wired for sound pictures, to which the public's reaction is very favorable.

CUBA

Agitation—None.
Censorship—Regulations governing the censorship of films provide for the inspection of films by the Film Revision Board under jurisdiction of the Department of the Interior (Gobernacion). The decision as to whether a picture may or may not be exhibited is determined by this Board, which consists of the Secretary of the Interior, as president, and four members. This commission was reorganized in 1930 with five members and previously had functioned with nine. Most product is approved by the commission from synopsis sheets and photos. It is in order, however, to submit for screening subjects depicting Chinese and Mexican life for representatives of these respective countries. The only picture whose exhibition was prohibited during 1932 was one depicting Chinese life to which the Chinese Minister objected.

Competition—The percentage of American films now being shown is given by authorities in the distribution trade as 98 per cent.

Copyright Relations—Copyright act 1909 by Presidential Proclamation Nov. 17, 1902, extended April 9, 1910, December 9, 1920.

Production—Nil. No studios wired.
Taxes—A law of September 3, 1932, which was promulgated in the Official Gazette of September 27, 1932, established the following taxes on admission fees to all public performances in Cuba.

Five per cent on each ticket sold from 6 to 20 cents. Eight per cent on each ticket sold from 21 to 40 cents. Ten per cent on each ticket sold for more than 40 cents.

In the case of plays written by Cuban authors, native or naturalized, or films taken and produced in Cuba, the above taxes are reduced by 50 per cent, as long as the copyright is the name of the author and within the period of time established by the Copyright Law.

On the same date was enacted a law establishing a 3 per cent tax on gross receipts in lieu of the 8 per cent gross income tax on those foreign companies engaged in the sale, lease, exhibition, etc., of moving picture films, that have contracts with companies in Cuba (either national or foreign) to receive a percentage of the receipts obtained in Cuban territory from the sale, lease, exhibition, etc., of the moving picture films shipped.

Theaters—400.
Sound—On film 57; on disc 66, total 123 dully inscribed in the corresponding register in

Distributors and Importers—Havana

Artistas Unidos, Rafael Maria de Labra No. 39.
Atlantic Films, Virtudes No. 36.
Cia de Peliculas Universal, S.A., Estrada Palma No. 122.
Columbia Pictures, Estrada Palma No. 92-A.
Cuban American Film, America Arias No. 9.
Fox Film de Cuba, Estrada Palma No. 85.
Imperial Films, America Arias No. 9.
Independent Films, Rafael Maria de Labra No. 24.
Metro-Goldwyn-Mayer de Cuba, Raimundo Cab- rera No. 80.
Paramount Films de Cuba, Raimundo Cabrera No. 112.
Pecno Comercial Film, Rafael Maria de Labra No. 37.
Santos y Artigas, Rafael Maria de Labra No. 24.
Select Pictures, America Arias No. 13.
Warner Bros.-First National, Estrada Palma No. 59.
CZECHOSLOVAKIA

Agitation—Film imports restricted by quota system in order to support domestic sound film production. Import permits for 5 sound features are granted to producer of one domestic sound feature or may be purchased at a cost of $600 per sound feature from domestic film producers. No American sound features imported since April, 1932.

Censorship—Under Ministry of Interior, very strict. 1,650 films censored during 1931 of which 472 were feature films including 352 sound features. 45 films banned by board including 21 American, 21 German, 2 Russian and 1 French.

Competition—44 per cent American, 29 per cent German, 16 per cent Czechoslovak, 7 per cent French, 727 American films, 472 German films shown during 1931. German films dominating the market in 1932 owing to withdrawal of American film companies.

Copyright Relations—Reciprocal declarations between Czechoslovakia and the United States exchanged April 27, 1927. Citizens of one country are assured full copyright protection in territory of other country. Went into effect March 1, 1927, under U. S. copyright act of March 4, 1909, and Czechoslovak copyright law of November 24, 1926.

Production—266 films produced during 1931, of which 27 were features including 20 sound films. Only one regular motion picture studio, also equipped for sound film production.

Taxes—Very high. The present municipal entertainment tax average 35 per cent of gross receipts in sound theaters and 25 per cent in silent theaters.

Theaters—1,900 theaters including sound, 640 sound theaters as of October 1, 1932.

Imports from U. S. A.—
1931—Positive, sound 1,134,503 ft. $23,507
1932—(First six months) | Positive, sound 188,275 ft. 3,160

Exports to U. S. A.—
1931—Positive, sound 48,850 ft. 1,750
1932—(First six months) | Positive, sound 16,373 ft. 605

DISTRIBUTORS AND IMPORTERS
COPENHAGEN
A-S Dansk Svensk Film, Nygade 3.
Filmaktieselskabet Paramount, V. Boulevard 29.
First National Pictures of Denmark, V. Boulevard 4.
A-S Fororama, Nygade 3.
Fox Film A-S, Frederiksborggade 16.
A-S Frede Skaarup Film, Jernbanegade 9.
Gloria Film A-S, Frederiksborggade 25.
A-S Kinografen, Frederiksborggade 25.
Ove Davidsen, Grundtvigsvej 6.
Skandinaviske Film, Kompagmagede 67-69.
Supremus Film, Vestervoldgade 21.
Sankt Peder Film, Skt. Pederstraede 27.
Ticetrenes Film-Kontor, V. Boulevard 37.

DOMINICAN REPUBLIC

Agitation—None.
Censorship—Local.
Competition—90% American.
Production—None.
Taxes—High.
Theaters—25.
EAST AFRICA

Agitation—None.
Censorship—Particularly stringent in majority of colonies regarding films for exhibition before "natives." Stage Plays and Cinematograph Exhibitions Ordinance in Kenya revised in June, 1929, to include sound.
Production—Very little. One sound feature made in 1929.
Theaters—9.
Sound—5 theaters wired for sound.
Imports from U. S. A.—
1931—Positive, sound 36,864 ft. $650
1932—Negative, sound 6,400 ft. 800
1931—Positive, sound 800 ft. 48
1932—(First six months): Negative, sound 14,000 ft. 1,260
Exports to U. S. A.—
1931—Positive, sound 1,200 ft. 240

ECUADOR

Agitation—None.
Censorship—Board of censors established in each province by executive decree.
Competition—80% American films shown.
Copyright Relations — Inter-American Copyright Convention at Buenos Aires August 12, 1910, ratified July 13, 1914.
Production—None.
Taxes—Moderate.
Theaters—29.
Sound—12 theaters wired for sound motion pictures.
Imports from U. S. A.—
1931—Positive, sound 164,038 ft. $1,466
1932—(First six months): Positive, sound 8,000 ft. 400

EGYPT

Agitation—None.
Censorship—Pictures imported into Egypt are first sent to the Ministry of the Interior at Cairo by the custom authorities.
Competition—70% American, 20% French, 10% all other countries.
Copyright Relations—The Mixed Tribunals deal with infringements of trade-marks, copyrights and patents under the principles of general law and the rules of equity. There are no specific laws regarding this.
Local Production—Practically nil.
Taxes—A municipal tax of 10 per cent is charged at Alexandria as an additional theater entrance fee. Alexandria is the only city in Egypt which has an entrance tax upon patrons.
Theaters—87. (Source Consulate General, Alexandria) Eight of these are military theaters for the Amusement of the British Troops stationed here.
Sound—70 theaters wired for sound including 8 military theaters.
Imports from U. S. A.—
1931—Positive, sound 1,191,446 ft. $31,670
1932—(First six months): Positive, sound 341,807 ft. 12,300
Exports to U. S. A.—
1931—Negative, sound 11,500 ft. 600
1931—Positive, sound 700 ft. 50

DISTRIBUTORS AND IMPORTERS
CAIRO
Societe Generale de Cinematographie, 15, Rue Tewfik.
Prosperi Film Consortium, 15a, Avenue du Roi (Koubbeh-Gardens).
Cine Comptoir d'Egypte, 4, Rue Deir-el-Banat.
Josy-Film S.A.E., 14, Rue Antikhana.
Essanel Film Agency, 9, Sharia Borsa.
Comptoir Commercial & Economique, Rue Emad-el-Dine.
E. Agouri & Fils.
Emerka Films, Rue Mohamed Aly.
Columbia Pictures.
American Cosmograph, 35, Rue Champollion.
Ray Films, 21, Rue Kasr el Nil.
British International Pictures, 2, Rue Qadi el Fadl.
Eesco, Rue Mousky.

ALEXANDRIA
Maurice Ades, 15, Rue Fouad Ier.
Raymond Barki, 15, Rue Fouad Ier.
Ophir Films, 15, Rue Fouad Ier.
Condor Films, 193, Av. Reine Nazli.
Dahan Film Agency, Place Ismail Ier.
Eastern Films, 15, Rue Fouad Ier.
Egyptus Sphinx Film, 2, Place Saad Zaghloul.
Essanel Film Agency, 1, Rue Toussoun Uacha.
Politi Freres, 7, Rue Souk el Ifosr.
Mamatis & Co. (Alliance Cinematographique Egyptienne), 1, Rue St. Saha.

PRODUCERS
Nahas Sphinx Films, Rue Eglise Maronite, Alexandria.
Ste. Misr pour le Theatre et le Cinema, Banque Misr (Rue Emad-el-Dine), Cairo.
Ramses Films, Ramses Ville (Zamalek), Cairo.

HOLLYWOOD NEWS IN THE FILM DAILY, EVERY DAY

985
ESTONIA

Agitation—None.
Censorship—Under Department of Police, films approved by this Department are further passed upon by the Estonian Ministry of Education for deciding which particular film is fit and proper to be attended by minors. Advertising carries announcement whether a film can or cannot be attended by minors.
Competition—58% American.
Copyright Relations—"Member of Berne Union."
Production—One Studio, Estonia-Film at Tallinn. The Theodor Luts production is also developed at this studio, which is not wired.
Taxes—High.
Theaters—82.
Sound—39 wired for sound.
Imports from U. S. A.—
1931—Positive, sound 66,802 ft. $1,412

FINLAND

Agitation—Certain circles seem to strive for a law according to which the admission tax is lowered by 5% if the main film is shown in connection with a local film of at least 200 meters. The government has made no decision so far.
Censorship—Very strict. In 1931 450 copies of imported and home made films totaling 556,010 meters were inspected by the Bureau of Censor, Kaisaniemigaten 1, Helsingfors, as compared with 610 copies measuring 829,205 meters in 1930 and 765 films measuring 1,013,214 meters in 1929.

Films censored in 1931—United States 314 total length 373,485 meters, Germany 78, total length 130,000 meters, Finland 34, total length 25,490 meters; France 7, total length 10,585 meters; England 4, total length 8,905 meters; Sweden 7, total length, 6,525 meters; Denmark 2, total length 4,560 meters; Russia 2, total length 3,810 meters (not permitted); Estonia 1, total length 1,550 meters and Poland 1, total length 360 meters.
24 films totaling 55,780 meters were forbidden and of these 17 were American, 4 German, 1 English, and 2 Russian. In addition 3,927 meters of film were cut from 72 films. Of the 450 films examined, 42 were adventure films with a 35% amusement tax, 314 art films taxed at 15%, educational films amounted to 36 which were tax free, and 34 films developed in Finland were tax free.
Competition—43% American.
Copyright Relations—Copyright Law Jan. 4, 1929, Finland entered into reciprocal copyright relations with the United States on Dec. 15, 1928 effective Jan. 1, 1928. April 1, 1928 Finland became a member of the International Copyright Union at Berne.
Production—Five films produced during 1931. two scheduled during 1932. Sound recording made locally by Suomi-Filmi O. Y. Many shorts made for manufacturers, tourist propaganda.
Taxes—Very high; amusement tax 35% and 15%.
Theaters—220. The present season has been very weak for most of the cinemas, especially as the admittance price fell by 20% after the drop of the Finnish currency which has still reduced the income of the theater owners.
Sound—Sound equipped 111.
Imports from U. S. A.—
1931—Positive, sound 333,366 ft. $6,582
1932—(First six months) :
Positive, sound 21,882 ft. 373
Exports to U. S. A.—
1931—Positive, sound 4,337 ft. 230

DISTRIBUTORS AND IMPORTERS

Helsingfors
Adams Filmi O.Y., Mikonkatu 13.
Fox Films O.Y., Heikinkatu 20.
Jagerin Filmiitionisto O.Y., Unionkatu 41.
Kosmos Filmi O.Y., Heikinkatu 20.
Lahy-Filmi Kauppakatu 1.
Suomi Filmi O.Y., Keskuskatu 1.
Sven B. Svensson, Esplanadagatan 25.

FRANCE

Agitation—On July 29, 1932, the government issued a film regulation which, while not actually limiting by quota the importation of American films, affects much more drastically the American film business in France inasmuch as the French government may at any moment up to June 30, 1933, and without previous notification, stop the importation of American films.
This regulation introduced three new principles capable of proving a handicap on the sale of American films. First, it was provided that original dialogue films imported from abroad might only be shown in 10 motion picture theaters, five in Paris and five in the provinces; second, that the government would reserve the right to limit at any time the release of American films dubbed in French; and third the adoption of films which is known as dubbing must be done in France.
The requirement calling for the use of non-flam film, which was supposed to go into effect on October 1, 1932, was against put off—this time until January 1, 1934. This is but one of several advances which have been made in the effective date of the decree which was originally passed in 1924 but which has never yet been put into effect. However, as of October 1, 1932, the use of non-flam film shown in schools and parishes will be obligatory.
Censorship—There has been as yet no change in the censorship laws—this still being governed by the decree of September 10, 1931, which
established a Superior Cinema Council, functioning as part of the Ministry of Fine Arts. However, it is rumored at the present moment that certain of the administrative functions which have hitherto been handled by a censorship board will be transferred to the Chambre Syndicale. The actual censorship will, it is presumed, remain the same.

Competition—During the year, 1931, some 453 feature films were shown in France. Of this number 139 were of French origin, 220 American, 60 German, 8 English, 8 Italian, and 18 miscellaneous. In addition, there were 646 short films of which 135 were of French origin, 470 American, 28 German and 13 miscellaneous. In this connection, it should be pointed out that competitive figures given above are misleading as regards the preponderance of American films for the reason that of the 220 feature films of American origin, 88 were in English and had therefore only a limited attraction on the French market being shown almost entirely in Paris in some five or six theaters specializing in American sound films.

Copyright Relations—During the period under review there has been no change in French copyright relations which include the French colonies, Syria and Lebanon. The subject is still covered by the Presidential Proclamation of July 1, 1891; extended on April 9, 1910 and May 24, 1928.

Production—During 1931, 128 French talking feature films were produced in France. The total production of French talking feature films for France and foreign producers was 203. Of the French talking films produced, Paramount (French) turned out 25 of which 22 locally (in addition to a number of French and German speaking pictures produced in France); Pathe-Natan produced 22 films, of which 8 were French versions of films made in Berlin; Osso 13 French pictures of which 12 produced entirely in France; an American firm 13 French films all produced in the United States and of which two were dubbed, G.F.F.A. and Halik each turned out 10 films, Braunberger-Richebe 9 films, and Vandal and Delac 7 films.

German companies produced at Berlin 27 French talking pictures; 39 came from the United States, and 6 from the Italian studios. Out of a total of 203 French talking pictures produced during the year, 64% were produced in France.

Taxes—During the period under review there have been no changes in the taxes effecting motion picture theaters. Early in 1928 an attempt was made to include cinemas in the 2 per cent reduction in the theater tax, but without success. Regular theaters benefited by a 2 per cent tax reduction, but the case for the cinema interest was badly handled and they were unsuccessful in obtaining a similar reduction.

Theaters—3,300.
Sound—1,450 theaters wired.

Imports from U. S. A.—
1931—Negative, sound 1,357,245 ft. $117,967
1931—Positive, sound 7,314,290 ft. 150,733
1932—(First six months): Negative, sound 522,180 ft. 41,676
1932—Positive, sound 2,166,169 ft. 49,436

Exports to U. S. A.—
1931—Negative, sound 233,948 ft. $11,999
1931—Positive, sound 1,118,303 ft. 41,136
1932—(First six months): Negative, sound 86,744 ft. 4,063
1932—Positive, sound 405,038 ft. 13,086

Producers

PARIS

Abel Gance (Productions), 31 Avenue de General Sarrail.
Agence Parisienne Cinematographique, 74 Rue du Faubourg Poissonniere.
ALGRA (Productions Alexis Granowsky), 6 Rue du Mouy de Marquensart.
Alliance Generale Cinematographique, 24 Rue Rambuteau.
Alliance Cinematographique Europee (U.F.A.), 11 Bis rue Volney.
A. P. C. (Association des Producteurs et Editeurs Cinematographiques), 51 Rue St. Georges.
Arce Films, 60 Rue de la Chaussée d’Antin.
Ateliers Techniques de Production, 14 Rue d’Athenes.
Atlantic-Film, 36 Avenue Hoche.
Atlas Film, 12 Rue Chauveau-Lagarde.
Azed Films, 2 Rue de Berry.
Baroncelli, 10 Rue de l’Isly.
Beaux Films de France, 2 Rue Richer.
Benoit-Levy (Jean), 18 Rue Troyon.
B. G. K. Film, 171 Avenue Victor Hugo.
Braunberger-Richebe, 13 Rue Fortuny.
Buhot (Films Emile), 19 Rue Saint-Vincent-de-Paul.
Capitole-Films, 92 Champs Elysees.
Centrale Cinematographique (La), 74 Avenue Kleber.
Cine-Alliance Films, 92 Champs Elysees.
Cedex (Gentel Et. Co.), 38 Bis Avenue de la Republique.

Cinephonic (Films Marcel Lherbier), 14 Rue de Marignan.
Cinematographies Meric, 71 Rue St. Ferreol, Marseille.
Compagnie Autonome de Cinematographie (C. A. C), 9 Cite du Retiro.
Compagnie Cinematographique Continentale (C. C. C), 92 Champs Elysees.
Compagnie Europee de Cinematographie, 40 Rue Francois 1er.
Compagnie Francaise du Film, 20 Rue de la Baume.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Comptoir Francais Cinematographique (C. F. C), 36 Avenue Hoche.
Comptoir General Cinematographique, 18 Rue Rambuteau.
Consortium Cinematographique Francais, 5 Rue Cardinal Mercier.
Consortium de Production Francaise de Film, 9 Rue Lincoln.
Consortium International Cinematographique, 14 Rue de Marignan.
Coopera Film (G. Dini), 73 Bld de Clichy.
Cosmograph, 9 Cite du Retiro.
Darbor Films, 126 Rue de Provence.
Delac et Vandal, 63 Champs Elysees.
D. I. C, 6 Rue Lincoln.
Eclair-Journal, 9 Rue Lincoln.
Eclair Productions, 12 Rue Gaillon.
Editions Cinematographiques, 30 Rue de Bondy.
Ekecta Films, 32 Rue Molitor.

“EXPLOITETTES”—A REGULAR FILM DAILY FEATURE
Elysees Films, 18 Rue Montaigne.
Elysseeum-Films, 1 Rue de Steinkerque.
Esten (Les Films), 124 Rue de la Pompe.
Era, 22 Rue d'Athenes.
Erka, 38 Bis Avenue de la Republique.
Eset Films, 11 Rue St. Dominique.
Est Europe Films, 121 Rue Lafayette.
Etablissements, Jacques Haik, 63 Avenue des Champs Elysees.
Etoile-Film, 73 Rue Beaubourg.
Europe Films, 6 Rue Coperue.
European-Film, 4 Bis, Rue de l'Etoile.
Exclusivites Artistiques, 64 Rue Pierre Charron.
Exclusivites, Jean de Merly, 49 Avenue Montaigne (Lutece)."}

Exclusivites, L. Wion, 17 Rue Drouot.
Fifra, 56 Faubourg St. Honore.
Film Appolon, 19 Rue Saint-Georges.
Film Colonia, Rue de Liege.
Film D'Art (Vandal & DeLac), 63 Champs Elysees.
Films Abel Gance, 31 Avenue de General Sarrail.
Films Albalis, 26 Rue de Fortuny.
Films Alex-Nalpas, 121 Rue Caulincourt.
Films Arc (Les), 55 Rue de Chataudun.
Films Artistiques Sofar, 7 Rue Montaigne.
Films Baroncelli, 10 Rue de l'Ilay.
Films de France, 9 Boulevard des Filles du Calvaire.
Films Donatien, 36 Avenue Junot.
Films Elite, 17 Faubourg Montmartre.
Films Emilie Buhet, 19 Rue Saint-Vincent-De-Paul.
Films Epoc, 7 Rue de la Tour.
Films Exotiques et Coloniaux, 95 Rue de la Pompe.
Films Herault, 20 Rue Orfila.
Films Historiques, 72 Champs Elysees.
Films Industriels et de Propagande Synchro Cine, 63 Avenue des Champs-Elysees.
Films Internationaux (Andre Hugon), 78 Champs Elysees.
Films J. C. Bernard, 16 Boulevard Gouvion St.-Et.
Films Jean Epstein (Les), 124 Rue de la Pompe.
Films Jules Verne, 3 Rue la Boetie.
Films Leon Poirier, 40 Rue Vignon.
Films Marck (Les), 14 Rue Marignan.
Films Michel Simon, 33 Rue de Miromesnil.
Films Marcel Manche, 3 Rue Georges-Berger.
Films Marcel Pagnol, 13 Rue Fortuny.
Films Moliere, 6 Rue le Chatelier.
Films Ombre et Lumiere, 10 Avenue Victor-Emmanuel III.
Films Sollin, 24 Rue Philippe de Girard.
Films Sonores "Tobs,"—44 Avenue des Champs-Elysees.
Folke Homberg (Svenska), 38 Rue des Mathurins.
Forrester Parant, 150 Champs Elysees.
Fox Film, 12 Rue Blanche.
France Actualites (France News), 69 Rue de Monceau.
Gaumont-Franco-Film-Aubert, 35 Rue du Plateau.
Gaifferi, 82 Rue Laurant.
Gray Film, 5 Rue d'Aumale.
Grignon, P. 56 Avenue Bosquet.
Grimson, 40 Rue Francois Ier.
Haik, 63 Avenue des Champs-Elysees.
Hugy, (Les Films Andre Hugon), 78 Champs Elysees.
Ichac, 129 Rue de Chabrol.
Indochine Films, 44 Bis Rue Pasquier.
Intercontinental Film, 61 Avenue Victor-Emmanuel III.
Ixia Films, 55 Faubourg, Montmartre.
Jaquelux (Productions), 2 Boulevard Raspail.
Jourjon (Charles), 12 Rue Galion.
Kaminsky, 110 Rue Richelieu.
Korda (Production Alexandre), 3 Rue la Boetie.
La Companie Cinematographique, 36 Avenue Hoche.
Lauzin, 61 Rue de Chabrol.
Les Artistes Francais Associes, 9 Faubourg St. Honore.
Lortie (Descins Animes), 16 Rue Gutemberg Montrouge (Seine).
Lory Films, 26 Rue de Bassano.
Lunafilm, 18 Rue Ballu.
Lutece-Films, 49 Avenue Montaigne.
Majestic-Film, 10 Rue Cardinal-Mercier.
Manchez, 3 Rue George-Berger.
Markus (Stefan), 56 Faubourg St. Honore.
Marret (Productions Georges), 79 Champs Elysees.
M. B. Film, 64 Rue Pierre-Charron.
Natanson, 74 Avenue Kleber.
Nolacea Films Productions, 3 Rue de la Befainsaine.
Ombre et Lumiere, 10 Avenue Victor-Emmanuel III.
Orphées-Films, 126 Rue de Provence.
Osso, 73 Champs Elysees.
P. A. D., 3 Rue d'Agenusseau.
Pallos, 21 Avenue des Champs-Elysees.
Paramount, 1 Rue Montcalm.
Paris International Films, 6 Rue Lincoln.
Pathen-Natan, 6 Rue Francaise.
Patricia Films, 13 Avenue Malakoff.
Pax Film, 34 Rue de Viollet.
Perfecta-Film, 5 Rue Saulnier.
Perret-Pictures-Inc., 10 Rue d'Aumale.
Petit (Etablissements), 36 Avenue Hoche.
Phoenix-Film, 155 Rue Viere.
Pinchon (Max), 8 Rue Aristide-Braun.
Plus Ultra Films, 58 Rue d'Hauteville.
Productions Associes (Les), 9 Rue Duphot.
Productions A. Ginina, 106 Avenue Mozart.
Productions de Bitowt (Les), 95 Avenue Victor-Hugo.
Productions Natan, 6 Rue Francoeur.
Productions P. Guerlais, 61 Rue Joffrouy.
Productions Reunies, 9 Hote Filles du Calvaire.
Radio Films, 36 Rue Montaigne.
Raisfeld, 18 Rue Money.
Red Star (Films), 6 Rue Lamennais.
Rengold Laffitte et L'Age de Marbeau.
l'tenoir (Films Jean), 18 Avenue Victor Emmanu.
uel III.
Rex (Les Films), 15 Rue Forest.
Roberts (Arthur), 28 Place Saint-Georges.
Robur Films, 21 Boulevard Delessert.
Rosen (Jean), 10 Rue Cardinal Mercier.
Roxy Films, 55 Rue d'Amsterdam.
R. P. (Films R. Pines), 7 Rue Montaigne.
R. T. (Films Roger Ferdinand), 6 Rue Corot.
S. D. A. Film, 5 Rue d'Athenes.
S. A. F. I. C., 7 Rue de Bruxelles.
Sam Temkin (Les Films), 72 Champs Elysees.
Sano (Marcel De), 44 Rue Nicolo.
S. E. L. F. (Societe d'Edition et de Location de Films).
S. T. C. (Societe International de Cinematographie), 7 Rue Montaigne.
Societe des Films Albatros, 26 Rue Fortuny.
Societe des Films Artistiques Sofar, 7 Rue Montaigne.
Societe des Films Historiques, 92 Champs Elysees.
Societe des Films Kaminsky, 110 Rue Richelieu.
Societe des Films Ombre et Lumiere, 10 Avenue Victor-Emmanuel III.
Societe des Spectacles Cinematographiques du Grand Guignol, 26 Rue Fortuny.
Societe Francaise des Films Diamant, 93 Champs Elysees.
Societe Francaise des Films Parlants, Services Administratifs, 12 Rue Carducci.
Societe Generale Cinematographique, 10 Rue Massenet.
Societe Generale Cinematographie, 63 Avenue des Champs-Elysees.
Societe Generale de Film, 92 Champs Elysees.
Societe Independante de Production, 92 Champs Elysees.
Sofar, 7 Rue Montaigne.
Speedo-Film, 31 Blvd. Bonne-Nouvelle.
Splendidcolor, 7 Rue de la Tour-des-Dames.
Star-Film Edition, 24 Avenue d'Eylan.
Studio-Apollo, 4 Rue Puteaux.
Synchro-Cine, 63 Avenue des Champs-Elysees.
Tench (Les Champs Elysees), 33 Rue de Seine.
Tolli (Les Films Sonores), 44 Champs Elysees.
Ucineca, 6 Rue de Seine.
Union des Producteurs, 36 Rue du Chateau-d'eau.
Vandale & Delac, 63 Champs Elysees.
Vandor-Film, 60 Chaussee d'Antin.
Venlooo (P. J. de), 12 Rue Galion.
Verba-Film, 20 Rue Vintimille.
Wengrof Tonfilm, 49 Avenue Victor Hugo.
Wion, 17 Rue Drouot.
Distributors

---

PARIS

Agence Generale de Location de Films (Grandey et Castel), 50 Rue Senac, Marseille.
Agence Tisson, 10 Rue Mission-de-France, Marseille.
Agimian et Sassoon, 78 Champs Elysees.
Aguiar (d), 5 Rue d'Aumale.
Alliatros (Societe des Films), 26 Rue Fortuny.
Alliance Cinematographique Europeenne (Societe Anon. Francaise), 11 Bis. r. Volney, Paris.
Alliance Generale Cinematographique, 24 Rue Rambuteau.
Apolon-Films, 19 Rue Saint-Georges.
Argus Films (S. A.), 39 Blvd. Haussmann.
Armor (Les Films), 26 Rue Fortuny.
Artistes Reunis (Les), 15 Avenue Matignon.
Asia Allied Films (Frank), 51 Vignon.
Barbaza Atlantic-Film, J-l. Conso, 26 Avenue de Tokio.
Benoit-Levy (Jean), 18 Rue Troyon.
Black Cat Films, 5 Rue des Petites-Ecuries.
Bon Film (Le), 63 Avenue des Champs-Elysees.
Bonne Presse, 5 Rue Bayard.
Braunberger-Richebe (Editions), 13 Rue Fortuny.
Camera Films, 11 Rue St. Dominique.
Capitole-Films (Societe Anonyme), 92 Champs Elysees.
Central Cinematographique (La), 74 Avenue Kleber.
Central Film Location, 46 Rue Monsieur-le-Prince.
Christmas Films Location, 11 Rue de la Fidelite.
Cinedis Gentel, 38 Bis Avenue de la Republique.
Cinéodor, 31 Rue Marbeuf.
Cinégraphie Parisienne (Societe) Siege Social, 60 Avenue de la Motte-Picquet.
Cinélex, Siege Social, 5 et 7 Avenue Perier.
Cinema Dans Les Oeuvres (Le), 46 Rue d'Assas.
Cinémondial, 45 Avenue George-V.
Cinéphonique (Films l'Herlier), 14 Rue Marignan.
Columbia Pictures Corp., 15 Champs Elysees.
Comite Catholique du Cinema, 63 Bis Rue du Rocher.
Compagnie Generale de Productions Cinematographiques, 26 Rue Caulaincourt.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Comptoir du Cinematographe, 187 Rue du Temple.
Comptoir Francais Cinematographique, 36 Avenue Hoche.
Consortium Central de Paris, 26 Avenue de Tokyo.
Cosmograph (Les Films), 9 Cite du Retiro.
Costa (H de), 359 Rue Saint-Martin.
C. P. Films, 5 Avenue Franco Russe.
Delon, 24 Rue Alouby.
De Thoran, 15 Blvd. des Batignolles.
D. I. C., 6 Rue Lincoln.
Driiger, 33 Blvd. du Temple.
Eclair Journal, 9 Rue Lincoln.
Ecran D'Art (l'Societe Anonyme), 15 Rue du Bac.
Editions Cinematographiques Sonores et Parlantes, 51 Rue Saint-Georges.
Editions M. B. Film, 64 Rue Pierre-Charron.
Editions Braunberger-Richebe, Siege Social, 13 Rue Fortuny.
Elegances Parisiennes (Film des), 26 Rue Caulaincourt.
Elysees (Les Films), 126 Rue de Provence.

Emelka, 26 Rue Caulaincourt.
Epstein (Les Films de Jean), 124 Rue de la Pompe.
Equirable Films, 416 Rue Saint-Honore.
Erka Prodisco, Sieg Social et Agence de Paris, 38 bis, Avenue de la Republique.
Era Film, 80 Blvd. Barbes.
Ess-Film, 26 Avenue de Tokio.
Essor Cinematographique (L), 80 Faubourg Saint-Denis.
Est-Cinema (Societe), 40 Rue Vignon.
Est-European-Films (Les Exclusivites Seyta), 15 Avenue Rachel.
Etablissements Jacques Hak–63 Avenue des Champs-Elysees.
Etablissements Petit (Henri et Robert), 36 Avenue Hoche.
Etoile Film, 73 Rue Beaumarchais.
European-Film, 4 bis Rue de l'Etoile.
Exchange-Film, 17 Faubourg-du-Temple.
Exclusive Agency, 5 Rue Bouchardon.
Exclusive Artistes, 12 Rue Lincoln.
Exclusive Artistes, M. P. Champel, 32 Rue Vital-Carles, Bordeaux.
Exclusive Artistes, 15 Avenue Rachel.
Exclusive Artistes, L. Wion, 17 Rue Drouot.
Exploitation Des Films Artisticos et Internationaux, 26 Rue des Ecoles.
Filmavox Services D'Exploitation, 35 Rue du Plateau.
Film Angelin Pietri, 8 Rue du Jeune-Anacharis, Marseille.
Films Albert Lauzin, 61 Rue de Chabrol.
Films Alex Napas, 26 Rue Caulaincourt.
Films A. N. C., 26 Rue Caulaincourt.
Films Armor, 26 Rue Fortuny.
Films Apollon, 19 Rue Saint-Georges.
Films Artisticos Sofar, 7 Rue Montaigne.
Films Baroncelli, 10 Rue de l'Isly.
Films Emile Buhot, 19 Rue Saint-Vincent-de-Paul.
Films Herault, 20 Rue Orfila.
Films Historiques, 92 Champs Elysees.
Films Industriels de Propagande Synchro-Cine, 63 Avenue des Champs-Elysees.
Films Iris, 5 Boulevard des Italiens.
Films Jay, 64 Rue Pierre-Charron.
Films Kaminsky, 110 Rue de Richelieu.
Films L'Herlier, 14 Rue Marignan.
Films de Jean Epstein (Les), 124 Rue de la Pompe.
Films Leon Poirier, 40 Rue Vignon.
Films Marcel Manchez, 3 Rue George-Berger.
Films Marcel Pagnol, 13 Rue Fortuny.
Films Mercure, 24 Rue de Liege.
Films Metropole, 20 Blvd., Poissonniere.
Films P. D. C., 12 Rue Tronchet.
Films R. F., 6 Rue Corot.
Films Richmount, 69 Faubourg St., Honore.
Films Sonore 'Tobis,' 44 Avenue des Champs-Elysees.
First National-Films, Inc. (Warner Bros.), 25 Rue de Courcelles.
Folke Holmberg, 38 Rue des Mathurins.
Fox-Film, 12 Rue Blanche.
Frank Bates (voir Bates), 7 Rue de la Pompe.
Gaumont-Franco-Film-Aubert, Siege Social, 35 Rue du Plateau.
Grands Spectacles Cinematographiques, 5 Rue du Cardinal-Mercier.
Grat Film (A. d’Aguaer et Cie), 5 Rue d’Aumale. 
Haik (Etablissements Jaques), 63 Avenue des Champs-Elysees.
Hauralt (Films), 20 Rue Orfila.
Himalaya Film Co., 17 Rue de Choiseul.
Holmberg (Folke), Representant de la Svenska Filmindustrie (Svenska), Filmagenturen (Stockholm), 38 Rue des Mathurins.
Hugon (Georges), 78 Champs-Elysees.
Imbival (G.d.) Mondial-Film, 5 Rue Saulnier.
Indochine-Films et Cinemas, 44 Bis Rue Pasquier.
Issis Film, 5 Rue Bouchardon.
Kaminsky, 110 Rue Richelieu.
Kellermann (Fred) “Excelsa Film,” 56 Rue Perigole.
Lamy (Himalaya Films), 17 Rue de Choiseul.
Lamy Freres, 126 Faubourg Poissonniere.
Larcher, 46 Rue Monsieur le Prince.
Lauzin (Albert), 61 Rue de Chabrol.
Leo Films, 15 Rue du Conservatoire.
Les Artistes Associés, 20 Rue d’Aguessseau.
Les Films, 51 Rue du Midi, 72 Champs-Elysees.
Les Productions Reunies, 9 Boulevard des Filles du Calvaire.
Libera-Film (Societe Cinematographique), 1 Blvd.
Liberty Film (Mme. Kosmann-Regnier), 21 Rue de Maubeuge.
Lunafilm, 18 Rue Balu.
Lutetia-Film (Société Anonyme d’Editions Cinematographiques), 49 Avenue Montaigne.
Luzo-Film, 359 Rue Saint-Marin.
Manchez, 3 Rue George-Berger.
Marzotto (Lc), 97 Rue de Rennes.
Massoulard, 14 Rue Grange Bateliere.
M. B. Film, 64 Rue Pierre-Charron.
Meric, 17 Rue Bleue.
Metro-Goldyn-Mayer, 37 Rue Condorcet.
Mondial-Film, 5 Rue Saulnier.
Natan (Pathe-Cinema-Rapid-Film), 6 Rue Francoeur.
Natanson (Jacques), 74 Avenue Kleber.
Natura Film, 38 Rue des Mathurins.
Nicoller (Paul), 5 Rue Cardinal-Mercier.
Omnia Film, 7 Faubourg Montmartre.
Omnium Francs Du Film, 21-23 Rue Saulnier.
Opera-Film, 15 Rue Fm, 72 Champs-Elysees.
Orpha-Films, 11 Rue Gustave-Zede.
Oso (Les Films), Societe Anonyme, 73 Avenue des Champs-Elysees.
Parfumonn, 44 Rue Aymebeer.
Paris Rapid, 40 Rue Francois Ier.
Parysia-Film, 56 Faubourg Saint-Honore.
Pathe-Cinematographique, 6 Rue Francoeur.
Pathe-Nord, 11 Blvd. de la Madeleine.
Pathe-Rural, 91 Avenue de la Republique.
Pax-Film (Dr. Daniloff), 34 Rue de la Victoire.
Perrett-Pictures, Inc., 10 Rue d’Aumale.
Petit (Edit-ions Georges), 56 Avenue Hoche.
Plus Ultra-Film, 58 Rue d’Hauteville.
Prima Film, 97 Rue de Rome.
Productions Natan, 6 Rue Francoeur.
Propagande Nationale Par Le Film, 55 Faubourg-Montmartre.
Publi-Cine, 40 Rue Vignon.
Publicite Annette, 16 Rue Joubert.
Radio Pictures (KCO), 20 Rue d’A guessseau.
Rapid Film, 6 Rue Francoeur.
Ratisbonne, 5 Rue Cardinal-Mercier.
Reysseyer, 69 Rue d’Amsterdam.
Rex Films, 15 Rue Forest.
Rouhier et Fossoul, 79 Faubourg Saint-Denis.
S. A. I. C., 5 Rue Cardinal-Mercier.
Sapho-International-Film, 5 Rue de la Fidelite.
Selefert, 31 Blvd. Bonne-Nouvelle.
Selections Albert Lauzin, 61 Rue de Chabrol.
Seyta, 15 Avenue Rachel.
S. I. C., 7 Rue Montaigne.
Societe Anonyme Stefano Pittaluga, 12 Rue de la Chaussee-d’Antin.
Societe d’Etudes Cinematographiques (Jean Ro- sen), 10 Rue Cardinal-Mercier.
Societe Europhone Cinematographique, 40 Rue Vignon.
Societe d’Exploitation des Films Artistiques Internationaux, 26 Rue des Ecoles.
Societe des Films Artistiques Sofar, 7 Rue Mont-aigne.
Societe des Films Historiques, 92 Champs Elysees.
Societe des Films Kaminsky, 110 Rue Richeleu.
Societe des Films Richmount, 69 Faubourg Saint- Honore.
Societe Francaise Cinechromatique, 24 Rue de la Pepinere.
Societe Francaise Cinematographique, 50 Rue de Bondy.
Societe Francaise Cinemasteroscoopique, 2 Rue de Lanncy.
Societe Francaise des Artistes Associes, 20 Rue d’Aguessseau.
Societe Francaise des Films Erka Prodisco, 38 Bis. Avenue de la Republique.
Societe Francaise des Films Metropole (Societe Anonyme), 20 Boulevard Poissonniere.
Societe Francaise des Films Paraliant, 12 Rue Carducci.
Societe Francaise des Films P. D. C., 12 Rue Tronchet.
Societe Francaise Pathe-Nord, 11 Boulevard de la Madeleine.
Societe Francaise M. B. Films, 64 Rue Pierre-Charron.
Societe Generale Cinematographique, 10 Rue Massenet.
Societe Generale Cinematographique—63 Avenue des Champs-Elysees.
Societe Generale d’Edition Phonographique et Cinematographique, 80 Rue Taitout.
Societe Generale d’Editions Cinematographiques. 28 Rue Caumartin.
Societe des Grands Spectacles Cinematographiques. 5 Rue du Cardinal-Mercier.
Societe Parisienne D’Exploitation Cinematographi- que, 4 Bis. Rue de l’Etoile.
Sofar-Editon-Production, 7 Rue Montaigne.
Speedo-Film (E. Seifert), 31 Boulevard Bonne-
Nouvelle.
Splendicolor, 7 Rue de la Tour-des-Dames.
Star-Film-Edit. 1 Rue d’Acury et Eylan.
Studio-Apollo, 4 Rue de Puteaux.
Super-Film, 26 Rue Fortuny.
Svenska Biogralteatern, 38 Rue des Mathurins.
Synchro-Cine, 63 Avenue des Champs-Elysees.
Thoran (Ernest de), 15 Boulevard des Batignolles.
Tobis, 44 Avenue des Champs-Elysees.
Union-Artistic-Film, 12 Rue Lincoln.
Union Cinematographique de France, 44 Rue Montcaim.
Union des Producteurs, 36 Rue de Chateau-d’eau.
United Artists, 20 Rue d’Aguessseau.
Universal-Film, 2 Square Trudaine.
Valeta, 16 Faubourg Saint-Denis.
Vandal et Delac, 63 Champs Elysees.
Vandor-Film, 30 Chaussee d’Antin.
Vaucanson, 3 Rue Bergere.
Venlou, 26 Rue Gaillon.
Via Film, 18 Rue Jean Goujon.
Wainwright, Ltd., 5 Rue Saulnier.
Well, Fernand, 9 Boulevard des Filles-du-Calvaire.
Weil Lorach, Roger, 26 Rue Fortuny.
Wengeroff Tonfilm, 3 Avenue Victor Hugo.
Wion, 17 Rue Drouot.
Importers and Exporters

PARIS

Ades, 6 Rue du Helder.
Agence Internationale Cine-Theater, 28 Place Saint-Georges.
Aguier et Cie (A. d'), 5 Rue d'Aumale.
Albeck, 39 Avenue Friedland.
Alliance Cinematographique Européenne, 11 Bis Rue Volney.
Alliance Generale Cinematographique, 24 Rue Rambuteau.
Amic, 36 Rue du Mont Chabor.
Arditi, 14 Rue de Toqueville.
Argus Films, 39 Boulevard Haussmann.
Arstocratica del Film (LA), 45 Rue Lahrone.
Armor Films, 26 Rue Fortuny.
Atlantic-Film, 36 Avenue Hoche.
Banno, 15 Boulevard des Italiens.
Barbara, 7 Faubourg Montmartre.
Barki, Raymond, 44 Avenue Kleber.
Bates, 67 Faubourg St. Honoré.
Bau-Bonaplata, 54 Avenue de Wagram.
Baudon Saint Lo et Cie, 36 Rue du Chateau-d'eau.
Beaujon, 20 Boulevard Poissonniere.
Beaux Films de Franche St. Rue Richer.
Behars, 26 Avenue Marceau.
Bergne, 13 Rue Monsigny.
Black Cat Film Service, 15 Rue des Petites-Ecuyeries.
Bondouesse, 7 Rue de Belzunce.
Braunherger-Richefe, 13 Rue Fortuny.
Breton-Martin, 14 Rue Bleue.
Calheta, 13 Faubourg Montmartre.
Camara Films, 11 Rue St. Dominique.
Capitolo Films, 15 Boulevard de Strasbourg.
Centrale Cinematographique, 74 Avenue Kleber.
Charletty, 69 Faubourg St. Martin.
Chassaing, 40 Rue de Bruxelles.
Chavez Hermonas, 26 Rue Fortuny.
Cindor, 31 Rue Marbeuf.
Cinematographes Baudon Saint. Lo et Cie., 36 Rue du Chateau-d'eau.
Compagnie Cinematographique Canadienne, 92 Boulevard de Courcelles.
Compagnie Commerciale Continentale, 12 Boulevard de Magenta.
Compagnie Franco-Caspienne, 9 Rue de Trevise.
Comptoir Francais Cinematographique, 36 Avenue Hoche.
Conservatoire Central de Paris, 26 Avenue de Tokio.
Cornoglin-Molinar, 13 Avenue Malakoff.
Da Costa, 359 Rue Saint-Martin.
Dada, 19 Rue Cujas.
Delagarde, 28 Rue d'Artois.
Delandale, 104 Faubourg Poissonniere.
Driger, 33 Boulevard du Temple.
Duhart, 12 Rue de l'Echiquier.
Eheoglou, 5 Square du Champs-de-Mars.
Eclair, 12 Rue Gaillon.
Ellegard, 19 Rue Mirabeau.
Equitable Films, 416 Rue Saint-Honore.
Erica, 38 Bis Avenue de la Republique.
Est-Europe-Films, 15 Avenue Rachel.
Etoile Film, 73 Rue Beaubourg.
Europa Films, 93 Champs Elysees.
Europe-Film, 28 Place St. Georges.
Exclusivites M. J. Champel, 32 Rue Vital-Carles.
Bordeaux.
Exclusivites Seyta, 15 Avenue Rachel.
Fernand, 38 Rue de Saulieu.
Films Iris', 5 Boulevard des Italiens.
Films Richmont, 69 Faubourg Saint-Honore.
Films Sonores Tohis, 44 Avenue des Champs-Elysees.
Folke Holmberg, 38 Rue des Mathurins.
Forney, 12 Chaussee d'Antin.
Frances, Joe, 2 Villa Montcelin.
Frankel, Rue du Prince de la Republique.
Gaillot, 28 Rue Tronchet.
Garibaldi, 1 Rue de Metz.
Garnier, E., 17 Rue d'Aumale.
Glucksman, 46 Rue de la Victoire.
Goggi (Humbers), 52 Rue Eugene Carriere.
Gorce (Mademoiselle), 26 Rue Bassano.
Gorce (Monsieur), 8 Boulevard Bonne-Nouvelle.
Gourland (de), 6 Rue de Serre.
Grain, 28 Place St. Georges.
Gray-Film, 5 Rue d'Aumale.
Gremet, 26 Rue des Ecoles.
R. Sigrin, 56 Avenue Pasquier.
Guisti et Co., Magnus, 28 Rue d'Hauteville.
Gurt, J., 27 Rue de Naples.
Halk, 63 Avenue des Champs-Elysees.
Hermanas, Chavez, 26 Rue Fortuny.
Hermenau, Abert, 3 Villa Victor-Hugo.
Himalaya Film Co., 17 Rue de Choiseul.
Holmberg (Folke), 38 Rue des Mathurins.
Homesed, 10 Rue de Trevise.
Hovoritz, Fourcades et Cie., 1818 Rue Godot-De Mauroy.
Imbival, 5 Rue Saulnier.
Indochine Films et Cinemas, 32 Rue Boissy d'Anglas.
Integral Film, 1 Rue de la Chaussée d'Antin.
Jacquinim, 325 Rue Saint-Martin.
Josy Film, 11 Rue Thedelul Ribot.
Justo Luis, 5 Rue de Trevise.
Kaminsky, 110 Rue Richelieu.
Kodak-Pathé, 39 Avenue Montaigne.
Lamy, 17 Rue de Choiseul.
Langman, 45 Rue Montorgueil.
Laroche, 14 Rue Saint-Simon.
Lauzin, 61 Rue de Chabrol.
Leboq et Cie, 20 Chaussée-d'Antin.
Leo Films, 15 Rue du Conservatoire.
Levy et Cie (Henri), 22 Rue de Paradis.
Liberty Film, 121 Rue Lafayette.
Lunafilm, 18 Rue Ballu.
Louro-Films, 359 Rue St. Martin.
Mackiels, 6 Rue Vezelay.
Mandelblatt, 49 Bis Avenue Hoche.
Mariani, Jean, 24 Rue de Bagnollet.
Marzotto, Jr., 97 Rue de Rome.
Massonlat, 14 Rue Grange Bateliere.
M. B. Film, 64 Rue Pierre Charron.
Menahem Freres, 127 Faubourg Poissonniere.
Meric, 17 Rue Bleue.
Meyer (Carlo), 14 Rue du Colonel Moll.
Mikolitch, 130 Rue Ordener.
Minguela, 61 Rue de Chabrol.
Mondial-Film, 5 Rue Saulnier.
Morrion, Andre, 31 Rue Meslay.
Olivier (Mlle.), 64 Rue Pierre Charron.
Osso, 73 Champs Elysees.
Pallos (Etienne), 22 Rue Philibert Delorme.
Paramount, 1 Rue Meyerbeer.
Parisia Films, 11 Place du 1er Porte Champerret.
Pathé-Nathan, 6 Rue Francouer.
Pathé-Nord, 11 Boulevard de la Madeleine.
Pathé-Oriental, 10 Rue Pergoule.
Perin, 36 Rue de Colisee.
Petit (Editions Georges), 36 Avenue Hoche.
Philipp (Charles), 19 Rue St. Georges.
Pittaluga, 12 Rue de la Chaussée d'Antin.
Plus Ultra Film, 38 Rue d'Hauteville.
Prosperi et Montiffat, 11 Rue Juliette-Lambert.
Pruvost (A.), 93 Blvd. de la Chapelle.
Raichman, 54 Avenue Bosquet.
Ratisonne, 5 Rue Cardinal-Mercier.
Ray (Henri), 148 Rue Lamine.
Red Star Pictures Corp., 6 Rue Lamennais.
Reingold, Laffitte et Cie, 9 Rue de Richelieu.
Rex Films, 15 Rue Forest.
Reyssier, 12 Rue Lincoin.
Roberts (A.), 28 Place Saint-Georges.
Studio Apollo, 4 Rue de Puteaux, Paris.
Studio D’Asnières (Etablissements Kraemer), 12 Rue de Chateaudun, Asnieres.
Studio De Billancourt (Braunberger-Richebe), 49-50 Quai du Point-du-Jour, Billancourt.
Studio Cine Son, 6 Boulevard Jouland, Paris.
Studio De Courbevoie (Jacques Halik), 178 Rue Armand Sylvestre, Courbevoie.
Studio Eclair (Charles Jourjon), 34, a 42 Avenue d’Enghein, Epinay-sur-Seine.
Studios G.F.F.A. (Gaumont Franco Film Aubert), 12 Rue Carducci, Paris.
Studio G.F.F.A. (Gaumont Franco Film Aubert), Chemin St.-Augustin, Nice.
Studios Montmartre, 15 Rue Forest, Paris.
Studio De Montrouge (Salabert), 3 Rue de Gentilly, Montrouge.
Studio Melodium, 296 Rue Lecourbe, Paris.
Studio Nicea Films a Saint-Laurent du Var (Alpes-Maritimes).

Sopac Film, 17 Rue Drouot.
Soriano, Maurice, 11 Rue Villaret-de-Joyeuse.
Speedo-Film, 31 Boulevard Bonne-Nouvelle.
Sten Wielens, 1 Rue de Poissy.
Studio-Apollo, 4 Rue Puteaux.
Synchro-Cine, 63 Avenue des Champs-Elysees.
Thorin, 15 Boulevard des Batignolles.
Tobis, 44 Avenue des Champs-Elysees.
Transoceanic Forwarding, 203 Faubourg St. Honore.
Union-Artistic-Films, 12 Rue Lincoln.
Union des Producteurs, 36 Rue Chateau-d’Eau, Valencia, 245 Boulevard Raspail.
Vandecheyden, 95 Boulevard des Batignolles.
Vasseur, 5 Rue Saulnier.
Vaucouleurs, 3 Rue Bergere.
Vital Ramos de Castro, 19 Rue de Prony.
Warner Bros., 25 Rue de Courcelles.
Weill (Salomon), 103 Rue Lafayette.
Wenger of Ton Film, 3 Avenue Victor Hugo.
Zarocza (Martin), 14 Rue Milton.
Zoi (G.), 26 Boulevard de Strasbourg.

Studies Paramout, 7 Rue des Reservoirs, Saint-Maurice.
Studies Pathé Nathan, 20 Avenue du General Gallieni, Joinville.
Studio Photosonor, 17 bis Quai de Seine, Courbevoie.
Studio Phototone, 49 Boulevard du Chateau, Neuilly.
S.I.S. (Societe Industrielle de Sonorisation), 22 Avenue de la Porte Champerret, Paris.
Synchronisation (Ateliers Electro-Acoustique de Courbevoie), 27 Rue Lambrechts, Courbevoie.
Synchronist (Jean Tedesco), 21 Rue de Vieux-Colombier, Paris.
Studio Taponnier, 15 Rue de la Paix, Paris.
Studio Tobis, 10 Rue du Mont, Epinay-sur-Seine.
Studio de Montfermeil (Albert Mournal), 30 Rue de Livry, Montfermeil.

Agitation—The principle of the German contingent legislation remains the same, but some changes in the regulations governing this legislation became effective for the present contingent year, which commenced on July 1, 1932. The regulations are valid from July 1, 1932, to June 30, 1933. Provision has been made for 195 contingent licenses for foreign product, as follows: 100 for distributors, of which 60 are good for sound pictures and 48 for silent pictures; 50 for exporters, of which 30 are for sound and 20 for silent pictures; and 45 for the Ministry of the Interior to be issued in emergencies, of which 15 are for sound and 10 for silent pictures, while 20 are to constitute a special fund for the Ministry and may be issued either for sound or silent pictures. Thus, 105 licenses are for sound pictures, 70 for silent pictures, and 20 either for sound or silent.

German films which have been recognized as of artistic or educational value, and which consequently have been granted a tax-reduction or exemption, are counted double for contingent purposes.

As heretofore 5 films of 300 meters each or 3 of 500 meters each count as one feature picture, or the distributor must prove that he also distributes the same length of German shorts. The choice between the two systems is optional. Regarding cultural films, a compensation of two German films to one foreign is provided. If the German films have been granted a tax-reduction in the above-mentioned manner, a compensation of 1:1 will be sufficient. As regards short films, 600 meters may be imported unhampered for every 300 meters of German cultural shorts distributed.
Instead of defining a foreign film, the present regulations specify the constitution of a domestic film. All dubbing of foreign films must be done in Germany; and the number of dubbed films to be imported shall not exceed 50 per cent of one’s contingent licenses. The allocation of permits may be refused for films whose producers continue to distribute on the international market films having an anti-German tendency.

Censorship—all pictures are censored under a law passed in 1920. Censorship control is vested in the authorities in Berlin and Munich and their decisions are binding in all Germany. From time to time anti-censorship movements occur but none have been successful so far. It is still obligatory that a performance of foreign films, before they are distributed in Germany, must be given to the parties concerned. The decisions of the censor remain the same.

Competition—237 feature films were censored for release during 1931-1932. Of these 139 were German, 62 American, 21 French, and 15 were of scattered origin. 300 feature films were censored during the previous year, of which 139 were German, 101 American and 26 French. The German market is now definitely on a sound basis, there being no demand for silent product.

Copyright Relations—Established by Presidential Proclamation April 15, 1892, extended April 9, 1910, December 8, 1910, and May 25, 1922.

Production—Counting original and foreign versions, 164 features were turned out during the calendar year, 1931, as compared with 193 during the previous calendar year. It is calculated that 1932 will show a further falling off, although foreign production interests (American included) are becoming increasingly active in Germany.

Taxes—So-called high motion picture prices in Germany are attributed to the entertainment tax created July 10, 1926, which takes 40,000-000 marks annually from the German industry. This tax approximates 15 per cent of the gross and is generally absorbed by the film renter.

Theaters—Today Germany has about 5,071 theaters.

Sound—It is estimated that 3,700 cinemas are now wired for the reproduction of sound.

Imports from U. S. A.

1931—Negative, sound 1,083,816 ft. $97,787
1931—Positive, sound 4,081,249 ft. 106,554
1932—(First six months):
   Negative, sound 191,699 ft. 12,589
   Positive, sound 1,339,876 ft. 32,632

Exports to U. S. A.

1931—Negative, sound 234,330 ft. 19,969
1931—Positive, sound 2,477,172 ft. 78,461
1932—(First six months):
   Negative, sound 98,751 ft. 16,702
   Positive, sound 740,999 ft. 22,254

Producers

— BERLIN —

Aafa-Film AG, SW 68, Friedrichstr. 223. F: F 5 Bergmann 3360.
AchseI & Co., Filmproduktion, W., SW 68, Friedrichstr. 238. F: F 5 Bergmann 7921.
Aco Film, SW 68, Friedrichstr. 37. F: A 7 Donhoff 2153.
Adia Filmproduktions G.m.b.H., SW 68, Zimmerstr. 78, II. F: A 7 Donhoff 9981.
Albofilm G.m.b.H., SW 68, Friedrichstr. 8. F: A 7 Donhoff 4543/44.
Ama-Film; Siegfried Schoenhof, Wilmersdorf, Nasauscheinstr., 5. F: H 2 Uhlend 2402.
"Arepo" Tonfilm-Produktions- und Vertriebs-Ges.m.b.H., N 24, Friedrichstr. 108.
Argus-Film, Pollak & Tausig, SW 68, Friedrichstr. 7. F: A 7 Donhoff 7887.
   F: A 6 Merkur 1229.
Atlantis Film G.m.b.H., W 8, Mauerstr. 42/43.
IV., Zimmerstr. 4414.
Avanti-Tonfilm G.m.b.H., SW 68, Friedrichstr. 225. F: F 5 Bergmann 2290.
Badal Filmproduktion und Vertrieb, Dr. V., SW 68, Friedrichstr. 19. F: A 7 Donhoff 4273/74.
Bendix Filmproduktion, William, SW 68, Friedrichstr. 225. F: F 5 Bergmann 8315.
Berliner Tonfilm G.m.b.H., SW 68, Friedrichstr. 223. F: F 5 Bergmann 3360.
Beronia-Film G.m.b.H., NW 7, Luisenstr. 13 a. F: D 2 Weidemand 8965.

Biograph-Film G.m.b.H., SW 68, Friedrichstr. 224. F: F 5 Bergmann 5616/17.
Boese-Film G.m.b.H., Carl, SW 68, Friedrichstr. 224. F: F 5 Bergmann 5527.
Camera-Film-Produktions G.m.b.H., SW 68, Kochstr. 18. F: A 7 Donhoff 6068.
Central-Film Fett & Co. G.m.b.H., SW 68, Kochstr. 6/7. F: F 5 Bergmann 2946.
Chronos-Film G.m.b.H., SW 68, Friedrichstr. 8. F: A 7 Donhoff 1490/91.
Cicero-Film G.m.b.H., Halensee, Cicerost. 2/6.
Comedia Tonfilm G.m.b.H., NW 7, Unter den Linden 53. F: A 2 Floria 3928.
Comeniusfilm G.m.b.H., Charlottenburg 9, Schwarzbargalle 1a. F: J 3 Westend 5362.
Commerz-Film Heydemann & Schwarzel, N 4.
Cunnaeusstr. 123. F: D 2 Weidemand 9934/35.
"Conti" Film G.m.b.H., SW 68, Wilhelmstr. 37/38. F: F 5 Bergmann 8211.
Corend-Film G.m.b.H., S. 5, SW 68, Friedrichstr. 238. F: F 5 Bergmann 7011 und 9300.
"Deunon" Deutsche Tonfilm-Produktions-G.m.b.H., SW 68, Friedrichstr. 250. F: F 5 Bergmann 2155.
Deutsch-Film-Produktion (DFP.) SW 68, Friedrichstr. 24. I. F: A 7 Donhoff 9679.
"Deutscher Edophor" Filmgesellschaft m.b.H., SW 68, Kochstr. 73. F: A 1 Jager 3561, 3584.
Distributors
BERLIN
Aafa-Film AG.,

F

F:

223.

5

(Zentrale),

SW

Bergmann

3360.

68,

str.

24,

Friedrichstr.

A

W

SW

SW

SW
SW

Fa A 7 Donhoff 2187, 9187/88.
Biograph-Film G.m.b.H.,
68, Friedrichstr. 224.

F

Bergmann 5616/17.

5

SW
SW
SW

68,
Candofilm Verleih, Vertrieb G.m.b.H.,
F: A 7 Donhoff 8547.
Camera-Film-Produktions
G.m.b.H.,
68,
Kochstr. 18. F: A 7 Donhoff 6068.
68,
Central-Flm Fett & Co., G.m.b.H.,
Kochstr. 6/7. F: F 5 Bergmann 2946.
Colonna-Film G.m.b.H., Lankwitz, Charlottenstr.
45.
F: G 3 Lichterfelde 2680.
Columbia Tonfilm Verleih- und Vertriebs-G.m.b.H.,
F: F 5 Bergmann
68, Friedrichstr. 238.

Film

"Conti"

SW

G.m.b.H.,

68,

Wilhelmstr.

3561, 3584.

Fox-Film AG., SW 68,
F: F 5 Bergmann 1994/98.

Friedrichstr.

Deutsche Kinderfilm- und Buhnenschau G.m.b.H.,
F: B 5 Barbarossa 0670.
62, Kleiststr. 22.
Mauerstr. 43.
Deutsche Tonfilm-Akt.-Ges.,
8,
F: A 2 Flora 6241.
Mauerstr.
Deutsche Universal-Film-AG.,
8,
83/84.
F: A 1 Jager 6631.
Deutscher Werkfilm G.m.b.H.,
68, Ritterstr.
72.
F: A 7 Donhoff 3271.
Doring Filmwerke G.m.b.H., (Zentrale Hannover)
Vertretung Berlin, Gottfried Speckmann,
15,
Uhlandstr. 162. F: J 2 Oliva 7296.

W

A

7

F:

F

5

SW

Donhoff 1917.
G.m.b.H., SW

Bergmann

68, Friedrichstr. 13.

Friedrichstr.

68,

3451.

233.

str.

84.

Engels-Film

G.m.b.H.,

Erich,

SW

12.
F: F 5 Bergmann 7411.
"Etna" Tonfilm-Ges.m.b.H., SW

68,

68,

Knevels

&

A

SW

G.m.b.H.,
68,
Tonfilm-Produktion
Enders-Film-Verleih, Georg, Tempelhof, WittekindElite

F:

F

5

F

Bergmann 8158/59.

5

SW

Fritz,

Bergmann

Kochstr.

W

2

Flora 6241

SW

CW

58.

SW

Aktiengesellschaft,
"Europa
Friedrichstr. 207.
F:
2 Flora 7701.
Excelsior-Film G.m.b.H.,
68, Friedrichstr.
F:
7 Donhoff 450.

Filmverleih"

A

SW

A

Metropol-Filmverleih G.m.b.H.,

68,

SW

Friedrich-

68,

str. 7.
F: A 7 Donhoff 2243. 2263.
Mondial-Film G.m.b.H.,
68, Friedrichstr. 218.

SW

11.

F F. Bergmann 7924.
M. R.-Film G.m.b.H., SW

Excentric-Film, Zorn & Tiller G.m.b.H., Tempelhof,
F: B 1 Kurfurst 6801/02.
Ringbahnstr. 103.
Motzstr.,
Wilmersdorf,
39.
F: B 4
Buro;
Bavaria 2054/55.
Kama Film G.m.b.H., Schoneberg, Innsbrucker
Stephan
9380.
F:
G
1
Str. 30.

&

Friedrichstr.

Mercedes-Film G.m.b.H.,
Kochstr. 18.
68,
F: A 7 Donhoff 709.
Messtro-Film-Verleih G.m.b.H. (Zentrale), SW 68,
Metro-Goldwyn-Mayer Film AG. (Zentrale),
F: F 5 Bergmann 8451/
68, Friedrichstr. 225.

Friedrichstr.

250.

68,

7781.

Co., G.m.b.H.,
7 Donhoff 3200.

SW

W

F:

231. F:
Filmverleih,

224.

NW

SW

Eisbar-Film

SW

F: F 5 Bergmann 156.
Lander-Film G.m.b.H.,
Dorotheenstr. 4.
7,
F: A 6 Merkur 9884, 9889.
Licho-Film-Verleih G.m.b.H., Wilmersdorf. Prinzregentenstr. 81.
F: H 2 Uhland 6542.
68,
Mack Produktion Film G.m.b.H., Max,
Kochstr. 18. F: A 7 Donhoff 229.
Marchen-Film-Produktion, SW 68, Friedrichstr.
235, 3. Hof IV.
F: F 5 Bergmann 3449.
Markische Film Ges.m.b.H., (Zentrale Leipzig).
SW 68, Kochstr. 73. F: A 1 Jager 6541, 1713.
Marton-Film G.m.b.H., SW 68. Friedrichstr. 27.
Matador-Film G.m.b.H.,
F:
8, Mauerstr. 43.

W

Eigner's Film- Verleih, F.,

7047.

SW 68, Friedrichstr. 35.
F: A
Knorr-Film, Robert Knorr, SW 68, Friedrichstr.
247.
F: F 5 Bergmann 9803.
Krause-Film, Karl Otto, SW 68, Friedrichstr.
218.
F: F 5 Bergmann 3271.
Kristall-Film-Ges.m.b.H.,
SW 68, Friedrichstr.
221.
F: F 5 Bergmann, 1828, 5340.
Kuhnemann-Film, Arnold, SW 29, Blucherstr. 27.
F: F 6 Baerwald 2690.
Kulturfilm Puchstein, SW 68, Friedrichstr. 238.

F: F 5 Bergmann 8211.
Filmgesellschaft
m.b.H.,
Eidophon"
(Zentrale) SW 68, Kochstr. 73. F: A 1 Jager

W

Bergmann

drichstr.

37/38.

225.

5

Knevels

"Deutsche
Deutsche

68,

NW

SW

9250.

Frie-

SW

SW

SW

F:

68,

Donhoff 1150.

F: F 5 Bergmann 5504.
Hansa Film G.m.b.H., SW 68, Kochstr. 18. F:
A 7 Donhoff 709.
Heim-Film G.m.b.H., SW 68, Friedrichstr. 23.
F: A 7 Donhoff 7681.
Heros Film Verleih G.m.b.H.,
68. Friedrichstr. 25/26.
F: A 7 Donhoff 5318/19.
Humboldt-Film G.m.b.H., SW 68, Friedrichstr.
24.
F: A 7 Donhoff 9679.
Ikarus-Film G.m.b.H., Wilmersdorf, Bonner Str.
1 a F: H 2 Uhland 9019.
"Ines" Internationale Spielfilm G.m.b.H., SW 68,
Hedemannstr. 25. F: F 5 Bergmann 3790.
Internationale Kinematographen u.
Films "Pallas,"
SW 68, Charlottenstr. 89. F: A 7
Donhoff 2722.
"Intog" Internationale Tonfilm-Ges.m.b.H.,
7, Unter den Linden 53.
F: A 2 Flora 3928.
Italafilm
G.m.b.H., SW 68, Friedrichstr. 235.
F: F 5 Bergmann 959, 7219.
Jaoob-Film-Vertriebs G.m.b.H., SW 68. Frie-

A

SW

SW
SW

Verleih,

7

drichstr. 238.

Co. Tonfilm-Verleih und-Vertrieb G.m.
7
F:
K..
68, Friedrichstr. 7.
Donhoff 5950.
68. Friedrichstr. 214.
Berliner Standard Film,
Fa F 5 Bergmann 7059.
F: F5
Berolina-Film,
68, Friedrichstr. 214.
Bergmann 7059.
Bild und Ton G.m.b.H..
68, Friedrichstr. 37a.

b.H.,

A

SW

68,

SW

&

Benda

F

F:

Friedrichstr. 12.
7 Donhoff 312 und 788.
F:
Bayerische Filmgesellschaft rn.b.H., im EmelkaFrieKonzern (Zentrale Munchen),
68,
F: F 15 Bergmann 3693/95.

A

und

Gottschalk Tontilm-Produktionges. m.b.H.,
68.
Friedrichstr. 25/26.
F: A 7 Donhoff 3520/21.
Hagenbeck-Film G.m.b.H., John,
68, Frie-

F:

19.

G.m.b.H.,
Donhoff 7326.

7

F:

I.

F.P.S. Film G.m.b.H.,
68, Friedrichstr. 224.
F: F 5 Bergmann 1722/24.
Gnom-Tonfilm G.m.b.H.,
68, Friedrichstr. 224.

108.

Mohrenstr.

8.

A

F:

12.

Film-Vertrieb

Friedrichstr. 27,

H

N

rn.b.H.,

SW

Bild-Dienst

drichstr.

Fortuna

8.

Ariete Film G.m.b.H.,
6 Merkur 1229
Atlas Tonfilm G.m.b.H.,

und

Film-

Friedrichstr.

SW

G.m.b.H.,( Zentrale)
68, FriedrichF: A 7 Donhoff 4543/44.
Wilmersdorf,
Ama-Film,
Siegfried
Schonfeld,
Nassauische Str. S. F:
2 Uhland 2402.
Albofilm

F:

A

Muller,

68,

7 Donhoff 789.
Monopolfilms G.m.b.H.,

Friedrichstr. 247.

F: F

5

National-Film-Aktiengesellschaft.
richstr.

SW

F:

10.

A

7

Friedrichstr.

19.

SW

68.

Henri,

Bergmann

SW

Donhoff 9215.

276.
Fried68,

SW

68,
National-Film-Verleih und Vertriebs-AG.,
Friedrichstr. 10.
F: A 7 Donhoff 4414/19.
11, Anhalterstr.
Naturfilm Hubert Schonger,

Somlo G.m.b.H.,
Fellner
68, Friedrichstr.
224. F: F 5 Bergmann 1722/24.
68. FrieFilm-Kartell "Weltfilm" G.m.b.H.,

SW

SW

7.

996

F: F

5

Bergmann

6106, 6746.


Exporters and Importers

**BERLIN**

Aafa-Film A.G., SW 68, Friedrichstr. 223. F: 5 Bergmann 2319.

Aco-Film G.m.b.H., SW 68, Friedrichstr. 37. F: 7 Donhoff 2073.


Commerz-Film Heydemann & Schwarzel, N 4, Chausseestr. 123. F: 2 Weidendamm 9934.

Conti-Film G.m.b.H., SW 68, Wilhelmstr. 37/38. F: 5 Bergmann 8221.

Cornfeld G.m.b.H., SW 68, Friedrichstr. 238. F: 5 Bergmann 7011.


Roto-Film-Ges.m.b.H., SW 11, Stresemannstr. 31. F: F 5 Bergmann 8144.
Saturn-Film G.m.b.H., SW 68, Friedrichstr. 227. F: F 5 Bergmann 2972.
Schultz & Wueßner Film-Fabrikation und Vertrieb G.m.b.H., SW 68, Friedrichstr. 224. F: F 5 Bergmann 6884.
Schumann Film-Verleih und Vertrieb, Oskar, W 62, Lutherstr. 29. F: B 5 Barbarossa 6973.
Standard-Film-Verleih-G.m.b.H., SW 68, Friedrichstr. 218. F: F 5 Bergmann 1250.
Stein-Film G.m.b.H., SW 68, Friedrichstr. 218. F: F 5 Bergmann 1250.
Super-Film G.m.b.H., SW 68, Markgrafenerstr. 21. F: A 7 Donhoff 649.
Tempo-Tonfilm G.m.b.H., SW 68, Friedrichstr. 23. F: A 7 Donhoff 5040.
Terra-Film A. G., SW 68, Kochstr. 73. F: A 1 Jager 6541.
Titania-Film G.m.b.H., SW 68, Friedrichstr. 12. F: A 7 Donhoff 8958.
Tobis-Industriedeckes.m.b.h., W 8, Mauerstr. 43. F: A 2 Flora 6241.
Tola, Tonfilm-Fabrikations-Ges.m.b.H., Dahlem, Musausstr. 2. F: G 6 Brectenhoch 2110.
Tonal-Film G.m.b.H., SW 68, Friedrichstr. 25/26. F: A 7 Donhoff 3083.
Transocean-Film Co. G.m.b.H., SW 68, Friedrichstr. 224. F: F 5 Bergmann 6195.
Tripolaon-Film Ges.m.b.H., Wilmersdorf, Kaiserleewee 171. F: H 1 Pfalzburg 6849.
T.V. Film Verleih G.m.b.H., SW 68, Friedrichstr. 246. F: F 5 Bergmann 3981.
Uco-Film G.m.b.H., SW 68, Kochstr. 22/26. F: A 7 Donhoff 3600.
Urban, Conrad, SW 68, Friedrichstr. 238. F: F 5 Bergmann 5304.
Venus-Film F. Dorengen, SW 68, Markgrafenastr. 20. F: A 7 Donhoff 6898.
Victoria-Film, SW 68, Friedrichstr. 25/26. F: A 7 Donhoff 2361.
Welt-Tonfilm-Fabrikation G.m.b.H., SW 68, Friedrichstr. 27. F: A 7 Donhoff 2360.
Wengenroth-Tonfilm-Vertriebs-Ges.m.b.H., SW 68, Friedrichstr. 250. F: F 5 Bergmann 1236.
Wepa-Film G.m.b.H., SW 68, Kochstr. 73. F: M 2 Flora 4248.
Witt-Film G.m.b.H., SW 68, Friedrichstr. 223. F: F 5 Bergmann 3360.
Wolff-Produktion G.m.b.H., Carl Heinz, SW 68, Friedrichstr. 217. F: F 5 Bergmann 9091.

**Studios**


**GREECE**

Agitation—None.
Censorship—Controlled by the Public Morals Division of the Police Department. A law promulgated in April 1932, provides that children up to 16 years of age shall not be admitted into cinemas unless the film shown has been approved by the censorship committee as suitable for children and adults. However, this regulation has never been strictly enforced.
Competition—With the advent of talkies, American films have lost much of their former popularity, as English is comparatively little spoken and much less understood in Greece. German films, especially the light operetta type, are very popular. French films are being shown quite extensively, but are less in favor owing to their deficiency in scenic effects. French versions of American talking films are also favorably received.

Copyright Relations—On January 27, 1932 a reciprocal copyright protection agreement was signed between Greece and the United States, which became effective as of March 1, 1932. This agreement gives full protection to American films.

Production—Negligible. No studios to speak of. A sound recording studio is reported to be in process of installation but details are not yet available.

Taxes—On September 15, 1932, the tax on motion picture theater tickets was reduced by 50%. Present tax rates are: for tickets up to 8 drachmas 25%; over 8 drachmas 30%.
Theaters—There are in all about 100 winter cinema theaters. A large number of outdoor cinemas operate during the hot summer months in gardens, cafes, etc., using the equipment of winter theaters. The aggregate seating capacity of all the winter theaters is estimated at about 70,000.

Sound—The number of wired theaters is about 70. Of the balance not more than 15 are suitable for wiring. The sound equipment used in the provincial theaters is mostly "bootleg" made locally from parts imported from abroad or cast locally.

Imports from U. S. A.—
1931—Positive, sound 12,577 ft. $ 464
1931—Positive, sound 1,116,973 ft. 17,612
1932—(First six months):
Positive, sound 568,120 ft. 9,600

DISTRIBUTORS AND IMPORTERS
GUATEMALA CITY
Anker Brothers—9a, C. O., C. A.
Culver Export Corp.—12 C. P. y 5a, A. S.

GUATEMALA

Agitation—None.
Censorship—Under Ministry of Education.
Competition—95% American films shown.
Copyright Relations—Inter-American Copyright Conventions at Mexico City and Buenos Aires January 27, 1902, and August 11, 1910. Rati- fied July 13, 1914, and April 9, 1908.
Production—Practically None.
Taxes—High.
Theaters—28.
Sound—9 theaters wired.

HONDURAS

Agitation—None.
Censorship—Regulations exist in the Republic of Honduras by virtue of Executive Resolution No. 1960 of March 29, 1928. This regulation provides that the Governor of each Department of the Republic shall have a board of censors to operate in his jurisdiction. While the regulation is closely followed in most districts it is less rigidly followed in others.
Competition—90% American films shown.
Copyright Relations—Inter-American Copyright Conventions, Mexico City, and Buenos Aires, Jan. 2, 192, and Aug. 11, 1910. Ratified July 13, 1914, April 9.
Production—None.
Taxes—Moderate.
Theaters—26.
Sound—10 theaters wired.
Imports from U. S. A.—
1931—Positive, sound 12,671 ft. $335
Exports to U. S. A.—
1932—(First six months):
Negative, sound 1,250 ft. 50

HAITI

Agitation—None.
Censorship—20% American, remainder French and German.
Copyright Relations—None.
Taxes—$90.00 license tax per year on each theater.
Theaters—9.
Sound—2 theaters in Port au Prince wired.

HUNGARY

Agitation—According to Decree No. 2,670, 1932 issued on May 14, 1932, charges on imported films, in addition to the regular import duty of $50. per 220 pounds, are as follows: "Import Certificates" costing $20.—for films less than 200 meters in length, $40 for films between 201-400 meters, $80.—between 401-800 meters, $120.—between 801-1,200 meters, and $200.—above 1,200 meters (silent films require no import certificates). Film Fund charges $0.04 per meter in case the Hungarian titles were made in Hungary, and $0.06 if those were made abroad, and in addition, a regular censorship fee (effective March 15, 1932) of 4 fillers (approximately 0.7 cents) per meter for silent films and 10 fillers (approximately 1.75 cents) per meter for sound films. Weekly news, educational, and scientific films are exempt from all charges except censorship fee and import duty. The new decree retains the provision that the film fund may grant, from the funds at its disposal, premiums to producers of films in Hungary. According to a decree issued on December 3, 1931, Hungarian motion picture theaters are permitted to use foreign-made equipment and supplies by virtue of a special permit of the Ministry of Commerce.
Censorship—1,112 films (1,200,805 meters total length) censored in 1931 of which 615 films (720,439 meters) were sound films. 30 sound films (71,859 meters) and 12 silent films (26,468 meters) had been definitely rejected. American films 278 sound and 140 silent, German 234 sound and 86 silent, French 24 sound and 62 silent, Italian 2 sound and 5 silent, English 5 sound and 17 silent, Austrian 1 sound and 7 silent, Scandinavian States 3 sound and 6 silent, Hungarian 68 sound and 174 silent.
Competition—Sound 43.5% and silent 41.2% American.
Copyright Relations—Special convention signed October 15, 1912, gives copyright protection.
Production—Year 1932 finally brought about the
much heralded domestic production of sound feature films on a larger scale. The only sound studio, the Hunnia, controlled by the governmental Film Fund, was booked in advance for practically the whole year, and its studio space was doubled. Production, however, was almost entirely for foreign (mostly French) accounts with foreign actors and in foreign language versions.

During 1931 there were 3 feature sound films produced in a total of 4 versions at the cost of 770,000 pengo; 2 feature foreign films were synchronized in the Hungarian language and 1 in Rumanian, at the total cost of 26,000 pengo. The production and weekly release of Hungarian sound news was begun in 1931. No silent films were produced in Hungary during 1931.

Taxes—Very high.

Theaters—On January 1, 1932 there were 505 licensed motion picture theaters of which 450 were actually established show places. However, only 200 of these were in actual operation.

Sound—January 1, 1932 there were a total of 198 motion picture theaters which possessed sound reproducing equipment; 128 installations were sound-on-film and 70 sound-on-disk.

Imports from U. S. A.—

1931—Negative, sound 204 ft. $ 20
1931—Positive, sound 1,249,970 ft. 22,920
1932—(First six months):
   Negative, sound 4,672 ft. 70
   Positive, sound 240,663 ft. 3,962

Exports to U. S. A.—

1932—(First six months):
   Positive, sound 10,302 ft. 85

DISTRIBUTORS AND IMPORTERS

BUDAPEST

Cito-Cinema: Rokk Szilard u. 16.
Danubius Film: Erzsebet krt. 44.
Eco Film: Rakoczi ut. 14.
Europa Film: Nepspinhaz u. 13.
Fox Film: Rakoczi ut. 9.
Europa Film: Nepspinhaz u. 13.
Fasz Ferenc: Erzsebet krt. 24.
Kovacs Emil: Erzsebet krt. 8.
Kultur Film: Nepspinhaz u. 21.
Metro-Goldwyn-Mayer: Solodor ter. 3.
Muvész Film: Rakoczi ut. 40.
Ost Film: Erzsebet krt. 8.
Patalnus Film: Rudolf ter. 6.
Paramount Film: Rakoczi ut. 59.
Patra Film: Erzsebet krt. 8.
Phobus Film: Erzsebet krt. 8.
Flesz Ferenc: Erzsebet krt. 24.
Reflektor Film: Erzsebet krt. 36.
Schuchmann Film: Rokk Szilard u. 20.
Stilus Film: Erzsebet krt. 4.
Super Film: Erzsebet krt. 9.
Turul Film: Miksa u. 7.
Ufa Film: Kolesey u. 4.
Ungar Film: Rakoczi ter. 15.
Universal Film: Nepspinhaz u. 21.
Viktoria Film: Erzsebet krt. 6.
Warner Bros: Jozsef krt. 30/32.

DISTRIBUTORS AND IMPORTERS

CALCUTTA

Madan Theatres, Ltd., 5 Dharalmarta Street.
Paramount Films of India, Ltd., 170, Dharalmarta Street.
Universal Pictures Corporation of India, 170, Dharalmarta Street.
United Artists Corporation, Chowringhee.
Fix Film Corporation (India) Ltd., Chowringhee.
Metro-Goldwyn-Mayer (India) Ltd., Central Avenue, South.

1001

1931—Negative, sound 81,650 ft. $2,147
1931—Positive, sound 3,183,921 ft. 73,473
1932—(First six months):
   Negative, sound 23,945 ft. 535
   Positive, sound 1,743,365 ft. 62,405

Exports to U. S. A.—

1931—Negative, sound 10,672 ft. 9,420
1932—(First six months):
   Negative, sound 49,922 ft. 29,544
   Positive, sound 13,650 ft. 1,914

Agitation—There is no agitation against American films at the present time with the exception of occasional criticisms directed against American films by the British Press.

Censorship—Nothing has been done toward the establishment of a Central Board of Censors for India and censorship is still done by Provincial Boards. Most of the Provinces will accept Bombay or Calcutta censorship.

Competition—80 per cent of imported pictures shown are American.

Copyright Relations—See United Kingdom.

Production—Accurate figures are not available. It is probable that there are between 50 and 75 Indian film studios. Of these not more than 25 to 30 can be considered as capable of carrying on all year round production. It is probable that there are between 10 and 15 Indian studios equipped to record sound.

Taxes—Moderate—same as prevailing in the past few years.

Theaters—It is almost impossible to obtain an even approximately accurate list of motion picture theaters in India. Burma and Ceylon. The list compiled gives 675 cinemas. We know of at least 10 new theaters which have been built during the year and there are probably several others. On the other hand it is more than probable that some of the smaller houses have not weathered the depression. A source of constant error in the compilation of any list of theaters in India is the fact that the names of these houses change frequently. Consequently a theater often appears in the list under 2 or more names. It is our opinion that the actual number of movie houses in this country is less than most lists indicate.

Sound—Again in the case of theaters wired for sound, the fact that these houses commonly go under two or more names makes practically impossible the compilation of an accurate list. According to our latest check up there are in the neighborhood of 215 to 220 cinemas wired for sound. These include portable sets as well as seasonal houses.

Sound installations in the bigger cities are as follows: Calcutta: Bombay 15; Madras 6; Rangoon 8; Lahore 8; Karachi 5; Delhi 7; Cawnpore 3; Bangalore 6; and Ahmedabad 5.

Imports from U. S. A.—

1931—Negative, sound 81,650 ft. $2,147
1931—Positive, sound 3,183,921 ft. 73,473
1932—(First six months):
   Negative, sound 23,945 ft. 535
   Positive, sound 1,743,365 ft. 62,405

Exports to U. S. A.—

1931—Negative, sound 10,672 ft. 9,420
1932—(First six months):
   Negative, sound 49,922 ft. 29,544
   Positive, sound 13,650 ft. 1,914

DISTRIBUTORS AND IMPORTERS

INDIA

Patel, Chammad & Co., Fort.
Jeena & Co., Esplanade Road.
M. B. Bilimoria, Kabadevi.
Metro-Goldwyn-Mayer (India) Ltd., Imperial Chambers, Wilson Road, Ballard Estate.
Universal Pictures Corporation of India, Lamington Road, Girgaum.
Fox Film Corporation (India) Ltd., Roxy Chambers, New Queens Road.
Pickfair Pictures Corporation, Apollo Street.
United Artists Corporation, Pathe Building, Ballard Estate.
Pathé-India, Pathe Building, Ballard Estate.
Near East Film Distributing Company, Lamington Road, Girgaum.
Gyanlal Brothers, Parekh Street, Girgaum.
Madan Theatres, Ltd., Excelsior Theatre.
PRODUCERS

Saraswati Film Company, Poona.
Associated Films, Ltd., Teynapet, Madras.
General Pictures Corporation, Far Town, Madras.
Graphic Arts, Purna Theatre, Bhowipore, Calcutta.
Imperial Film Co., Kenneday Bridge, Bombay.
Indian Kinema Arts, Bagmari Road, Calcutta.
Kishina Film Company, Bazar, Bombay.
Madin Theatres, Ltd., 5, Dharamtalla Street, Calcutta.
East India Film Company, Central Avenue, Calcutta.
Maharashtra Film Co., Kolhapur.
Prabhat Film Co., Kolhapur.
Playart Pictures Corporation, Mall, Lahore.
Punjab Film Co., Ltd., Lahore.
Ranjit Film Co., Dadar, Bombay.
Sagar Film Co., Chaupatty, Bombay.
Sharda Film Co., Tardei, Bombay.
Saroj Film Co., Khetwadi, Bombay.
Surya Film Co., Cunningham Road, Bombay.
Bharat Movitone Co., Dadar, Bombay.
United Pictures Corp., Ltd., Lucknow.
United Pictures Syndicate, Kirkee (Poona).
United Players Corporation, Ravi Road, Lahore.

ITALY

Agitation—The past year has seen no further development than took place in earlier ones in the apparatus of the quota law, passed on Octo-
ber 1927, requiring that 1/10 of the exhibition time be reserved for domestically produced film. The reason for this non-application still lies in the fact that domestic production has not yet reached a volume sufficient to require the en-
forcement of this legislation. No awards have as yet been made under the act of two years ago which permits the Government to pay boun-
to domestic producers for particularly meritorious productions. The sums available for such distribution are, in any case, too small to be of importance to the industry.
The ban on other than the Italian languages in talking films is rigidly enforced, but singing sequences are permitted and the restriction does not apply to newsreeds. War and Russian sub-
jects are still liable to severe scrutiny, and in general are not accepted.

Censorship—Censorship continues to be rigorous, though not unreasonable. The chief objection is that even after a film has passed the censors and been screened, it can be objected to by any private citizen or organization, on complaint to the police, who have the power to review the film and, if deemed necessary or advisable, to order it off the screen.

Competition—About 65% of the films shown con-
tinue to be of American origin, with the balance domestic, German and French, in that or-
er of volume. A recent regulation establishing "quotas" for goods coming from France, has made it necessary to get special permits for the importation of American films printed, dubbed or otherwise manipulated in France, for such handling classifies them, for the purpose of this regulation as French products.
A great change has come about in films shown in Italy during the past year in that while last season, practically all foreign films were shown with sound effects only and the dialogues carried in Italian script, this year more than 70% of all foreign films are projected in dubbed versions, most of the dubbing taking place in Italy, where four studios for this

purpose are now functioning. It is reported that these films are going over very well.

Copyright Regulations—Protected by the Statute and Regulations of Nov. 17, 1925.

Production—Two studios, Cines and Cesar are actually producing for the 1932-33 season. The former has finished eight features and the latter three, a few between them are expected to put out from forty to fifty in the whole year, be-
sides numerous shorts. The Government's Luce newsreel is issued regularly each week.

Taxes—Taxes on cinema tickets and on the opera-
tions of the distributors remain high, but not higher in proportion than those on other types of entertainment or on business in general.

Theaters—2,500.

Sound—Nearly 1,000 theaters now have some sort of equipment of which 86 have American equipment.

Imports from U. S. A. —
1931—Negative, sound . . . . 708,277 ft. . $48,018
1931—Positive, sound . . . . 2,174,104 ft. . 44,163
1932—(First six months): 
Negative, sound . . . . 285,204 ft. . 20,585
1932—Positive, sound . . . . 605,985 ft. . 12,558

Exports to U. S. A. —
1931—Negative, sound . . . 28,032 ft. . 1,286
1931—Positive, sound . . . 210,794 ft. . 10,094
1932—(First six months): 
Negative, sound . . . 22,246 ft. . 4,460
Positive, sound . . . 31,305 ft. . 1,193

DISTRIBUTORS AND IMPORTERS

ROME

A. F. N. E., Via S. Nicolò da Tolentino 22A.
Assisti Associate (United Artists), Via Settembre 11.
Caesar Film, Circonvallazione Appia 101.
Carrascia & Abbati, Via Finanze 6.
Cines, Via Vejo 51.
Consorzio Cinematografico E. I. A., Via Varese 1/B.
Ente Nazionale per la Cinematografia, Via Curta-
tone 6.
Fono Roma, Via Maria Adelaide 7.
Fox Film Corp., Via Settembre 58.
Gaumont Società Italiana, Piazza Esedra 47.
General Distribution Bureau Pict. Sai., Via dei Mille 11.
Italo Central Consorzio Film, Via Moderna 41.
L'Italiana Cinematografica, Via Cernia 1.
L'Italiana Cinematografica, Via Napoli 21/A.
Metro-Goldwyn-Mayer, Via IV Novembre 149.
Minerva Films S. A., Piazza Adriana 19.
Morett S. A., Via Marsala 64.
Mosco Antonio Ditta, Piazza Adriana 19.
Paramount Films S. A. I., Via Magenta 10.
Petrecia Films, Piazza Sallustio 3.
Ricci Films, Via Marghera 43.
Romanus Films, Via Torino 36.
S. A. C. R. A. S., Via Due Macelli 9.
Sangraf, Via Torino 149.
S. A. R. F. I., Via Torino 36.
S. A. S. and if deemed necessary and advisable, to order it off the screen.
S. I. A. F., Via Cavour 108.
Appiagnani Alfredo, Via Nazionale 51.
Attendoli di Cottignola Conte Galeazzo, Via Mon-
dovi 33.
Besiotti Avv. Angelo, Via Firenze 11.
Bonotti Fernando, Via Ferruccio 1.
Catalino Barone Cav. Domenico, Via Nazionale 18.
Collari Arturo, Via Gaeta 70.
Contestabile Barone Arturo, Via Aureliana 32.
De Rivera Costaguti Marchese Afan, Via Mon-
dovi 33.
Lombardo Comm. Gustavo, Largo Goldoni 44.
Malpiero Luigi, Via Torino 36.
MILAN

Brovelli Mario, Corso Venezia 13.
Regina Film, Via M. Napoleone 28.
S. Marco Films, Via Spiga 33.
S. A. Grandi Films, Indipend., Corso Venezia 56.
S. A. Giuseppe Leoni, Via Boscovic 33.

TURIN

Gloria Films, Via Ospedale 19.
Invicta Films, Via Carlo Alberto 14.
Rex Film S. A., Piazza Bodoni 3.

JAMAICA

Agitation—None.
Censorship—Films are censored in Kingston under Law 14 of 1913, Law 13 of 1925 and Law 21 of 1926. Censorship regulations considered moderate. Films are entirely approved or rejected. If the film can not be accepted in its entirety, no deletions are made but the picture is entirely refused.
Competition—90% American—growing tendency towards showing of British productions.
Copyright Relations—See United Kingdom.
Production—None.
Taxes—Moderate.
Theaters—11.
Sound—3 in Kingston wired for sound.

Imports from U. S. A.—
1931—Positive, sound 165,075 ft. $2,140
1932—(First six months):
Positive, sound 203,845 ft. 2,560

Exports to U. S. A.—
1932—(First six months):
Negative, sound 6,000 ft. $1,000

JAPAN

Agitation—None.
Censorship—An official censorship bureau was established on July 1, 1925, and every copy of every film must be censored at the central censor bureau in Tokyo, which operates under the Department of Home Affairs of the Imperial Japanese Government.
Competition—85% Japanese, 12% American, 3% other countries.
Copyright Relations—Treaties of May 17, 1906 and Aug. 11, 1908.
Production—12 producers are now active, of which six are distributors and exhibitors. They own 12 studios, five of which are located in Tokyo and are responsible for about three-fourths of the total Japanese production of films.
Taxes—A tax on motion picture performances is levied by prefectural and local authorities at varying rates in different parts of the empire. The total taxes paid by exhibitors in 1926 amounted to 1,534,979 yen.
Theaters—1,485.
Sound—227 theaters wired, approximately one half are equipped with American or German sound apparatus and other half with Japanese.

Imports from U. S. A.—
1931—Negative, sound 16,317 ft. $1,011
1931—Positive, sound 3,080,245 ft. 59,565
1932—(First six months):
Positive, sound 1,869,630 ft. 40,511

Exports to U. S. A.—
1931—(First six months)
Negative, sound 43,375 ft. 2,386
Positive, sound 548,506 ft. 18,578
1932—(First six months):
Negative, sound 40,233 ft. 8,669
Positive, sound 441,056 ft. 13,453

LATVIA

Agitation—A new law covering the motion picture industry was considered by Parliament, but up to this time no word has been received as to its becoming official law.
Censorship—Censoring body under the Ministry of Education has the power to censor talking films as well as silent, posters and electric signs and all entertainment on the program other than films.
Competition—American share 39.5% in 1930 and 48.4% in 1931. Estimated 50% for the 1932 season.
Copyright Relations—The Baltic States still use the former Russian copyright law, which has never been revised and has therefore become obsolete. Does not offer proper protection to producers.

DISTRIBUTORS AND IMPORTERS

TOKYO

Chijo Eigasha, Idzumo Bldg., Ginza 8-chome, Kyobashi-ku.
Chuo Eigasha, Ginza 5-chome, Kyobashi-ku.
Fox Eiga Kaisha, Idzumo Bldg., Ginza 8-chome, Kyobashi-ku.
Sanesiya, Oda Shintaku Bldg., Kayaba-cho, Nihonbash-ku.
Towa Shoji, Ltd., Kaijo Bldg., Marunouchi, Kojimachi-ku.
Universal Pictures (Japan), Ltd., Chiyoda Shintaku Bldg., Kyobashi 2-chome, Kyobashi-ku.

STUDIOS

Arashi Kanjiyo Production, Hanazono Studio, Hanazono, Kyoto.
Bando Tsumasaburo Production, Kanto Studio, Yazu, Chiba-Ken.
Chiezo Production, Sagano Studio, Sagano, Kyoto.
Fuji Eiga Studio, Toshimaen, Toshima-ku, Tokyo.
Fukoku Eigasha, Ikoma Studio, Ikoma, Nara-Ken.
Ichikawa Utaemon Production, Ayameike Studio, Saidaiji-mura, Nara-Ken.
Kawai Eiga Production, Sugamo Studio, 445 Koshinzu, Sugamo, Tokyo.
Nihon Katsudo Shashin Kabushiki Kaisha, Uzumasa Studio, Uzumasa, Kyoto.
Shochiku Kamata Studio, Kamata-ku, Tokyo.
Shochiku Kyoto Studio, 127 Miyazaki-cho, Shimogamo, Kyoto.
Shinko Kinema K.K., Uzumasa Studio, Uzumasa, Kyoto.
Tokatsu Eiga Kyoto Studio, Tojin Kita-machi, Kyoto.
Production (1931):

<table>
<thead>
<tr>
<th>Type</th>
<th>No. of Films</th>
<th>Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramas</td>
<td>1</td>
<td>674</td>
</tr>
<tr>
<td>Comedies</td>
<td>..</td>
<td>..</td>
</tr>
<tr>
<td>News Reels</td>
<td>62</td>
<td>11,865</td>
</tr>
<tr>
<td>Scientific films</td>
<td>..</td>
<td>976</td>
</tr>
<tr>
<td>Educational</td>
<td>14</td>
<td>6,290</td>
</tr>
<tr>
<td>Advertising</td>
<td>24</td>
<td>4,343</td>
</tr>
</tbody>
</table>

102 24,148

Taxes—No discrimination between theaters showing silent or sound films. Turnover tax payable: for tickets up to 1.20 Lat.—25%: tickets sold for 1.21 to 2.00 Lats—30%; all other—35% of the price of the ticket. When programs consist exclusively of educational films, the tax is 15% of the admission price.

Theaters—80, of which 31 are in Riga.

Sound—Of the total of 80 theaters, 56 are wired for sound-on-film reproduction. The 31 theaters located in Riga are all equipped for sound.

Imports from U. S. A.—
1931—Positive sound 482,234 ft. $11,945
1932—(First six months): Positive sound 50,540 ft. 1,050

DISTRIBUTORS AND IMPORTERS

RIGA

A/G Ars, Elizabetes iela 61.
Universum, 13 janvaris iela No. 13.
Fargo, L. Smilsu iela 8.
Nordost, Marijas iela 13.
Mr. Magnus Kaiser, M. Greeniku iela 2.
Fortuna-Film, Mr. Barona iela 4.
Filmunion, Basnicas iela 3.
Alliance-Film, Elizabetes iela 51.
Paramount, Valdemara iela 36.
Metro-Goldwyn-Mayer, Elizabetes iela 51.
Fox Corporation, Skolas iela 3a.

MEXICO

Agitation—Dialogue sound pictures in Spanish are not very well liked in the first run houses of the large cities. The only localities where these films meet with real favor are in the small towns and in the second and third houses in Mexico City.

Censorship—Five individuals are appointed by the Central Dept. to act as censors. They review films individually in rotation, not as a group. A charge of 5 pesos a reel plus 20 per cent is made for censor services and Federal tax. If one censor rejects a certain film the owner has the privilege of asking another of the board to review it. The censors have unlimited powers, but understandings exist which obviate most difficulties. Foreign representatives watch their country's pictures very carefully, and all films derogatory to their country are protested and stopped. Objectionable parts or titles are often cut out, unless the sound is reproduced from discs.

Competition—98% American films shown.

Copyright Relations—By Presidential Proclamation of Feb. 27, 1886; April 9, 1910.

Production—During the year eight pictures were produced in Mexico. The first one, "Santa" was a financial success. As to whether or not the others will reimburse their backers in the proper amount remains to be seen. At the present time, one film depicting certain events in Mexico's revolution is being produced under the auspices and with the assistance of the Mexi- can War Department. Indications are that this revolutionary film will be well done.

Taxes—In the State of Hidalgo the taxes amount to almost twenty per cent of the admission. The States of Veracruz and Tamaulipas likewise impose fairly high taxes on the motion picture industry.

Theaters—201. Federal District 51.

Sound—265 installations are reported to date, representing 36 per cent of theaters in the Republic. This shows an increase of 53 installations during the last year.

Imports from U. S. A.—
1931—Negative sound 78,302 ft. $2,974
1931—Positive sound 6,404,292 ft. 155,018
1932—Negative sound 11,149 ft. 51
1932—Positive sound 5,319,449 ft. 123,159

Exports to U. S. A.—
1931—Negative sound 298,243 ft. 47,850
1932—Positive sound 18,660 ft. 2,422

1932—(First six months): Negative sound 107,467 ft. 12,356

NETHERLANDS

Agitation—Agitation against motion picture film exhibition is practically limited to religious societies. Not serious except in the Catholic province of Limburg and North Brabant.

Censorship—Very strict. Present law became effective March 1, 1928. Power vested in Central Commission at The Hague, consisting of a President and 60 members, Additional censorship boards exist in some provinces. During 1931, 2,162 films were censored of which 21 were rejected and 99 cut. On a footage basis 52% of passed new films were approved for showing to persons of all ages, 16% to persons about 14 years and 32% above 18 years. Censorship fee 3 Dutcj cents per meter. (1 cent for cultural films).

Competition—On basis of new films passed by censor in 1931, 35% American, 26% Dutch, 24% German, 8% French, 4% British. On basis of footage 41% American, 37% German, 8% Dutch, 7% French, 3% British. American percentage probably smaller in 1932 while German percentage is believed to have again increased. Copyright Relations—Netherlands is member of "Berne Convention." Present copyright law is dated September 23, 1912. Copyright continues 50 years after author's death, with some exceptions.

Production—Only two short silent plays produced, balance newsreels—both sound and silent—and industrial, advertising and cultural films. Three portable sound news recorders and several very small studios some with sound.

Theaters—252.

Sound—233 theaters wired. Sound pictures very popular.

Imports from U. S. A.—
1931—Negative sound 17,416 ft. $799
1931—Positive sound 1,527,828 ft. 37,082
1932—(First six months): Positive sound 487,432 ft. 10,332

Exports to U. S. A.—
1931—Negative sound 800 ft. $80
1931—Positive sound 8,530 ft. 85
1932—(First six months): Positive sound 9,600 ft. 480

DISTRIBUTORS AND IMPORTERS

AMSTERDAM

Amfilmin, Frans Halsstraat 12-14, Haarlem.
Atlasfilm, Duplacestraat 72 bis.
Netherland East Indies

Agitation—None.

Censorship—Very strict as to all problems dealing with racial differences, mob scenes, use of firearms, etc.

Competition— Mostly American and British films.

Copyright Relations— Laws of the Netherlands apply.

Production—None.

Taxes—Very high.

Theaters—180.

Sound—104 theaters wired for sound motion pictures.

Imports from U. S. A.—

1931—Positive, sound 1,685,281 ft. 30,251
1932—(First six months) Positive, sound 888,911 ft. 13,885

Exports to U. S. A.—

1931—Negative, sound 6,600 ft. 264

New Zealand

Agitation—Under the Cinematograph Films Act 1928 it is unlawful to enter into an agreement for the supply to an exhibitor of films to be exhibited at any premises during any period longer than twelve months and no such agreement shall be entered into more than nine months before the date fixed for the commencement of the supply of such films. This limits the number of pictures booked for a weekly supply within the one year to 52 and 26 for a fortnightly supply.

Quota—Effective Sept. 1932, there is a change in the quota as follows:

Of all quota film (that is, films over 3,000 feet) exhibitors must now show 15 per cent British film.

In view of increased British off-take resultant from propaganda during 1931-32 it is anticipated distributors will not have to apply the quota, inasmuch as 15 per cent British quota film is now being shown.

Censorship—Regulations for the Censorship of Posters and other advertising matter were issued September 29, 1930, under the Cinematograph Films Act, 1928 and are still effective.

From Nov. 1, 1931, to Oct. 31, 1932 one thousand nine hundred and sixty-nine films of all classes of a total length of 5,037,140 feet were examined. Of this number fifty-two were rejected in the first instance and 204 were passed subjects to excisions while 146 were passed with recommendations that they were more suitable for adult audiences. Eleven appeals were lodged against the Censor’s decisions. In seven cases the Censor’s decision was reversed and in four cases it was upheld.

Competition—From November 1, 1931 to October 31, 1932 the British quota of long films was 98, 622,800 meters in length and non-quota or short films 332 with 358,490 meters in length. Foreign quota of long films 372 with a length of 2,847,500 meters and a non-quota or short films in the amount of 1,167 with 1,208,350 meters in length. The total of these being 470 Quota or Long Films with a length of 3,470,300 meters and 1,499 non-quota or short films with a length of 1,566,840 meters.

The countries of origin of the quota films were as follows: Great Britain 98; United States of America 370; Germany 1; France 1; total 470.

Copyright Relations—Copyright Act of 1909. By proclamation Feb. 9, 1917; extended May 25, 1922. A complete summary of the Copyright laws of New Zealand is on file in the Commercial Laws Division of this department. Subsequent to that interest it is of note that the question of copyright is being investigated in Australia by the Commonwealth Government, particularly as it applies to the fees now payable by exhibitors or songs, etc., through the Australian Authors’ Rights Protective Association, a branch of which functions similarly in New Zealand, claiming affiliation and the official representation for the Authors’ Rights Protective Association of Great Britain, and through them the Authors Rights Protective Association in the United States. It is anticipated that legislation under this Australian investigation the New Zealand Government may take action similar to that taken by the Commonwealth Government.

Production—Motion Pictures produced in New Zealand are not expected to be in line with the export to the United States of 94,682 lineal feet in 1931, as compared with 98,723 lineal feet in 1930 and 238,408 lineal feet in 1929.

Taxes—Under the Cinematograph Films Act 1928, the taxable income derived by any person from the business of renting films shall be deemed to be not less than 12½ per cent of the gross receipts derived from such business. This became operative as from April 1, 1928. The rate payable is on a sliding scale the maximum not being 4/6d in the £ plus 30 per cent. In September 1930 the Film Hire Tax was passed, the gross receipts from the renting of foreign films after allowing a deduction of all expenses paid in New Zealand in an amount equal to 12½ per cent of the gross receipts derived from the renting of sound films being 25 per cent. The rate on British films is 10 per cent. The duty of 1d per foot payable on all foreign imports of films was cancelled as from July 1, 1930. The advantages of this system of taxation were:

(a) That it was directly in proportion to the net receipts from and therefore the value of film.

(b) That it did not restrict the importation of film in any way.

(c) That it was only payable after the monies were received by the renter, and thereby re-
duced the actual capital required for the opera-
tion of the business.

(d) That it came into immediate operation and
the Government derived revenue from the
films already imported, which would otherwise
have escaped taxation.

It is necessary to secure a renter's license to
operate in New Zealand.

A Parliamentary inquiry has just been com-
pleted concerning motion picture taxation in
New Zealand and it is believed that no radical
recommendations for change in the above system
taxation are anticipated. At the Ottawa Con-
ference New Zealand's system of taxation is
reported to have been favourably considered for
emulation by other Dominions and Empire
Governments. As against import duty on lineal
footage.

Theaters—Theatres and halls in New Zealand, in-
cluding educational and religious halls where
film exhibition insurance has been taken out.
total 397.

Sound—306 theatres and halls are reported as be-
ing wired for sound not including some 17 ed-
cational and religious halls wired for sound.

Imports from U. S. A.—
1931—Negative, sound 3,521 ft. $ 115
1931—Positive, sound 2,991,622 ft. 63,922
1932—(First six months) : Negative, sound 24,919 ft. 363
Positive, sound 1,391,374 ft. 27,528

Exports to U. S. A.—
1931—Negative, sound 11,064 ft. 1,207
1931—Positive sound 13,000 ft. 236
1932—(First six months) : Negative, sound 3,427 ft. 1,274

DISTRIBUTORS AND IMPORTERS
WELLINGTON
Australia & New Zealand Pictures Limited, De
luxe Buildings, Courtenay Place.

Celebrity Pictures Proprietary Limited, National
Bank Chambers, Courtenay Place.

Fox Film Corporation (A/sia) Limited, O'Neill's
Buildings, Courtenay Place.

Greater Australasian Films (N. Z.) Limited, Hope
Gibson's Buildings, Dixon Street.

Metro-Goldwyn-Mayer (N. Z.) Limited, Druid's
Chambers, Lambton Quay.

Paramount Film Service (N. Z.) Limited, Crown
Buildings, Corner Cuba and Dixon Streets.

Post" Building, Willis Street.

United Artists (A/sia) Limited, O'Neill's Build-
ings, Courtenay Place.

Universal Film Manufacturing Company (A/sia)
Limited, Martin's Buildings, Courtenay Place.

Warner Bros., First National Pictures Limited.
Hope Gibson's Buildings, Dixon Street.

NICARAGUA

Agitation—None.

Censorship—Censorship of films by judges to be
appointed by the Ministry of the Interior.

Competition—Nearly all films are American.

Copyright Relations—Inter-American Copyright
Convention, Mexico City and Buenos Aires, Jan.
27, 1902 and August 11, 1890. Ratified July
13, 1914.

Production—None.

Taxes—Very high.

Theaters—Sixteen in Western Nicaragua, Mana-
gua 4, Granada 1, combined seating capacity
11,700 seats.

Sound—12 theaters wired for sound. Sound on
film 9, sound on film portable 1, synchronized
records 2.

Imports from U. S. A.—
1931—Positive, sound 11,912 ft. $241
1932—(First six months) : Positive, sound 27,500 ft. 513

NORWAY

Agitation—Agitation of any specific nature has not
been evident but competition from foreign films
has been more marked.

Censorship—Continues under the same plan as the
preceding years. There has been no change in the
fees charged. On the whole the censorship
methods now in use meet with approval of all
film representatives.

Copyright Relations—With legal rights and re-
strictions are specified in royal decrees of July
1. 1905; amended April 9, 1910 and June 14,
1911.

Production—Production of Norwegian films
totalled six with sound and none silent. Three of
the films were photographed in Norway, and the
rest in Stockholm and Copenhagen.

Taxes—Taxes on films continue the same, 10%
of the entrance fee. A proposition to increase
this tax, during last year's consideration of the
government budget, failed to pass.

Theaters—235.

Sound—107 wired theaters.

Imports from U. S. A.—
1931—Negative, sound 2,465 ft. $ 247
1931—Positive, sound 692,486 ft. 15,210
1932—(First six months) : Positive, sound 410,504 ft. 10,468

Exports to U. S. A.—
1931—Negative, sound 8,730 ft. 873
1931—Positive, sound 8,680 ft. 297

DISTRIBUTORS AND IMPORTERS
OSLO

Film-Aktieselskapet Paramount, Torvgaten 9.
Skandinavisk Film-Central, Torvgaten 9.
Fotorama A/S, Akeragaten 16.

Warner Bros.—First National Vitaphone Pictures
A/S, Radhusgaten 30.
International Film Company, Stortingsgaten 4.

Kamera Film, Stortingsgaten 2.
Kommunenes Filmcentral A/S, Tollbodgaten 35.

Fox Film A/S, O. Slottsgate 21.
Kinogramen Filmbureau, Skippergaten 22.

Universal Film A/S, Karl Johansgate 16.
Bio-Film Comp., Olav Ryespl. 11.

BERGEN


PRODUCERS

Kommunernes Filmcentral A/S, Tollbodgaten 35.
Filmindustri, N. Vaskezang 2, Oslo.
Gladvedt Film, Nordahl Bruns gate 14, Oslo.

Wilse, jr., Drammensveien 20, Oslo.

Kamerat Film, Stortingsgaten 4, Oslo.
A/S Spektrum Film, Hegdehaugsveien 26, Oslo.
A/S Fram Film, Grendserveien 17, Oslo.
Viking Film, Sjogaten 6, Bergen.
**PALESTINE**

Agitation—None.
Censorship—Central Censorship Board appointed by His Excellency, the High Commissioner, includes representatives of the District Commissioner, Department of Police and Prisons, Department of Education, a woman member, and a representative of the Chamber of Commerce. Very strict.

Competition—American, English, French, German and Russian.

Copyright Relations—Copyright Law Aug. 1920, which makes the Ottoman copyright law May 8, 1910, applicable in Palestine. The British Copyright Ordinance of 1911 has been extended to Palestine is a member of the International Union for protection of literary and artistic property in Berne. Adherence on March 21, 1924.

Production—None.
Taxes—Moderate.
Theaters—19.

Sound—16.

Imports from U. S. A.—
1931—Negative, sound 47,835 ft. $1,117
1932—Positive, sound 291,701 ft. 6,921
1932—(First six months):
Positive, sound 77,271 ft. 2,777

DISTRIBUTORS AND IMPORTERS
Paramount Films S. A.—9th St. & Central Ave., Box 5071 Cristobal, Canal Zone.

**PANAMA**

Agitation—None.
Censorship—A Board of Censors is privileged to attend all shows and while apathetic up to a year ago, now shows a decided sensitivity towards any film that, even remotely, tends to cast ridicule on Latins or things Latin. Two films have been taken off in the last year because Diplomatic Representatives, accredited to Panama, objected that they cast discredit on their country.

Competition—All American films shown at present; contemplate showing German, French and English films in the near future.

Copyright Relations—All copyrights are paid for in the United States before coming to the Isthmus.

Taxes—Taxes $2.50 per performance of English speaking film, $1.25 for Spanish speaking film (there are five performances a day). Also taxed on each ticket sold. Total amounts to about 18 per cent of the gross receipts per day.

Theaters—Republic of Panama, 12; Canal Zone, 9 operated by Bureau of Clubs and Playgrounds, Panama Canal; 2 by Y.M.C.A., Canal Zone; 10, Army; 1 Navy. Total 33.

Sound—Republic of Panama, 6; Canal Zone, 8 operated by Bureau of Clubs and Playgrounds, Panama Canal. Canal Zone; 10 Army; 1 Navy.

Silent—Republic of Panama, 6 (small theaters in the interior unimportant); Canal Zone, 1 operated by Bureau of Clubs and Playgrounds for colored people.

**PARAGUAY**

Agitation—None.
Censorship—None.
Competition—95% American.
Copyright Relations—None.
Production—None.
Taxes—Moderate.
Theaters—9; Average admission from 5 to 20 pesos.

Sound—Four theaters in Asuncion are equipped for sound pictures, three of which are disc type and one using film type equipment.

Imports from U. S. A.—
1931—Positive, sound 4,985 ft. $104

**PERSE**

Agitation—None.
Censorship—There is no active censorship board in Persia, but police supervision is exercised over certain classes of films. Very strict against Russian films.

Competition—French, Russian, German and American films in the order named.

Copyright Relations—There is no provision under Persian law for granting the exclusive right to exhibit a motion picture film, and in some instances two copies of the same picture have been imported followed by a futile appeal to the police for protection.

Production—One locally produced film.

Taxes—In most cities there is a municipal tax of 10% on tickets, which is included in the price of admission.

Theaters—33.

Sound—6 theaters wired for sound motion pictures.

Imports from U. S. A.—
1931—Positive, sound 13,376 ft. $268
PERU

Agitation—None.

Censorship—Controlled by the Department of Education under the Ministry of Instructions: Supreme Decree of 6/11/26. Original board of seven members abolished and later Decree No. 1092 vesting full authority in one paid censor from whose decision an appeal may be made to the Director General Education.

Competition—90% American.


Production—Local Production in 1932 included only a half dozen short news reels.

Taxes—Very high.

Theaters—100, Lima 45. Combined seating capacity 62,000. Average admission first class theaters 1.10 and 1.65 soles (22 and 33 cents) second class theaters 44 and 66 centavos (9 and 13 cents).

Sound—40 theaters wired for sound. Sound pictures well received.

Imports from U. S. A.—
1931—Negative, sound 54,831 ft. $ 792
1931—Positive, sound 1,865,187 ft. 38,699
1932—(First six months):
Positive, sound 806,346 ft. 18,994

Exports to U. S. A.—
1931—Negative, sound 3,000 ft. 150

DISTRIBUTORS AND IMPORTERS

LIMA

Paramount Films, S. A.—P. O. Box 582.
Metro-Goldwyn-Mayer of Peru, Edificio Hidalgo 142, Plaza San Martin.
Universal Pictures Corp. of Peru, Edificio Olcese 200.
Leon De Monzart, Concessionary of Fox Films Corp., Jesus Nazareno 113.
United Artists, Pando 758, altos.
Teofilo R. Fiege, Concessionary for Columbia Pictures, Inc., Edificio Minera 514, 8 Pisco.
Thomas Guerrero, Edificio Olcese 318.
Programa Ajuria, Edificio Hidalgo 302, Plaza San Martin.
J. Callejon Paz, Concessionary for RKO, Plumereros 312.
Fernando Soria, Chota 357.

PHILIPPINE ISLANDS

Agitation—None.

Censorship—The Philippine Board of Censorship for Motion Pictures reviews all motion pictures in the Philippines before they are permitted to run in any theater.

Competition—Over 80% American films shown. Chinese, French, and Italian next in order named.

Copyright Relations—United States copyright relations apply.

Production—There is one producing company located in Manila. There are three or four others which have been organized although production has been limited to two or three each. Production in 1931 was reported at 16 and during the first 11 months of 1932 a total of 20 has been reported.

Taxes—Exposed motion picture films from foreign sources can be imported into the Philippine Islands without payment of the customs duty which is 35 per cent ad valorem, intrinsic value, by putting up a bond for subsequent re-exportation within a total period of seven months. This enables the importation of foreign productions and their exhibition in the Islands during the entire bonding period without payment of import duties, provided they are re-exported at the end of the period, thus negating the tariff protection afforded American productions which are admitted duty-free under existing free trade relations between the United States and Philippine Islands. A general revision of the Philippine tariff law passed November 9, 1932 by the Legislature but not yet signed provides that foreign motion picture productions imported into the Philippines will not longer be admitted conditionally free under bond but will be taxed a straight duty of 35% ad valorem. This duty will be assessed on the total invoice value whether or not cost of royalty is included therein. (If and when the bill is signed by the Governor-General of the Philippine Islands and the President of the United States, this information will be made available to the trade.) An internal revenue tax of $0.015 per meter is imposed on all exposed motion picture films, whether imported from foreign or American sources or produced locally.

Theaters—100

Sound—105 wired for sound motion pictures. 39 in Manila.

Imports from U. S. A.
1931—Negative, sound 11,251 ft. $ 113
1931—Positive, sound 2,503,605 ft. 39,714
1932—(First six months):
Negative, sound 70,600 ft. 2,142
Positive, sound 1,725,616 ft. 40,825

Exports to U. S. A.
1931—Negative, sound 52,800 ft. 1,532
1931—Positive, sound 2,500 ft. 100
1932—(First six months):
Negative, sound 10,000 ft. 500

DISTRIBUTORS AND IMPORTERS

MANILA

Acme Film Exchange, Inc., 2215 Azcarraga.
Catot Film Exchange, 327 Faon.
Chinese Moving Pictures, 724 Ongnin.
Commercial Brokerage and Film Exchange, 456 Dasmarias.
Fox Film Exchange, Reina Regente, Binondo.
International Super Film Exchange, 334 Misericoirdia.
Lyric Film Exchange, 670 Dasmarias.
Majestic Film Exchange, 334 Misericoirdia.
Palace Film Exchange, 951 Ongpin.
Universal Pictures Corp. of the Far East, 2262 Azcarraga.

POLAND

Agitation—None, except that in certain quarters a demand has arisen for a contingent system and a meterage tax on foreign films ostensibly to subsidize the domestic industry.

Censorship—Films that are offensive to law and public morals are forbidden. Free judgment of presiding authorities. Russian scenes or customs not liked by authorities. Russian or German language sound films not allowed.
DISTRIBUTORS AND IMPORTERS

WARSAW

Age-Film, Marszalkowska 111.
Agia-Foto, Zorawia 23.
B. W., Burecka 9.
Celtic, Frorna 14.
Corso-Film, Zlenna 48.
Delfilm, Marszalkowska 116.
Depkin, Mokotowska 14.
Dux-Film, Widok.
Enha-Film, Marszalkowska 125.
Feniks, Wielka 5.
Fox-Film, S-to Krzyszka 25.
Gloria, Marszalkowska 119.
Ira-Film, Zlenna 19.
Kac, Emil, Zlenna 16.
Kolos, Marszalkowska 152.
Lechfilm, Hoza 23.
Leo-Film, Zlenna 8.
Metro-Goldwyn-Mayer, Marszalkowska 94.
Muza-Film, Widok 23.
Paramount Films, Sienna 4.
Patria-Film, Moniuszki 4.
Petel-Film, Widok 10.
Polonia-Film, Sienna 14.
Pupko-Progress, Al. Jerozolimska 29.
Radjo-Film, Al. Jerozolimska 41.
Rapid-Film, Al. Jerozolimska.
Slinski, Sw.Krzyska 35.
Star-Film, Marszalkowska 125.
Tempo-Film, Wielka 5.
Universal Pictures Corporation, Al. Jerozolimska 35.
Union-Film, Marszalkowska 113.
Warszawska Spolka Kinaematograficzna, Chmielna 9.
Wszeh-Film, Zlenna 6.
D/H J.Zagrodzki, Jasna 24.

LWOW

Projektor, Sykstańska 14.

KATOWICE

Ursus-Film, Wojewodzka 32.

KRAKOW

Kolos Malopolski, Podwale 7.

PORTUGAL

Agitation—Commission appointed in August, 1930 to study production of films locally and protection of same, made their report on January 18, 1932. Contingent not spoken of recently but when newly organized company actually begins production it is possible that required percentages of national films may be increased from present 100 meters minimum for each exhibition.

Censorship—According to Decree No. 13564 of May 6, 1927, all titles must be Portuguese and no film is permitted to be exhibited without written authorization from the Inspector General of Shows. 742 films censored in 1931, of which 490 were American, 82 French, 64 German, 17 others and 189 Portuguese. First six months of 1932—film censored—American 172, French 68, German 52, Portuguese 68, English 11.

Competition—56% American films shown.

Copyright Relations—Established by Presidential Proclamation July 20, 1893, extended April 9, 1910.

Production—No domestic production during 1932 with exception one-reel films showing Portuguese scenes and events and one 10-reel silent film ("Campinos") produced by Lisboa Films Ltda. A sound studio is now under construction by the Companhia Portuguesa de Films Sonoras Tobias Klangfilm—organized during the year—which plans to start production in 1933.

Taxes—High.

Theaters—400.

Sound—88 wired. Imports from U. S. A. —1931—Positive, sound 797,627 ft. 19,861. 1932—(First six months) Positive, sound 227,567 ft. 9,611.

DISTRIBUTORS AND IMPORTERS

LISBON

Agencia Cinematografica H. Da Costa, Av. Liberdade, 245.
Castelo Lopes Ltda., Av. Liberdade, 141 1°.
Coimbra Films s.s., Av. Almir. Reis, 44 3°.
Cia. Cinematografica de Portugal, Rua Eugenio Santos, 110.
Medo Castelo Branco, Rua Pedras Negras, 24 1°.
Metro-Goldwyn-Mayer Films, Lda., Rua Braancamp, 10 1° E.
Paramount Films, s.s., Rua Braancamp, 10 1° D.
Raul Lopes Freire, Praca Restauradores, 35.
Salm Levy Junior & Cia., Rua Retereoires, 107.
Sociedade Geral de Filmes, Rua Alexandre Herchelino, 21.
Sociedade Universal de Super-Films, Av. Liberdade, 76 1°.

PORTO RICO

Agitation—None.
Censorship—During 1927 session of legislature efforts were made to enact a law providing censorship but this failed.
Competition—96 per cent United States films shown.
Copyright Relations—None.
Taxes—Heavy.
Theaters—112.
Sound—87 theaters wired, located in principal cities.

DISTRIBUTORS AND IMPORTERS

SAN JUAN

Del Valle, Ojeda & Solteri, P. O. Box 173.
Fox Film Corp., Allen 20.
Gelabert, Pedro, Saivador Brau 62.
Marti, Rafael, Cristo 20.
Mundial Film Exchange, Luna St. No. 94.
Metro-Goldwyn-Mayer of P. R., Allen 8.
Mundial Film Exchange, Allen 12.
Paramount Films of Porto Rico, Tanca 10½.
Talking Pictures, Cristo 15
West Indies Film Co., Luna 68.
Warner Bros., Allen 82.

STUDIOS
Pan American Players, P. O. Box 1278, San Juan.

RUMANIA

Agitation—Limited.
Censorship—Very strict.
Competition—45% American; 40% German; 9% French; 6% Other (Italian, Austrian, Hungarian, English).
Copyright Relations—Member International Union. By Presidential proclamation, May 14, 1928, President Coolidge issued a proclamation covering copyright reciprocity between the United States and Rumania.
Production—Practically none. No studios wired.
Taxes—Very high.
Theaters—About 400.
Sound—About 165 theaters wired for sound.

DISTRIBUTORS AND IMPORTERS

BUCHAREST
Adria-Film, Str. Matel-Milo 1.
Arta-Film, Str. Oteleseanu 5.
Artistic-Film, Str. Doamnei 1.
Astor-Film, Bul. Coltei 8.
Davidescu Jean, Conc. Gaumont-Franco-Film-Aubert, Bul. Elisabeta 36.
Eforia-Film, Str. Doamnei 3.
Fortuna-Film, Str. Carol 55.
Frago-Film, Str. Carol 9.
General-Film, Cal. Victoriei 42.
Gloria-Film, Bul. Carol 22.
Gold-Film, Str. Lipscani 110.
Ivex-Film, Str. Ţiţeiu 25.
Lux-Film, Str. Sarindar 16.
Mar-Film, Bos. Dorobantiilor.
Mercur-Film, Str. Țițeiu 13.
Meteor-Film, Str. General Florescu 11.
Metropola-Film, Str. Coltei 1.
Oer-Film, Bul. Elisabeta 51.
Pan-Film, Str. Carol 26.
Parfumel-Film, Cal. Victoriei 39.
Regal-Film, Bul. Elisabeta 12.
Ricioli-Film, Str. General Florescu 21.
Recom-Film, Str. Doamnei 21.
Sarpie, Str. Raureanu 11.
Sonor-Film, Bul. Elisabeta 15.
Sud-Est-Film, Str. Coltei 1.
Sylvia-Film, Str. Carol 88.
Union-Film, Bul. Elisabeta 8.
Urbis-Film, Str. Poenaru Bordea 16.
Vesca-Film, Str. Elec. Sibuleanu 10.

ORADEA MARE
Camara-Film.
Emericus-Film.
Metro-Goldwyn-Mayer.

TIMISOARA
Filmcentrala, Dr. Des. Gabor, Str. Gorove 7.

SOUTH AFRICA

Agitation—Southern Rhodesia has also passed a Quota Bill providing for 15% of films of British manufacture being shown. This came into force on the 1st of July 1932, and the percentage for future years has been left to the discretion of the authorities. In the Union itself, the percentage of British film shown remains fairly constant at between 15% and 20%—the balance being entirely American.
Censorship—Southern Rhodesia has passed a new Censorship Act, which came into force in July, 1932. It provides for a Board of four members appointed by the Government and with Headquarters at Salisbury. It is based mainly on the Censorship Act in force in the Union of South Africa.
Northern Rhodesia has followed suit, and a similar act now in force in that Territory. The main difficulty with these Acts is the cost, the charge in each Territory being one-sixth of a penny per foot, plus other charges for the passing of in, material, etc.

Competition—The import of films from America remains fairly constant at about 85% of the total, the balance of 15% being English productions. The impatiation from Germany and France is practically nil owing to the language question.

Production—The African Film Productions, Ltd., have continued their policy of producing short, talking pictures and one, "The Smoke that Thunders" was exceptionally successful. This dealt with the Victoria Falls and vicinity.

Taxes—The Entertainment Tax in the Cape Province was increased by 50% from October 1, 1932, and this has had a very serious effect on entertainment business generally.

The continuation of the economic depression had had its effect on theatre attendances and over 90 houses of entertainment have closed during the year. About 30% of these are wired, but it is doubtful if many of them will reopen.

Theatres—350.

Sound—180 of which African Consolidated Theatres Ltd. own or operate 90.

Imports from U. S. A.—
1931—Negative, sound 2,400 ft. $ 149
1931—Positive, sound 3,831,499 ft. 151,390
1932—(First six months):
Negative, sound 2,436 ft. 75
Positive sound 1,234,746 ft. 36,587

Exports to U. S. A.—
1931—Negative, sound 19,160 ft. 3,037
1931—Positive, sound 1,835 ft. 413
1932—(First six months):
Negative, sound 700 ft. 30

DISTRIBUTORS AND IMPORTERS

JOHANNESBURG

African Film Prod., Ltd., Box 2787.
African Films, Ltd., Box 4352.
Kinemas, Ltd., P. O. Box 6461.
Kinemas Film, Ltd., Box 6461.

SPAIN

Agitation—During the twelve months following the Hispano-American Motion Picture Congress held in Madrid in October of 1931, different organizations and persons took the first steps toward starting the production of motion picture films in Spain. Main recommendation of the Congress was for Spanish-American production and distribution rather than for premature protective legislation. At least three companies in Madrid, two in Barcelona, and one in Valencia have been organized, all with capital of a million pesetas or more; but their progress toward actual production apparently has not been as rapid as was anticipated. One of the more important, reported to enjoy the moral support of the Congress, selected a large piece of land in Aranjuez near Madrid, and began unmistakable indication of plans for great studios and accompanying buildings. At present only a small structure is visible on the site. Their products have not yet appeared on the market but it is not known when they will. In a general way this is representative of the progress made by the other companies.

In the meantime, the Spanish government has prepared to give them preferential tax rates. A new law in 1932 provided a tax of 7½% on the revenues from film rentals, but domestic productions are to receive only the amount normally due from them. In October there was some comment on the possibility of legislation requiring 10% of the films to be domestic. In any case such a law was not expected when the time for the release of domestic films arrives.

Another tax measure was the extension of import duties to cover all "Commercial" films brought in and exploited. Under the old regulation it was permitted to import films and send them out after use with a refund of the duty paid. All other categories of films brought in were subject to tax; however, the amount of either one of these centers is valid in all territories under Spanish jurisdiction.

The Director General of Public Safety in Madrid, and the civil governments in all the other provinces may suspend the exhibition of films when circumstances require such action, even though the films concerned may have been fully censored.

Competition—70% to 80% American heretofore, with a gain for German films in 1932.

Copyright Relations—New regulations established by Royal Decree of July 26, 1929, and revised by Royal Order of April 30, 1930.

Production—Despite sporadic attempts of one type or another to create a local sound production industry, the latest season brought only the new organizations referred to above, without any production as yet. Silent film production, which left Spain the second category of European production countries, has been abandoned almost completely. For Spanish "talkies," local exhibitors therefore are still dependent upon foreign production to fill their sound playdates. In the majority of cases, this production held little of local interest in that the artists were largely of foreign nationality whose dialect was not approved by the Spanish film public. In other cases, where production occurred in Europe (chiefly in France with artists and directors drawn principally from Spain itself) the absence of so-called "super" films or casts left much to be desired.

Taxes—High.

Theaters—Total about 3,300; function regularly, about 2,600. Function daily, 350 to 400.

Sound—Probably 300 or more theaters wired.

The import of locally and imported machines, as well as the introduction of a number of makers from foreign lands, has made it practically impossible to report in accurate figures, but certainly not more than 200 imported reproducers in operation.

Imports from U. S. A.—
1931—Negative, sound 274,687 ft. $220,023
1931—Positive, sound 9,672,447 ft. 206,321
1932—(First six months):
Negative, sound 12,476 ft. 1,248
Positive sound 4,054,185 ft. 76,155

Exports to U. S. A.—
1931—Negative, sound 16,716 ft. 8,623
1931—Positive, sound 40,957 ft. 1,441

DISTRIBUTORS AND IMPORTERS

MADRID

D. Antonio Armenta, Plaza del Callao, 4.
Atlantic Films, Avenida Eduardo Dato, 7.
Cinematográfica Nacional Española, S. A.
Caballero de Gracia, 56 (sucursal).
D. Hipólito Díez Rodríguez, Santa Catalina, 10.
Exclusivas Diana, Barquillo, 22.
Exclusivas Orozco, Calle de Madrid, 6.
Gran Empresa Sagara, S. A., Plaza de Isabel II.
D. Jose Guillo, Avenida Pir y Margall, 11.
Hispano American Films, S. A., Mayor, 4 (sucursal).
Noticiario Espanol, Mesconero Romanos, 10.
Paramount Films, S. A., Avenida Pi y Margall, 22 (Sucursal).
D. Francisco Puigvert Arenal, 27.
Renacimiento Films, San Marcos, 42.
D. Francisco San Millán.
Selecciones Filmofono, Avenida Pi y Margall, 5, 3.°, 11.
Sociedad Iberica de Construcciones Eléctricas "Sice", Alcalá, 49.
D. Juan Soler, Plaza Callao, 4.
Sonoro Films, Paseo de Recoletos, 29.
D. Carlos Stella, Pi y Margall, 11.
"Ufa" Universal Film, A. G., Antonio Maura, 16 (Sucursal).
D. Manuel Velayos, Hartzenbusch, 15.
D. Manuel Villarreal, Andres Mellado, 18.

BARCELONA
D. Juan Arajol, Aragon, 225, teléfono 73954. 
Sres. Balart y Simo, Aragon, 249, teléfono 72592.
Cinematográfica Almira, Rosellón, 210, teléfono 73494.
Cinematográfica Nacional Española, S. A., Via Layetana, 53, apartado 1166, teléfono 20701.
Cinmond Film, Balmes, 51, teléfono 24439.
D. Jaime Coste, Consejo de Ciento, 317, principal, teléfono 12265.
Exclusivas Nelson, Enrique Granados, 61, teléfono 70731.
Sres. Febrer y Blay, Rambla de Cataluna, 118, teléfono 79118.
D. Francisco Gargallo, Disputacion, 230, teléfono 23613.
D. Jose Gurgui, Paseo de Gracia, 73, teléfono 72946.
D. Eduardo Gurt, Rambla de Cataluna, 62, teléfono 79193.
D. Enrique Huet, Paseo de Gracia, 66, teléfono 71430.
Importaciones Cinematográficas, Aragon, 252, teléfono 16496.
D. M. de Miguel, Consejo de Ciento, 292, teléfono 11891.
Ocean Films, Plaza Dr. Letamendi, 25, teléfono 72010.
Paramount Films, S. A., Paseo de Gracia, 91, teléfono 73003.
D. Modesto Pasco, Aragon, 219, teléfono 76810.
D. R. Ponsola Morla, San Honorato, 1, 1.°, teléfono 16775.
D. Raul Poaso Rodriguez "Super Film", Plaza del Teatro, 4, teléfono 11882.
D. Jose Pinot, Valencia, 228, teléfono 70763.
Selecciones Filmofono, S. A., Rosellón, 238, teléfono 79597.
Sociedad Anonima General de Espectáculos "Sage", Bruch, numero 91, principal, teléfono 70918.
Sociedad Iberica de Construcciones Electricas "Sice", Provenza, 360 (Sucursal), teléfono 36422.
D. Rodrigo Soler, Mallorca, 209, teléfono 73231.
"Ufa" Universal Film, A. G., Balmse, 79, teléfono 79132.
D. Miguel Vallcorba, Aragon, 249, teléfono 72592.

SWEDEN

Agitation—None.

Censorship—4,584 films (including also short subjects) having a total length of 4,309,385 meters were censored during 1931. All films are examined by a board which is located in Stockholm and consists of four members appointed by the state which also issues instructions regarding its activities. The fee for censoring is 1.00 crown (Crown par value gold basis equals S. U. currency present exchange rate about $0.17) per 100 meters for panoramas and 1.00 crowns per 100 meters for feature films while certain educational films are free. It can be said that as a rule films showing suicide, terrifying scenes, and other crimes contrary to general law and morals as well as acting that may have a bad influence are forbidden. However, there seems to be no hard and fast rule on this subject. Children under 16 years of age may attend the showing of certain films only. Each film which is approved for showing is classified as "Children forbidden" or "Children permitted" by the board of censors. Films in which murders, robberies, hold-ups, gangster life, etc., appear fall in the "Children prohibited" class.

Competition—American 65 per cent German 18 per cent balance principally Swedish.

Copyright Relations—Established by Royal Decree May 30, 1919.

Production—About 25 feature films all sound are scheduled for production in Sweden in 1932.

Taxes—Average 15 per cent on the price of the tickets.

Theaters—About 1,100.

Sound—750 theaters wired for sound.

Imports from U. S. A.—
1931—Negative. sound 4,843 ft. $485
1931—Positive. sound 4,063,323 ft. 73,870
1932—(First six months) : Negative, sound 264 ft. 52 Positive sound 1,443,634 ft. 22,386

Exports to U. S. A.—
1932—(First six months) : Negative, sound 11,480 ft. 19,326 Positive, sound 18,404 ft. 463

DISTRIBUTORS AND IMPORTERS

STOCKHOLM

Biografen Filmdepot, A.-B., Kungsatan 29. Tel. 43 54.
Fox Film, A.-B., Kungsatan 12—14. Tel. Nör 320 75.
Friebergs Filmbyra, A.-B., Mastersamhällsgatan 71. Tel. 46 80, 45 86.
Le Mat-Metro-Goldwyn, Filmaktiebolaget, Kungsatan 65. Tel. Nör 321 05.
National Film Aktiebolag, Kungsatan 15. Tel. 85 13, 85 14.

Sveriges Biografaktagers Distributionsbyra, A.-B. (S. B. D.), Kungsatan 29. Tel. 147 78. Nör 577.
United Artists A.-B., Kungsatan 55. Tel. 145 52. Universal Film, A.-B., Kungsatan 7. Tel. 21 20, 21 30.
STUDIOS
A. B. Svenski Filmindustri, Rasunda, Stockholm.
A. B. Irefilm, Lastmakaregatan 12, Stockholm.

SWITZERLAND

Agitation—None.
Censorship—Censorship is in the hands of the cantonal authorities. In the cantons of Lucerne and Valais control is rigid. A few films encountered difficulty in the cities of Lausanne, Chaux-de-Fonds and Geneva during the year but in general it may be said that cantonal authorities exercise their rights in a very unobtrusive manner.
Competition—The chief competition of American films is German.

Copyright Relations—Established by Presidental Proclamation of July 1, 1891 extended April 9, 1910 and November 20, 1924.

Production—Industrial and Educational. There are five Swiss producers working regularly, of which Praesens Film Co. of Zurich is the largest. The sound work of the firm is done in Germany.

Taxes—Moderate. No increases were reported during 1932.

Theaters—About 325 with seating capacity of approximately 120,000.
Sound—Approximately 200 wired theaters.
Imports from U. S. A.—
1931—Positive sound
422,421 ft. $8,466
1932—(First six months)
Positive sound
191,909 ft. 4,360
Exports to U. S. A.—
1931—Positive sound
45,744 ft. 1,838
1932—(First six months)
Positive sound
3,280 ft. 174

DISTRIBUTORS AND IMPORTERS

BASEL
Eos-Film, Reichensteinerstrasse, 14.

BERN
Capitol-Film, A. Laubacher, Humboldstrasse, 9.
Cinevox S. A., Haus Capitol.
Pandora-Film, Erlacherstrasse, 21.
Syndikat-Film A. G., Curtengasse 4.
Corcelles-Neuenburg, Rene Steffen.

GENF
Bourquin-Film, Rue du Mont Blanc 19.
Distributeur de Films S. A., Confederation 10.
Dubois-Film, Rue Pradier 4.
Etabl. of J. Haik, Rue de Hollande 14.
Film-Parlant S. A., Tour Maitresse 2.
Fox-Film S. A., Croix d’or 12.
Gr. Exclusivite L. Lansac, Rotisserie 10.
Gr. Production Sonore Linder, R. Henri Mussard 22.
Monopole Pathé-Films S. A., Rotisserie 4.
Unartisco S. A., Confederation 3.
Uty S. A., Rue du Marche 12.
Warner Bros. First National Film, Rue du Rhone 4.

LAUSANNE
Office Cinematographique S. A., Rue du Midi 15.

LUZERN
Etna-Film & Co., A. G., Moosstr. 4.
Gebruder Chr. & K. Karg, Schlosstr. 3.

MONTREUX
Agence Suisse du Cinema, Avenue du Theatre.

ZURICH
Coram-Film A. G., Limmatquai 34.
Emelkahlimgesellschaft, Lonweinstr. 55.
Internat-Film-Vertriebs A. G., Staufacherstr. 41.
Leo-Film A. G., Stampfenbachstr. 69.
Monopol-Films A. G., Toedistr. 61.
Nordisk-Films Co., S. A., Bahnhofstr. 7.
Praesens-Film A. G., Weinistr. 11.

TURKEY

Agitation—There is no official or popular agitation in Turkey against motion pictures in general or against films produced in any particular country.
Censorship—On June 9th, 1932, a Decree Law was adopted establishing national control and censorship of motion picture films. According to the provisions of this law motion picture films whether produced domestically or imported from abroad are censored in Istanbul. Foreign films are controlled before they are cleared from the customs so that should they be rejected by the Board of Control they can not be imported into the country. The law provided that films which:
(1) embody religious propaganda; (2) disparage or reflect unfavorably on the military career; (3) exercise an unfavorable influence on education, culture or morals; (4) might disturb public security or order; (5) slander or reflect unfavorably on the Turkish nation; (6) might injure or disturb the political relations of Turkey with friendly nations; (7) are old and worn out and consequently bad for the eyes, will be rejected by the Board of Censorship. This censorship is national in scope in that films once approved by the Board of Censorship may be exhibited anywhere in Turkey without being subject to further control. The law also establishes a Board of Appeal with powers to review, if and when requested by an exhibitor, a film which has been rejected by the lower board. Since its establishment the Board has fully cooperated with the owners and exhibitors of films and to date no complaint has been made with regard to the application of the law.
Competition—Of the feature sound films exhibited in Turkey during 1932 approximately 40% were produced in the United States. 30% in Germany and 20% in France.
Copyright Relations—No change from last year.
Production—There is only one studio in Turkey, established recently. It is equipped for producing sound films and the first film to be released is now under production. A sound film which was partly produced in Turkey and partly in France late in 1931 was released early in 1932. Only the silent parts of this picture were taken in Turkey.
Taxes—No change from last year.
Theaters—The number of active theaters in the country is estimated between 70 and 80.
Sound—There are at present 37 theaters wired for sound reproduction in Turkey. Of these 11 have American equipment, 20 German, 3 French and 4 locally assembled sets.

Imports from U. S. A.—

1931—Positive, sound 438,340 ft. $10,410
1932—(First six months): Positive, sound 77,259 ft. 2,278

DISTRIBUTORS AND IMPORTERS

CONSTANTINOPLE

Bao M. Galata, Nomico Han 20-21.
Cine Societe Disque, Galata, Adaleet Han 14-15.
Dimbuglou (C.), Buyuk Kinadjian Han 41.

DISTRIBUTORS AND IMPORTERS

UNITED KINGDOM

Agitation—Under the Cinematograph Films Act, which became operative Jan. 1, 1928, quotas are set for a 10-year period. The law specifies a percentage of playing time each exhibitor must devote to British-made pictures. Under its provisions both theaters and distributors will have to fulfill a 20 per cent requirement in 1938, this arrangement automatically ceasing in 1940.

Exhibitors are licensed by special permit for each of their houses. They are issued by the Board of Trade. Before Nov. 1 of each quota year, exhibitors are required to supply the government with data on the British pictures which they have shown.

Added provisions of the law prohibit blind and block booking. Renters are not allowed to sell or the exhibitor to buy unseen and are limited in advance bookings to a specific period of time.

Yearly percentages of the quota law are as follows:

DISTRIBUTORS' QUOTA

Year Ending
March 31, 1933 ........................................... 15
March 31, 1934 ........................................... 17 1/4
March 31, 1935 ........................................... 17 1/2
March 31, 1936 ........................................... 20
March 31, 1937 ........................................... 20
March 31, 1938 ........................................... 20

EXHIBITORS' QUOTA

Sept. 30, 1933 ........................................... 12 1/2
Sept. 30, 1934 ........................................... 15
Sept. 30, 1935 ........................................... 15
Sept. 30, 1936 ........................................... 20
Sept. 30, 1937 ........................................... 20
Sept. 30, 1938 ........................................... 20

Censorship—During 1931, 571 sound and 70 silent feature films were censored by the British Board of Film Censors. During the first nine months of 1932, 486 sound and 7 silent features were censored.

Competition—During 1931 about 142 British features were released. For 1932 it is estimated that about 145 British features will be produced.

Copyright Relations—Copyright Ordinance of 1911 as amended. Great Britain entered into copy right relations with the United States on July 1, 1891, extended Apr. 9, 1910, further extended Jan. 1, 1915. Great Britain is a member of the International Copyright Union at Berne.

Production—Exact figures for 1932 not yet available. However, trade estimates according to published schedules by the major companies show about 145 features for 1932, divided as follows:

British International—30; Gaumont British Corporation—30; Gaitsborough—12; British & Dominions—12; Others about 61.

Studios—There are 275 studios of which 18 are wired for recording in England and others contemplating wiring.

Theaters—4,950.

Sound—4,228 theaters wired for sound pictures.

Exports from U. S. A.—

1931—Negative, sound 5,906,548 ft. $709,051
Positive, sound 15,311,058 ft. 457,027
1932—(First six months):

Negative, sound 2,815,323 ft. 290,674
Positive, sound 5,614,261 ft. 148,580

Exports to U. S. A.—

1931—Negative, sound 964,697 ft. 49,841
Positive, sound 1,080,085 ft. 30,838
1932—(First six months):

Negative, sound 739,520 ft. 39,347
Positive, sound 506,693 ft. 12,830

Producers

LONDON

Associated Sound Film Industries, Raglan Gardens, Wembley Park, Middlesex.
Benstead, Geoffrey, 149 Wardour St., W. I.
Britannia Films, Ltd., 32 Shaftesbury Avenue.
British & Dominion Film Corp., Empire House, 117-119 Regent St., W. I.
British Instructional Films, Ltd., Regent Studios.
Welwyn Garden City, Herts.
British International Pictures, Ltd., Film House, Wardour St., W. I.
British Lion Film Corp., 76 Wardour St., W. C. 2.
Fidelity Films, Ltd., 174 Wardour St., W. 1.
Fogwell Productions, Ltd., Reginald, 6 Regent St., W. 1.
G. S. Enterprises, Ltd., 19 Oxford St., W. 1.
Gainsborough Pictures, Ltd., Film House, Wardour St., W. 1.
Gaumont Co., Ltd., Film House, Wardour St., W. 1.
Harvel Productions, Ltd., John, 7 Rupert St., W. 1.
Helen Productions, Patrick K., 12 Lower Regent St., W. 1.
King Productions, Ltd., George, 72 Shaftesbury Ave., W. 1.
Langham Productions, Ltd., Imperial House, 80 Regent St., W. 1.
London Film Productions, Ltd., 22 Grosvenor St., W. 1.
Mutual Pictures, Ltd., Film House, Wardour St., W. 1.

New Era Films, 26 D’Arblay St., W. 1.
Pathe Freres Cinema, Ltd., 84 Wardour St., W. 1.
Select Films, Ltd., 12 D’Arblay St., W. 1.
Sound City, Ltd., Littleton Park, Shepperton, Middlesex.
Sterling Film Co., Ltd., 191 Wardour St., W. 1.
Stoll Film Co., Cricklewood Studios, Cricklewood, Middlesex.
Swanson Productions, Ltd., Gloria, Film House, Wardour St., W. 1.
Twickenham Film Studios, Ltd., Alliance Studios, St. Margarets-on-Thames.
Warner Bros., First National Productions, Ltd., Teddington Studios, Teddington, Middlesex.
Welsh, Pearson Films, Ltd., 2-4 Dean St., W. 1.
Westminster Films, Ltd., 186 Wardour St., W. 1.
W. P. Films., 92 Wardour St., W. 1.

Distributors

— LONDON —

Albion Film Syndicate, Ltd., 8 Waterloo Place, S. W. 1.
Aninæ Film Co., 8 New Compton St., W. C. 2.
Associated Production & Distribution Co., 193 Wardour St., W. 1.
British United Film Producers Co., Ltd., 46 Brewer St., W. 1.
Butchers Film Service, Ltd., 175 Wardour St., W. 1.
Columbia Pictures, Film House, Wardour St., W. 1.
Equity British Films, Ltd., 167 Wardour St., W. 1.
First National Film Distributors, Ltd., Warner House, 135 Wardour St.
Fox Film Corp., 13 Berners St., W. 1.
G & L. Films, Ltd., 179 Wardour St., W. 1.
Gaumont Co., Ltd., Film House, Wardour St., W. 1.
Ideal Films Ltd., Film House, Wardour St., W. 1.
International Productions, Ltd., 101 Wardour St., W. 1.

National Distributors, Ltd., 22 Soho Square, W. 1.
P. D. Co., Ltd., 12 Great Newport St., W. C. 2.
Radio Pictures, Ltd., 2-4 Dean St., W. 1.
Sherwood Exchange Film Agency, 191 Wardour St., W. 1.
Showman Films, 32 Shaftesbury Ave., W. 1.
Standard Film Agency, 26 St. Anne’s Court, Wardour St., W. 1.
Sterling Film Co., Ltd., 191 Wardour St., W. 1.
United Artists Corp., Ltd., Film House, Wardour St., W. 1.
Universal Pictures Corp., Ltd., Film House, Wardour St., W. 1.
W. & F. Film Service, Ltd., Film House, Wardour St., W. 1.
W. P. Films, Ltd., 92 Wardour St., W. 1.
Wardour Films, Ltd., Film House, Wardour St., W. 1.

Importers and Exporters

— LONDON —

Australasian Films, Ltd., Beacon House, 13 D’Arblay St., Wardour St., W. 1.
Baer, M., 176 Wardour St., W. 1.
Cattermoul, Cecil, Ltd., 143a Wardour St., W. 1.
Fried, A., 183a Wardour St., W. 1.
International Variety & Theatrical Agency, Ltd., Daly’s Theater Offices, 311 Lisle St., W. 1.
Family, D., 12 D’Arblay St., W. 1.

Nordisk Film Co., Ltd., 24 Denmark St., W. C. 2.
Reubenson, Reginald, 3 Macclesfield St., Shaftesbury Ave., W. 1.
Salzatic Film Co., Ltd., 8 Bush Lane, Cannon St., E. C. 4.
Smith, S. W., 76 Wardour St., W. 1.
Standard Film Agency, 26 St. Anne’s Court, Wardour St., W. 1.

THE SUN NEVER SETS ON THE FILM DAILY

1015
URUGUAY

Agitation—None against American films, but project broached to take all moving picture theaters under Government ownership and management. Outcome uncertain.

Censorship—Under Departmental Administrative Council of Montevideo. Censorship more tolerant than formerly, placing greater emphasis on the motive behind the film than on the moral side.

Competition—65-75% American films shown.

Copyright Relations—Inter-American Copyright Convention, Buenos Aires, August 11, 1910. Ratified July 13, 1914.

Production—Restricted solely to news reels on local subjects, and these not particularly successful.

Taxes—Moderate. Importers having great difficulty obtaining foreign exchange. Films classed as luxury, practically all exchange granted for import of necessities. Importers must purchase exchange in “bootleg market” at prices running from 30 to 50% over official rate. No shipments should be made unless advance payment made. Condition will continue until exchange restriction lifted.

Theaters—125; Montevideo 54; balance in interior.

Sound—110 houses have been wired for sound. Type of equipment used: two American makes. Philips, Stanaphone. Domestic machines constructed from parts imported mostly from United States.

Imports from U. S. A.—
1931—Negative, sound 4,322 ft. $116
Positive, sound 1,853,136 ft. 42,582
1932—(First six months):
Positive, sound 1,193,199 ft. 28,599

VENEZUELA

Agitation—None.

Censorship—A censorship of motion pictures exists in Venezuela, although films are reviewed only with the idea of eliminating subjects of objectional political implications. No censorship regulations as to subject matter have been enacted and judgment of the censor appointed by the Federal Executive is final.

Competition—90% American pictures shown. French 7%, German 2%, others 1%.

Copyright Relations—The Venezuelan copyright law which became effective on September 16, 1928 (Gaceta Oficial No. 16,588—August 22, 1928) makes provision for the copyrighting of national motion pictures (Art. 180) but there is some doubt as to whether this provision applies to films of foreign origin, apparently no attempt having been made to copyright a foreign film since the law became effective. Article 180 of the law of September 16, 1928 provides that in copyrighting motion picture of domestic origin, the registrar of the copyrights must be supplied the following data: (1) Names of artists; (2) Title and Manuscript of play, and date of production; (4) A copy of the first and last scene of each of the parts making up the picture (una copia de la primera y ultima escena de las partes de que se componga la pelicula).

Copyright Relations—Article 193 of the same law provides that foreign works (Propiedad Intelectual) are copyrighted in accordance with Inter-

DISTRIBUTORS AND IMPORTERS

ZAGREB

Atlanticfilm, Berislaviceva 15.
Avalafilm, Gunduliceva 3.
Bosna Film d.d., Jelacic, trg 1.
Emcofilm, Kraljice Marije 24.
Fox Film Corp, d.d., Jelacic, trg 1.
Jugofilm, Gajeva 44.
Mosinger Film, Pejačevic, trg 17.
Pan Film d.d., Starićevic, trg 11.
Paramount Jugoslavensko d.d., za promet filmova, Frankopanska 5 a.
Star Film, Ilica 13/III.
UFA/A. Haas & Kleinlein, Berislaviceva 11.

PRODUCERS

ZAGREB

Artisticfilm, Decanska 23.
Novakovicfilm, Terazije 23.
Prosveni film, Kralja, Milana 17.

national treaties existing between Venezuela and the country where the work is produced. Apparently no special copyright treaty exists between the United States and Venezuela. However, Article 115 of the Cordoba International Privado, agreed upon at the 6th Inter-American Conference at Havana on February 20, 1928, and published in an extraordinary number of the Venezuelan Official Gazette of April 9, 1932 provides that, if no special treaty exists, protection in the case of intellectual property shall be granted in accordance with the laws of the country where protection is sought. This would appear to place foreign films on the same basis as national films for the purposes of copyright in Venezuela.

Production—Three silent features produced during this year. Two other features in process of production one of which is to have synchronized music.

Theaters—125; of which 12 are in Caracas, 9 with sound.

Sound—24 theaters wired and 7 portable sets in use.

Imports from U. S. A.—
1931—Positive, sound 696,331 ft. $16,272
1932—(First six months):
Positive, sound 229,668 ft. 4,044
Exports to U. S. A.—
1931—Positive, sound 10,600 ft. 425

YUGOSLAVIA

Agitation—None.

Censorship—Very strict owing to political aspects. All Russian pictures are barred. Censorship regulations are issued by Ministry of Education in association with other institutions.

Competition—65% American.

Copyright Relations—None.

Taxes—Very high.

Theaters—300.

Sound—100 theaters wired.

Imports from U. S. A.—
1931—Positive, sound 638,873 ft. $12,568
1932—(First six months):
Positive, sound 106,431 ft. 1,503
Exports to U. S. A.—
1931—Positive, sound 198,046 ft. 12,205
FOREIGN BRANCHES OF AMERICAN COMPANIES

BIG 4 FILM CORP.
Edward L. Klein, 13 Hanover St., London W. 1, England; 64 Rue d’Hauteville, Paris, 10e, France. (For England and Continent).
J. H. Hoffberg Co., Inc., 729 Seventh Ave., New York City (For Latin America).

COLUMBIA PICTURES
FOREIGN MANAGER
H. Kass, 729 Seventh Ave., N. Y. C.

ARGENTINA

AUSTRALIA

NEW ZEALAND
Wellington—Dixon Street.

CUBA

ENGLAND
London—Capitol Film A. G., Film House, Wardour Street. Joseph Friedman, European General Manager.

FRANCE
Paris—150 Avenue des Champs Elysees. E. Zamá, Manager.

GERMANY
Berlin—Capitol Film A. G., 225 Friedrichstrasse. Dr. B. Lange, Manager.

CHILE
Santiago—Columbia Pictures of Chile, Inc., Casilo 3770. Gustave Mohné, Manager.

MEXICO
Mexico City—Columbia Pictures S. A., P. O. Box 911. J. B. Urbina, Manager.

SWEDEN
Stockholm—Columbia Film A. B., 12 Birgen Jarlsagaten. Sven Kihlberg, Manager.

CANAL ZONE
Cristobal—Columbia Pictures Dist. Co., Inc., P. O. Box 5073. O. B. Mantell, Manager.

JAPAN
Yokohoma—6 Bluff Street. J. B. Albeck, Far Eastern Representative.

EDUCATIONAL PICTURES
Far East Film Corp., 630 Ninth Ave., Wisconsin 7-2653, New York City. General Manager, L. J. Wooldridge.

ENGLAND
London—Ideal Films, Ltd., Film House, Wardour St.

MASCOT PICTURES CORP.
Foreign Sales Manager: Morris Goodman, 1650 Broadway, Circle 7-2564, Cable: LEVPIC, New York City.

METRO-GOLDWYN-MAYER
Managing Director, Foreign Dept.: Arthur M. Loew, 1540 Broadway, New York City. Cable: METROFILMS.

ALGERIA

ARGENTINA

AUSTRALIA

AUSTRIA

BELGIUM
Brussels—Loew-Metro-Goldwyn S. A. Be’ge. 11 Quai au Bois de Construction.

BRAZIL
Rio de Janeiro—Metro-Goldwyn-Mayer do Brazil, 207 Rua Sete de Setembro, Caixa Postal 2734 Branches; Sao Paulo; Bello Horizonte, State of Minas; Juiz de Fora, State of Minas; Campos, State of Rio; Recife, Pernambuco; Porto Alegre, Rio Grande do Sul; Ribeirao Preto.

CHILE

CHINA

COLOMBIA
Medellin—Metro-Goldwyn-Mayer de Colombia.
<table>
<thead>
<tr>
<th>Country</th>
<th>Address Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costa Rica</td>
<td>San Jose—Culver Export Corp., Apartado No. 1529, San Jose de C. R.</td>
</tr>
<tr>
<td>Guatemala</td>
<td>Guatemala City—Culver Export Corp., Edificio San Marcos.</td>
</tr>
<tr>
<td>Greece</td>
<td>Athens—Metro-Goldwyn Films (Hellas) Ltd., 15 Themistocles St.</td>
</tr>
<tr>
<td>Holland</td>
<td>Amsterdam—N. V. Metro-Goldwyn-Mayer Film Maatschappij, Damrak 49.</td>
</tr>
<tr>
<td>India</td>
<td>Bombay—Metro-Goldwyn-Mayer India, Ltd., Wilson Road, Ballard Estate P. O. Box 837.</td>
</tr>
<tr>
<td>Japan</td>
<td>Tokio—Metro-Goldwyn-Mayer Co., Ltd., 2-go No. 3 Itchome Yurakouch, Kojimachi-ku, P. O. Box F-34 Central. Branches: Osaka, Aomori, Kyushu.</td>
</tr>
<tr>
<td>Mexico</td>
<td>Mexico City—Metro-Goldwyn-Mayer de Mexico, Calle de Capuchinos 32.</td>
</tr>
<tr>
<td>Nicaragua</td>
<td>Managua—Culver Export Corp., Apartado Postal No. 35.</td>
</tr>
<tr>
<td>Panama</td>
<td>Ancon—Metro-Goldwyn-Mayer de Panama, Panama Canal Zone, Box T.</td>
</tr>
<tr>
<td>Sweden</td>
<td>Stockholm—Le Mat Metro-Goldwyn, 65 Kungs- gatan.</td>
</tr>
<tr>
<td>Turkey</td>
<td>Constantinople—Metro-Goldwyn-Mayer, S. A. F., 303 Grand Rue de Pera, Messir Han No. 2.</td>
</tr>
</tbody>
</table>

**Paramount International Corp.**

Vice-President: Joseph H. Seidelman. 1501 Broadway, N. Y. C., Cable: FAMFILM

**GREAT BRITAIN AND IRELAND**

(England, Scotland, Wales, Irish Free State)


**England**

Birmingham—Paramount Film Service, Ltd., 12 John Bright Street. John Corper, Branch Mgr.
Manchester—Paramount Film Service, Ltd., 22 Dickinson Street. Norman Wild, Branch Mgr.
Newcastle-on-Tyne — Paramount Film Service, Ltd., Paramount House, Bath Lane. I. Collins, Branch Mgr.

IRELAND

WALES

SCOTLAND
Glascow—Paramount Film Service, Ltd., 164 Buchanan Street. J. Hamson, Branch Mgr.

AUSTRALIA
(Australia, New Zealand, Java, Straits Settlements, F. M. States, etc.)
William J. Clark, Managing Director; W. Hurworth, General Sales Mgr.; F. Gawler, C. E. Henderson, District Managers. Cables: PARAMOUNT.

Sydney—Paramount Film Service, Ltd., 256-260 King Street. H. A. Kelly, Branch Mgr.

TASMANIA
Launceston—Paramount Film Service, Ltd., 103 Charles Street. (Shipping Station).

NEW ZEALAND
Auckland—Paramount Film Service (N. Z.) Ltd., 129-131 Albert Street. (Shipping Station).

DUTCH EAST INDIES
Java—Paramount Film Service, Ltd., Boomstraat 6, Soerabaja. S. G. Robinson, Branch Mgr.

STRAYS SETTLEMENTS
Singapore—Paramount Film Service, Ltd., 51 Robinson Road. Paul Verdyane, Branch Mgr.

INDIA
(India, Burma, Ceylon)
Charles Ballance, P. O. Box 2048, Calcutta, India. Cables: FAMFILM.

JAPAN
(Japan, Korea)
Tom D. Cochran, Managing Director; J. E. Perkins, Manager of Distribution. Cables: PARAMOUNT.

Tokyo—Paramount Films, Ltd., Osaka Building, Uchisaiwaicho, Kojimachi.
(Home Office for Japan.)


CHINA
(China, Philippine Islands)
R. E. MacIntyre, Managing Director; Mark Hanna, Special Representative. Cables: PARAMOUNT.

(Telephone for China.)

Tientsin—Paramount Films of China, Inc., 191A Victoria Road. L. Hsu, Sales Mgr.


PHILIPPINE ISLANDS
Manila—Paramount Films of Philippines, Inc. (P. O. Box 587) Fernandez Building, Calle Pinpin.

CUBA
(Cuba, Porto Rico, Dominican Republic, West Indies)


PORTO RICO
San Juan—Paramount Films, Ins., Apartado 653, Tanca 10½. J. P. Donohue, Branch Mgr.

MEXICO

CENTRAL AMERICA
(Central America, Panama, Jamaica, B. W. I., Colombia, Venezuela, Ecuador)


GUATEMALA
Guatemala City—Paramount Films, S. A., Agen cia Para La America Central, Apartado 253. S. E. Pierpoint, Branch Mgr.

COLOMBIA

SOUTH AMERICA
(Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia)


BRAZIL


E. de Sao Paulo—Paramount Films, S. A., Rua Visc. de Inhauma, Caixa Postal 273, Ribeira Preto, T. Barbury, Branch Mgr.


Frederick W. Lange, Manager for Argentina, Uruguay, Paraguay. Cables: PARAMOUNT.

ARGENTINE REPUBLIC
(H. O. for Argentina, Paraguay, Uruguay).

URUGUAY
Montevideo—Paramount Films, S. A., Calle Yi 1385, Juan Oliver, Branch Mgr.
Benito di Billar, Manager for Chile, Peru, Bolivia.
Cables: PARAMOUNT.

CHILE
Santiago—Paramount Films, S. A., Tenderini 159.
(Home Office for Chile, Peru, Bolivia).
Valparaiso—Paramount Films, S. A., Prat No. 175 (Casilla 3792), Cesar Quendoz, Branch Mgr.
Concepcion—Paramount Films, S. A., O'Higgins 566 (Casilla 53-C), Srs. Greene & Cia., Concessionaires.

PERU
Lima—Paramount Films, S. A., Apartado 582, Osvaldo Urrutia, Branch Mgr.

BOLIVIA

GERMANY and CENTRAL EUROPE
(Germany, Austria, Hungary. Poland, Czechoslovakia, Jugoslavia, Roumania, Baltics, Finland).

Holland
G. J. Schaefer, Gen. Mgr.; Claude Bonnaire, District Manager, North Germany; Percy Ranhael, District Manager, South Germany. Cables: PARAMOUNT.

Berlin—Paramount Film A.G., Friedrichstrasse 50/51.
(Home Office for Above Territories).

GERMANY
Berlin—Paramount Film A.G., Friedrichstrasse 50/51, Dr. H. Gordon, Branch Mgr.
Dusseldorf—Paramount Film A.G., Graf-Adolfstrasse 83, Jean Birkhahn, Branch Mgr.
Frankfurt a. M.—Paramount Film A.G., Kaiserstrasse 27, Max Mendel, Branch Mgr.

AUSTRIA
Vienna VII—Paramount Films G. m. b. H., Neubaugasse 1, A. Lichtscheidl, Branch Mgr.

HUNGARY
Budapest VIII—Paramount Filmsforgalmi R. T., Rakoczil ut 59, L. Foldes, Branch Mgr.

CZECHO-SLOVAKIA
Prague II—Paramount Filmová Spol. s. r. o., Palais Habich, Stepanova ul. R. Jellinek, Branch Manager.
Brno—Paramount Filmová Spol, s. r. o. Dominikaplatz, 2.
(Shipping Station).

YUGOSLAVIA
(Shipping Station).

POLAND
Warsaw—Paramount Films sp. z. ogr. odp., Sieniawa 4, M. Czaban, Branch Mgr.
Lemberg—Paramount Films, Plac Marjicki 5, S. Tytkin, Branch Mgr.
Kattowitz—Paramount Films, Kosciuszki, 1.
(Shipping Station).

ESTONIA
(Shipping Station).

LATVIA
Riga—Paramount Film A/S, Brivibas iela 15 (Freiheitsstrasse 15), A. Kuzmin, Branch Mgr.

LITHUANIA
(Shipping Station).

ROUMANIA

HOLLAND

SCANDINAVIA
(Sweden, Norway, Denmark)
Carl P. York, Gen. Mgr. Cables: PARAMOUNT.

SWEDEN
Stockholm—Filmmatiebolaget Paramount, Hamngatan 22.
(Home Office for Scandinavia).

DENMARK
Copenhagen—Filmmatiebolaget Paramount, Vestre Boulevard 29, Harald Frost, Branch Mgr.

NORWAY

FINLAND

FRANCE
(Paris, Belgium, Switzerland, Egypt, Algeria, Tunisia, Morocco)

Paris—Societe Anonyme Francaise des Films Paramount 1 Rue Meyerbeer.
(Home Office for Above Territories).


ALGERIA

AFRICA

MOROCCO

EGYPT

BELGIUM

SWITZERLAND
(Cables: EOSFILM).

SPAIN
M. J. Messeri, Managing Director. Cables: PARAMOUNT.


PORTUGAL

Lisbon—Paramount Films, S. A., Rua Braamcamp, 10. Tyndaro Guimarães, Branch Mgr.

ITALY

(Italy, Turkey, Greece, Bulgaria)

Americo Aboaf, Managing Director. Cables: PARAMOUNT.

Rome—S. A. I. Films Paramount, Via Magenta No. 8. Cav. Arrigo Bocchi, Branch Mgr. (Home Office for Italy)


Milan—S. A. I. Films Paramount, Via Morgagni, 22.


Trieste—S. A. I. Films Paramount, Via Sant' Anastasio, 1. r. Giovanni Francesconi, Branch Mgr.

RKO RADIO PICTURES

Manager, RKO Export Corp., Ambrose Dowling. RKO Building, Radio City, New York City.

FOREIGN OFFICES

AUSTRALIA

Sydney—RKO Radio Pictures (Australasia) Ltd., 300 Pitt Street. William Scott, Managing Director.

CANAL ZONE

Ancon—Radio Pictures of Panama, Inc., P. O. Box 2015. Roberto Trillo, Managing Director.

FRANCE


GERMANY

Perlin—W. Linsenmeier Kochstrasse 6-7.

GREAT BRITAIN

London—Radio Pictures, Ltd., 2-3-4 Dean St. S. G. Newman, Managing Director.

MEXICO

Mexico City—Mexican Distributor—Luis Lazama, 2a Calle de Venustiano Carranza No. 35.

UNITED ARTISTS

General Manager, Foreign Distribution: Arthur W. Kelly, 729 Seventh Ave., New York City. Cable: UNARTISCO, N. Y.

GREAT BRITAIN


FRANCE


ALGERIA


BELGIUM


DENMARK


CZECHO-SLOVAKIA

Prague—United Artists Spolecnost, Prag 2, Vaklavske nam 49, Palais Avion, Josef Kabelac, Mgr.

FINLAND

Helsingfors—A. B. United Artists, O. Y., 39 Esplanadgatan, Gunnar Stembom, Mgr.

HOLLAND


NORWAY


SPAIN

Barcelona—Los Artistas Asocialses, Ramble de Cataluna, 62, Eduardo Gurt, Mgr.

SWEDEN


SWITZERLAND

Geneva—Unartisco, S. A., 3 rue de la Confederation, Edouard Thorel, Mgr.

ITALY

Rome—Mario Luporini, 11 Via XX Settembre, Mario Luporini, Mgr.

GERMANY

Berlin—Terra-United Artists, Kochstrasse 73, Christophe Goldstein, Mgr.

AUSTRALIA


CUBA

Havana—United Artists Corporation of Cuba, S. A., 39-41 Rafael Maria de Labra, Henry Wein er, Mgr.

ARGENTINE


MEXICO

Mexico City—Artistas Unidos, S. A. Capuchinas 67, George Kallman, Mgr.

PANAMA CANAL ZONE

 Cristobal—United Artists Corporation, Masonic Temple Building, P. 0. Box 5044, Walter Gould, Mgr.

BRAZIL

CHINA
Shanghai—General Film Exchange, 21 Museum Road, A. Krisel, Mgr.

STRAITS SETTLEMENTS
Singapore—United Artists Corporation, c/o Alhambra Theatres, Inc., Beach Road, Marcus Baker, Mgr.

INDIA

PHILIPPINE ISLANDS
Manila—United Artists Corporation, Cuunjieng Bldg., Edward Ugast, Mgr.

JAPAN
Tokyo—United Artists Corporation, P. O. Box F-143 Central, Richard F. Garner, Mgr.

UNIVERSAL PICTURES
Motion Picture Export Corp., 730 Fifth Ave., New York City, N. L. Manheim, Manager.

SOUTH AMERICAN DIVISION
Monroe Isen, Division Manager, Buenos Aires.

ARGENTINE
Buenos Aires—Universal Pictures Corp. of Argentina, Calle Viamonte 1549, Enrico Pardo.
Rosario de Santa Fe—Universal Pictures Corp. of Argentina, Calle Rioja 921, A. R. Fernandez.
Cordoba—Universal Pictures Corp. of Argentina, Calle Entre Rios 173, Alfredo Pizzoglio.

Bahia Blanca—Universal Pictures Corp. of Argentina, Soler 123, D. Sorianello.

BRAZIL
Bahia—Universal Pictures do Brasil, S. A., 23 Rua Guindastes Dos Padres, Caetano Caruru Gemino.
Bello Horizonte, Minas—Universal Pictures do Brasil, S. A., Av. AffonsoPenna 382, P. O. Box 86, Fernando Rangel.
Porto Alegre—Universal Pictures do Brasil, S. A., Travessa Paysandu 332, P. O. Box 337, Ivo Schmidt.
Recife, Pernambuco—Universal Pictures do Brasil, S. A., Avenida Marques de Olinda 290, P. O. Box 275, Jose A. Venhaes, Jr.
Ribeirao Preto, S. Paulo—Universal Pictures do Brasil, S. A., Rua Alvarez Cabral 63, P. O. Box 359, Luis Da Rocha Fragoso.
Sao Paulo—Universal Pictures do Brasil, S. A., Rua do Triunfo 59-A, P. O. Box 1964, Isaac Bergstein.

CHILE
Nueva York 17, Santiago—Universal Pictures Corp. of Chile, Casilla 1331, Raul Viancos.

FOREIGN NEWS APPEARS REGULARLY IN THE FILM DAILY
Kings JUGOSLAVIA Neu-

**FAR EASTERN DIVISION**

C. L. Brookheim, Division Manager, Manila, P. I.

**INDIA**

Bombay No. 4—Universal Pictures Corp. of India, The Film House, New West End Cinema Compound, Lamington Road, John Taylor.

Colombo, Ceylon—Universal Pictures Corp. of India, 64 New Chetty St., N. M. Chitre.

Lahore—Universal Pictures Corp. of India, MacLeod R., Opposite M. Pleasant, B. Y. Agte.

Calcutta—Universal Pictures Corp. of India, Piroj Building, 170 Darrameita St., A. V. Row.

**PHILIPPINE ISLANDS**

Manila—Universal Pictures Corp. of Far East, 2262 Azcarraga, C. L. Brookheim.

Cebu—Universal Pictures Corp. of Far East, 26 Solidaridad, Isabelo Cruz.

Iloilo—Universal Pictures Corp. of Far East, P. O. Box 90, W. Horstmann.

Pulupandan—Occidental Negros—Universal Pictures Corp. of Far East, Main St., F. Bautista.

**Straits Settlement**

Singapore—Universal Pictures Corp. of Singapore, 287 Orchard Road, R. H. Tann.

**CHINA**

Shanghai—Universal Pictures Corp. of China, 217 Szechuen Road, P. O. Box 565, Norman Westwood.

Tientsin—Universal Pictures Corp. of China, 12 Rue Laville, K. E. Way.

Harbin—Universal Pictures Corp. of China, 37 Aptekaarskaya St., A. Sozonovsky.

Hongkong—Universal Pictures Corp. of China, Kings Theater Bldg., C. L. Chung.

**JAPAN**

Tokyo—Universal Pictures (Japan), Ltd., 18 Kitamaticho, Kyobashi-Ku, Lipton Astrachan.

Osaka—Universal Pictures (Japan), Ltd., Sumitomo Bldg., Nishi-Dotonbori, Nishi-Ku.

Kyushu—Itaru Nagayama, 1729 Saki Shinya, Sumiyoshi-Cho, Fukuoka.

**JAVA**

Batavia Centrum—Universal Pictures Corp. of Java, Dea Park, Koningsplein Noord, R. Birschbaum.

Soerabaya—Universal Pictures Corp. of Java, 3-5 Krambanga Ooster Kade, M. Shebat.

**AUSTRALIA**

Sydney—Universal Film Mfg. Co. (A/sia), Ltd., 280 Pitt St., Lincoln Bldg., Mere McIntyre.


Melbourne—Universal Film Mfg. Co. (A/sia), Ltd., 572 Lonsdale St., D. Casey.

Perth—Universal Film Mfg. Co. (A/sia), Ltd., 289 Murray St., S. Sinclair.

**NEW ZEALAND**

Wellington—Universal Film Mfg. Co. (A/sia), Ltd., 45 Courtney Place, Clifford Eskeii.

**MEXICO**

Mexico City—Universal Pictures Corp., of Mexico, Avenida Uruguay 43, Apartado Postal 70, J. Epstein.

**CUBA**


**PANAMA**

Cristobal—Universal Pictures Corp. of Central America, P. O. Box 5032, F. N. Ferro.

**VENEZUELA**


**CONTINENTAL EUROPE**

Max Friedland, General Manager, Berlin.

F. Keller, Supervisor, Berlin.

**AUSTRIA**

Wien, VII—Universal Film G. m. b. H., 1 Neu-beugasse, R. Rappaport.

**BELGIUM**

Brussels—F. Bourland, Universal Film Societe Anonyme, 20 Place des Martyrs, F. Bourland.

**HUNGARY**

Budapest—Universal Film R. T., VIII Zepzinhaz Utca, 21a. Fr. Siegler.

**CZECHOSLOVAKIA**

Prague—Universal Film Sp. s. r. o., N. C. 681/11 Vodickovav 20, Leopold Schiller.

**EGYPT**

Alexandria—Universal Pictures Corp. of Egypt, 32 Nabi Daniel St., Paul Schlattermund.

**FRANCE**

Paris—Universal Film Societe Anonyme, 52 Rue Des Martyrs, 2 Square Trudaine, Paris 9e, Max Laemmle.

Strasbourg—Universal Film S. A., 6 Rue des Wissembourg, G. Lendl.

Lille—Universal Film Societe Anonyme, 3 Rue Saint Genois, M. Lambert.

Lyons—Universal Film Societe Anonyme, 17 Rue Childebert, F. Mucchielli.

Marseilles—Universal Film Societe Anonyme, 62 Boulevard Longchamp, Ferdinand Sigret.

Bordeaux—Universal Film Societe Anonyme, 8 Rue Franklin, R. Sohier.

**GERMANY**

Berlin—Deutsche Universal Film Verleih, Mauersstrasse 83/84, IV Eig., Berlin W. 8, J. Wallach.

Frankfurt—Deutsche Universal Film Verleih, Tannus Str. 52/60, S. Heilbronner.

Dusseldorf—Deutsche Universal Film Verleih, Graf Adolf Str., 83/87, O. Alexander.

**POLAND**


Lemberg—Universal Pictures Corp. sp. z. Org. Odpor., Sienkewicz Str. 6.

Katowice—Universal Pictures Corp. sp. z. Org. Odpor., 6 ul Mieleckiego.

**SPAIN**


**SWEDEN**

Stockholm—Universal Film Aktiebolag, Kungs- gaten 7, L. Gussinsky.

**ITALY**

Turin—Stefano Pittaluga, S. A., Via Luisa Del Carreto.

**HOLLAND**


**PORTO RICO**


**SWITZERLAND**

Zurich—Monopol Films, A. G., Todstrasse 61, B. Kady.

**JUGOSLAVIA**

Zagreb—Emco Film, Kraljice Marije Ulea 24.
WARNER BROS. PICTURES, INC.

General Manager of Foreign Distribution: Sam E. Morris, Vice-President, 321 W. 44th St., New York City.

EUROPEAN OFFICES

DENMARK

ENGLAND
First National
London—First National Film Distributors, Ltd., 135 Wardour St., D. E. Griffiths, Managing Director; D. C. Bodie, General Sales Manager; H. T. Hanwell, Manager. Branches: Birmingham, 1 Hill St., L. R. Manager; Cardiff, Wales, Dominion Arcade, Queen St., R. F. Manager; Glasgow, Scotland, 81 Dunlop St., W. A. Arthur; Leeds, 68 Albion St., J. T. Evans; Liverpool, 61a Bold St., C. MacGregor; Manchester, 246 Oxford St., H. Bushell; Newcastle-on-Tyne, 1 Westgate Rd., G. Furneaux; London, 62 Middle Abbey St., H. E. Mills.

WARNER BROS.
London—Warner Bros. Pictures, Ltd., Warner House, 135 Wardour St., Max Milder, Managing Director; Max Thorpe, General Sales Manager; Alfred Halsman, Manager. Branches: Birmingham, 94 John Bright St., Maurice Myers; Cardiff, Dominion Arcade, Queen St., F. R. Wilkinson; Glasgow, 81 Dunlop St., R. W. McGillivray; Leeds, 4 Cross Belgrave St., New Briggate, R. Ancill; Liverpool, 6 Islington St., G. Dartnall; Manchester, Cromford House, Cromford Court, H. P. Jones; Newcastle-on-Tyne, Imperial House, Westgate Rd., G. Turnbull; Dublin, 62 Middle Abbey St., H. E. Ellis.

FRANCE—BELGIUM—SWITZERLAND—SPAIN
Paris—Warner Bros., First National Films, Inc., 25 Rue de Courcelles, Robert Schels, General Manager for France, Belgium, Switzerland, and Spain. Branches: Paris, 25 Rue de Courcelles, Andre Rimbaut; Lille, France, 9 bis, rue des Ponts de la Commune; Strasbourg, France, 5, rue de l’Aimant, Andre Renard; Marseille, France, 15, Boulevard Longchamp, Lucien Breton (District Manager for Lyon, Marseille, and Bordeaux); Bordeaux, France, 98, rue de l’Hotel-de-Ville, Alexandre Perrier; Marseille, France, 15, Boulevard Longchamp, Theophile Bellini; Bordeaux, France, 87 rue Jaudique, Marcel Semence; Brussels, Belgium, 24, rue Dupont, Michel Gerass; Geneva, Switzerland, 4, rue du Rhone, Miss Schaltenbrand; Alger, Algeria, 16 rue du Docteur Trotard, Albert Saltiel; Barcelona, Spain, 77 Pasao Gracia, Rene Huet; Madrid, Spain, 4 Plaza del Callao.

GERMANY

HUNGARY

SWEDEN

FINLAND
Helsingfors—K. Nylund.

OUTSIDE OF EUROPE

AUSTRALASIA
Sydney—Warner Bros. First National Pictures, Ltd., 221 Elizabeth St., Ralph H. Clark, General Manager; E. R. Lockrey, Manager. Branches: Melbourne, 154 a’Beckett St., L. E. Brown; Brisbane, Queensland, Getha St. and Barry Parade Valley, W. E. Kirby; Wellington, 9 Dixon’s Bldg., Courtenay Place, H. C. Thomas; Perth, 289 Murray St., O. Wilson; Adelaide, 113 Currie St., W. Downs.

JAPAN
Tokyo—Warner Bros. First National Pictures (Japan), Inc., Tokio Tatemono Bldg., 3 of 7 Goikubashi, 3-chome, Nihonbashiku, Harold Dunn, General Manager. Branches: Osaka, Dojinhamada-dori, 1 chome, S. Utumi; Fukuoka, Fukutoku Building, 4 Okudo-cho, Y. Tokeda; Keijo, Korea, Kamaicho Tokunaga, 14, Koganemachi, 4 chome.

SOUTH AMERICA
BRAZIL
Rio de Janeiro—Warner Bros. First National Pictures of Brazil, Inc., Rua Alvaro Alvim 52, Henrique Blum, Branch: Sao Paulo, Rua do Triunfo 34, P. O. Box 3485.

ARGENTINE

CHILE

CUBA
Havana—Warner Bros. First National Pictures (Cuba), Inc., Estrades Palmas (Consulado) 59, Peter Coll.

MEXICO
Mexico City—Warner Bros. First National Pictures, S. A., Apartado bis, 75 (Uruguay 37), Felipe Mier.

PORTO RICO

PANAMA
Cristobal, Canal Zone—P. O. Box 5021, J. J. Fisher.
SINCE 1926, Western Electric has maintained leadership by holding to the highest possible standards of quality for recording and reproduction. Outstanding results in 8845 Western Electric equipped theatres—including 2515 replacements of other equipments—prove the soundness of that policy!

ERPI's nation-wide staff of engineers—rendering a systematic trouble-prevention service—has protected exhibitors against costly breakdowns, assured maintenance of quality sound and made possible constant improvements over the six-year period.

Now—more than ever—Western Electric equipment is a sound capital investment. It affords financial stability, patent protection, assurance of highest quality of sound and continued development. Discriminating audiences will go to the theatre where Western Electric standards are maintained.

Get your house in order now!

Western Electric
SYSTEM

6 years ... and
6 mighty steps
ahead!!!

1926
First commercial sound picture: recorded and reproduced by Western Electric.

1927
First talkie picture: recorded and reproduced by Western Electric.

1928
Leading producers contract to record by Western Electric exclusively.

1929
ERPI's nation-wide service staff reduces program interruptions to 1-10 of 1%.

1930
New equipment makes Western Electric quality available to smallest theatres.

1931
Western Electric Noiseless Recording does away with all ground and surface noises.

1932
Western Electric Wide Range Sound brings talkies even closer to perfection.
SPECIAL SCENES PHOTOGRAPHED ANYWHERE - ANYTIME!

THE LARGEST STOCK SHOT LIBRARY IN THE INDUSTRY

Over 20,000,000 feet of indexed negatives containing scenes of every conceivable description—INSTANTLY AVAILABLE

Owners: Kinograms News Reel, Dawes Film Library—and others.

GENERAL FILM LIBRARY, INC.
729 Seventh Avenue  BRyant 9-4417  New York
Hollywood Representative:
GENERAL FILM LIBRARY OF CALIFORNIA, INC.
1426 N. Beachwood Drive  Granite 6919  Hollywood